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# MOVING PICTURE World

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A moment of madness and then—?
"Midsummer Madness"
A WILLIAM DeMILLE
PRODUCTION
With LOIS WILSON, LILA LEE
JACK HOLT and CONRAD NAGEL
A human drama that will rank with the screen's greatest successes!
A Paramount Picture

*Published by* CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE • NEW YORK CITY

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# The Dominating Poster

In the steel industry one company far and away predominates over its competitors. The same holds true for oil, and wool, and lumber. In fact all of the conditions surrounding modern industry inevitably tend to produce one company so far superior in its organization to the organization of its competitors that, without the slightest shadow of exaggeration it can be called the greatest in its particular field. In the production of motion picture posters the RITCHEY LITHO. CORP. occupies that leading position. It was the RITCHEY LITHO. CORP. that first fully realized the importance of ticket selling posters to the exhibitor. It was the RITCHEY LITHO. CORP. that first realized the necessity of having an executive head absolutely familiar with every condition surrounding motion picture advertising. The same far-sighted policy led to the selection of the one man recognized as the supreme authority on poster production in America, to supervise the plant and its organization. The results of that policy have been justified by every passing year, each one of which has witnessed a steady growth and development in the RITCHEY personnel. In the RITCHEY poster these results are plainly mirrored. In box-offices throughout the country they are tested and proven daily. Because of the wisdom of its policy, because of the supremacy of its leadership, and because of the entire perfection of its organization the RITCHEY poster towers dominatingly over every other poster produced in America.

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# Only a Can of Film—Or—?

WHEN the expressman delivers your day's show, what does it mean to you? Is it just a can of film?

Or is it the combined genius of an author of world-wide fame, actors of sterling excellence, a director of the highest quality—backed by the unlimited funds and resources of an organization which, because of its unquestioned greatness, the public has come to trust and rely on for entertainment?

If it's only a can of film—keep quiet about it!

But—if it's that bigger thing—

Then, in your ads, in your programs and in your lobby tell the people that you're showing A Paramount Picture!

Because the people are on the lookout for Paramount Pictures. They've learned that the theatre that advertises them always gives a good show!

## Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK.
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ARTCRAFT PICTURES

*November*

George Melford's Production
"Behold My Wife"

Ethel Clayton
in
"The Sins of Rozanne"

Wallace Reid
in
"Always Audacious"

A Thomas H. Ince Production
Enid Bennett
in
"Her Husband's Friend"

Billie Burke
in
"Frisky Mrs. Johnson"

Bryant Washburn
in
"Burglar Proof"

George Fitzmaurice's Production
"Idols of Clay"
with Mae Murray and David Powell

Dorothy Dalton
in
"A Romantic Adventuress"

*December*

Thomas Meighan
in
"Conrad in Quest of His Youth"

Dorothy Gish
in
"Flying Pat"

Roscoe "Fatty" Arbuckle
in
"The Life of the Party"

"Heliotrope"
Cosmopolitan Production

Lois Weber's Production
"To Please One Woman"

Bryant Washburn
in
"An Amateur Devil"

William S. Hart
in
"The Testing Block"

A Thomas H. Ince Production
Enid Bennett
in
"Silk Hosiery"

*January*

Maurice Tourneur's Production
"The Bait"
with Hope Hampton

George Melford's Production
"The Jucklins"

Wallace Reid
in
"The Charm School"

Billie Burke
in
"The Education of Elizabeth"

"Inside the Cup"
Cosmopolitan Production

A Thomas H. Ince Production
Douglas MacLean
in
"The Rookie's Return"

William DeMille's Production
"Midsummer Madness"

George Fitzmaurice's Production
"Paying the Piper"

Thomas Meighan
in
"The Frontier of the Stars"

# "TO PLEASE ONE WOMAN"

## A Lois Weber PRODUCTION

A MIGHTY modern American drama that is full of everything that brings money to the box office.

Thrills, heart appeal and real life drama in such abundance that every emotion you have is touched with tremendous intensity.

## A Paramount Picture

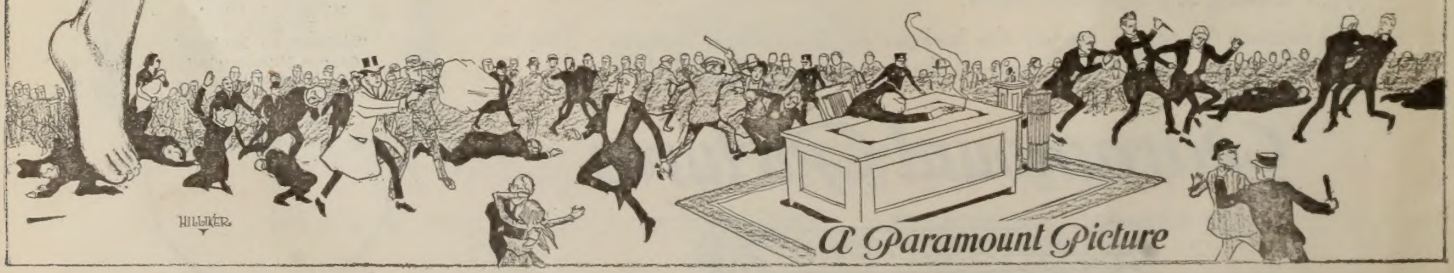
This is the four-column press book layout. You can get it in either mat or electro at your exchange.

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General

NEW YORK

ARTCRAFT PICTURES



*FROM*
*Motion Picture News*

*November 13, 1920*

# "DEAD MEN TELL NO TALES"
## (Vitagraph)

### *Vivid, "Punchy" Story; Production Excellent*

TOM TERRIS has succeeded royally in transferring the excitement and suspense, the real drama of E. W. Hornung's famous novel, "Deal Men Tell No Tales," to the screen—which is, after all, the ideal medium of expression for stories of this ilk. The picture gets away to a rousing start and there isn't a slow or draggy minute in the whole thing. The continuity is excellent, the suspense splendidly (and legitimately) sustained, and the work of the long and capable cast deserves special commendation.

The story has been closely adhered to, in the main, and the few changes necessary have been wrought so cleverly that there is no jar or appreciable difference to the interested spectator.

The picture opens with the arrival, at dead of night, of a distinctly unique crew at fine old Kirby Hall, on the British coast. The Squire, John Rattray, is delighted to greet his guests, who arrive by way of a secret entrance. Senor Santos, his villainous servant, Jose, and his equally villainous Captain Harris are followed by a girl whose beauty is in startling contrast to her evil-looking companions. And we learn that she is, by some strange freak of fate, Santos' step-daughter.

The outline of Santos' plan, with reference to the shipment of gold, from Australia, and the subsequent plan of destroying the ship and all passengers, is cleverly and, what's more, clearly explained. And from then on the interest reaches a high pitch from which it does not drop until the finish of the picture.

Santos' plan is carried out with fiendish cleverness. The life-boats are "fixed" by having holes bored through them, and the ropes holding them sliced half way through. When the fire on board starts and the frenzied passengers, men, women and children, fight for a place in the doomed boats, there begins a thrill that lasts all the way through the reel and those to follow.

The burning of the Jermyn is handled in masterly fashion and is most effective.

Catherine Calvert has never looked more beautiful than in the role of Eva, in the semi-Spanish costumes affected by that lady; Gustav von Seyffertitz, always a capable player, acquits himself with honors in the role of Santos; Percy Marmont is a likable hero, and Holmes E. Herbert contributes a well-thought-out characterization. As a matter of fact every member of the cast deserves comment.

Tom Terris has handled the picture in masterly fashion and is to be congratulated on a picture which goes a long way towards reaching the goal of perfect pictures.—Length, 7 reels.—*Reviewed by Pearl Gaddis, Atlanta, Ga.*

### THE CAST

Eva Denison.....Catherine Calvert
Senor Joaquin Santos, her step-father.....Gustav von Seyffertitz
Squire John Rattray, of Kirby Hall.....Holmes E. Herbert
George Stevenson Cole, barrister.....Percy Marmont
Mrs. Braithwaite.....India Wakara
Jose, Santos' servant.....Walter James
Captain Harris.....Roy Applegate
Braithwaite.....Bernard Seigel

From the novel of the same by R. W. Hornung.
Adapted by Mr. and Mrs. George Randolph Chester.
Directed by Tom Terriss.

### PRESS NOTICE—STORY

The man who wrote "Raffles" has contributed to the screen a story so closely knit, so filled with action and suspenseful thrills, that everybody who enjoys an unusual picture, is going to be delighted when "Dead Men Tell No Tales," a seven-reel Vitagraph special, reaches the ———— theatre for a ———— run.

The story deals with Senor Joaquin Santos, whose sinister creed is "dead men tell no tales." Santos is utterly unscrupulous, and plans the murder of a shipload of men, women and children as calmly as if they were so many rats. He is abetted in this trick by Squire John Rattray, and a group of piratical cut-throats. Into this evil web is drawn beautiful Eva Denison, George Cole, a young barrister, and any number of other more or less interesting people, so that a surprising, exciting—but satisfactory—climax is assured. A picture all will enjoy. Here

### PROGRAM READER

She was a lovely woman, in whose veins ran the blood of youth and the world-old cry for love. When she met Squire John Rattray she believed him all that was good and noble—and she promised to marry him. But when she met young George Cole she wasn't so sure—and then she discovered that Rattray was mixed up in an incredibly evil plan with her own villainous stepfather—a plan which had as its object nothing less than the sinking of the Lady Jermyn, with her cargo of women and children. Held a prisoner by her father's cutthroats, with George Cole thinking her dead, what did she do? See "Dead Men Tell No Tales."

### CATCH LINES

He baited his evil schemes with a beautiful and innocent young woman. What did he hope to catch? Can a man plot and execute a fiendish crime so cleverly that he will not be discovered? When she found herself engaged to a man whose hands were red with human blood, on whose soul was the dark blot of murder—what happened? See "Dead Men Tell No Tales."

DEAD MEN TELL NO TALES

# PIONEER
## MASTER SPECIAL

PIONEER PICTURES

PIONEER ATTRACTIONS

## ALMA RUBENS

IN

## Daniel Carson Goodman's

**Masterly Production**

# "Thoughtless Women"

*Written, Directed and Produced by Mr. Goodman*

A Whole World of Human Emotion Dramatized on a Cameo . . . Marks Daniel Carson Goodman as the New Genius of Picture Making.

## Pioneer Film Corporation

**A. E. LEFCOURT, President**

130 W. 46th St. NEW YORK CITY

Wherever You Go—A Pioneer Exchange

A PROTEST against long suffered unreality in screen drama is voiced by the unanimous acclamation of critics and public.

A new creative genius has appeared in the person of Daniel Carson Goodman, who has dared to open his eyes to the needs of the public, the exhibitor, and the industry at large.

"THOUGHTLESS WOMEN" takes its place among the great things of the screen.—*Arthur James, Moving Picture World.*

*Editorial from Moving Picture World*

*Issue of November 27th, 1920*

## Discovered! A New Type of Picture!

SOMEBODY told us when we were a little boy that there is nothing new under the sun. We didn't believe it then, although as the years elapsed we began to realize that it had an element of truth. We now return to our earlier unbelief because in this very week we have seen "Thoughtless Women", for which Daniel Carson Goodman is entirely responsible in story and in direction. It is new and it is vastly different because it is the sort of picture the real critics have been crazy for. Incidentally it is intelligent, it has brains in it and it tells a simple and direct story in a simple and direct way.

Alma Rubens is the central figure around which Dr. Goodman causes his story to revolve, and the supporting puppets are well chosen, for they express the idea of the creator of the picture. During the entire progress of the story no woman in evening dress slaps a man's face, no man engages in a rough and tumble fist fight, and still more unusual, the players seem actually to be human beings, doing the things and saying the things that are natural to them in their respective characters.

To tell the story is not the purpose of this comment. It should be permitted to tell itself to the thousands who yearn for the different, the natural and the genuinely interesting on the screen. The picture is not without certain minor faults, but the diamond is there, and the small flaws are hard to remember after the picture ends.

We congratulate Dr. Goodman on having the courage to do the thing which we hope he will do again, different because natural, interesting, tremendously so because in the story-telling he submerged everything to the legitimate unfolding of his narrative.

"Thoughtless Women" takes its place among the great things of the screen, even though some of the smaller minds may mistake its simplicity for insignificance.

ARTHUR JAMES.

GOODMAN tells things without fuss . . . natural, sympathetic treatment, without usual melodramatic touches. Goodman has thrown to the winds all the usual clap-trap and cheap melodrama that enters into so many productions.—*Wid's Daily.*

MR. GOODMAN now shares the distinction, formerly Griffith's alone, of transferring life itself to the screen. He surpasses all promise, and marks the beginning of a new day in production and exhibition.—*Stanton Leeds, Variety.*

"THOUGHTLESS WOMEN"—A human document with real life-like touches. . . . a soul stirring picture . . . Alma Rubens gives another demonstration of her emotional capabilities. . . . Goodman's production, a page from life, conquers for its human quality. He builds in a straightforward manner, detailing its plot and characterization without relying upon convenience and coincidence, with the result that it scores for its semblance to life.—*Lawrence Reid, Moving Picture News.*

THE dear, dead days are gone. Dr. Goodman puts all extravagant theatricalism behind him. In directing he makes the action leap life-like from the state of mind he has created in his puppets. Scenes seem to come from life itself. . . . Tears come, and the heart and mind reawaken to a new interest in pictures. Result amazing.—*Stanton Leeds, Variety.*

CHARACTERS act like human beings, with their virtues and weaknesses. Old-timers could take lessons from Goodman.—*Harrison's Report.*

A REAL box office picture. Miss Rubens' work human and compelling. Mr. Goodman has achieved a remarkable thing in writing, directing, and producing his picture. It is rarely done. A good story, given excellent direction and the production is admirable.—*Hastings, Exhibitors' Trade Review.*

IT is evident that Daniel Carson Goodman has devoted more than the usual amount of thought to his production of "Thoughtless Women." Miss Rubens is provided with good material, suited to her talents. He has worked out a story that is not the cut and dried screen material to which we are accustomed.—*Aileen St. John-Brenon, Morning Telegraph.*

# RELEASED THRU PIONEER EXCHANGES

# ~even before it opens

# THE TIVOLI

Now being erected by Balaban & Katz
and without doubt Chicago's finest theatre

# asks for

# THE GUMPS

"ANDY AND MIN" "NATIONALLY KNOWN"

NEW ENGLAND STATES—
First Nat. Exhibitors' Circuit
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Merit Film Corporation
New York City

COLORADO, NEW MEXICO, UTAH, WYOMING, IDAHO, MONTANA, WASHINGTON and OREGON—
Supreme Photoplays Corp.
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CALIFORNIA, NEVADA and ARIZONA—
Consolidated Film Corp.
Los Angeles, Cal.
Consolidated Film Corp.
San Francisco, Cal.

NORTH and SOUTH CAROLINA, GEORGIA, ALABAMA, TENNESSEE and FLORIDA—
Savini Films, Inc.
Atlanta, Ga.

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Independent Film Co.
St. Louis, Mo.

WESTERN PENNSYLVANIA and WEST VIRGINIA—
Apex Pictures, Inc.
Pittsburgh, Pa.

ILLINOIS and INDIANA—
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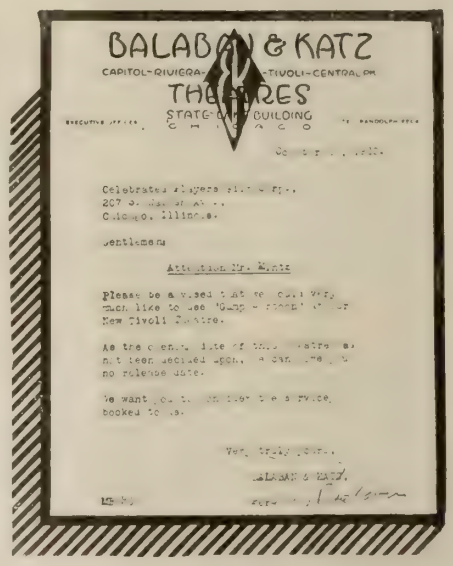
BALABAN & KATZ
CAPITOL-RIVIERA-TIVOLI-CENTRAL PK
THEATRES
STATE-LAKE BUILDING
CHICAGO

Celebrated Players Film Corp.,
207 S. Wabash Ave.,
Chicago, Illinois.

Gentlemen:

Attention Mr. White

Please be advised that we would very much like to see "Gumps" at our New Tivoli Theatre.

As the opening date of this theatre has not been decided upon, we have no release date.

We want to be in the position to service booked to us.

Very truly yours,
BALABAN & KATZ.

*For Foreign Rights*
*Apply Celebrated Players Film Corporation, Chicago*

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R. D. Lewis Film Co.
Oklahoma City, Okla.

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ROBERTSON-COLE

*presents*

# Pauline FREDERICK

in

# A Slave of Vanity

from the play "IRIS" by SIR ARTHUR WING PINERO

RC PICTURES

ROBERTSON-COLE
PRESENTS

# PAULINE FREDERICK

in

# A Slave of Vanity

From the play "IRIS" by
SIR ARTHUR WING PINERO

A beautiful woman, carried by her love of luxury to the brink of ruin, battles for simpler, happier days through scenes of tremendous force — scenes which give the screen a new Frederick rising gloriously above her achievements of the past. - - - - - - -

R-C PICTURES

# The Arrow Film Corporation

W. E. Shallenberger Pres.

Takes pleasure in announcing

to

# The Independent Market

The Production of

# Two Special Features

Starring

# Rubye De Remer

Arrow Film Corporation
220 West 42nd St
New York

As photography it is the best, the most beautiful that moving pictures have ever shown—this picture, "The Last of the Mohicans." **Maurice Tourneur** never made such scenes before, and probably never will again. How he can ever beat them is something to guess about these long Winter evenings. The compositions he makes of Indians, clouds, mountains, trees, gun barrels, waterfalls, are masterpieces, and if this is not great art, then Rembrandt was a blacksmith. Tourneur can do things with sunlight that you cannot dream, and if he could paint emotion with the Hugo touch of Griffith he would be the greatest man in pictures. As it is, he is one of the mighty, and "The Last of the Mohicans" is his best.

See it at the Pantheon now. Before you know it your soul will leave your broken-backed old carcass slumped in the seat and, climbing up onto the silver sheet, will go off back into the old young days of your youth hand in hand with Uncas and Hawkeye and the snaky Magua, who would never, never bite the dust until Cooper had you up against the hind cover of the book. Not by new stunts of story-telling does Tourneur work wonders with your soul, for the story is the plain tale of the Leather Stocking classic; not by marvelous subtitles, for they are short and merely fitting, but by this thnig he has mastered, photography.

Against the dream cliffs and falling wreaths of water in Yellowstone, and again before painted curtains as in "Treasure Island," he puts his nude and gleaming savages through their paces, circling, swirling about the lovely Cora Munro, her "fair hair" sister, her hero Uncas, her canny crack shot Hawkeye, and her foul pursuer Magua.

Although there are good names in the cast, film personalities are kept out; no names are posted, no faces featured; everything subordinated to the illusion, to the come-back of your youthful thrills which Tourneur was hunting.

Magua, the fiend, is **Wallace Beery**; Uncas, the blameless, is **Albert Roscoe**; Cora is **Barbara Bedford**, a beauty who is new but a real actress, and Hawkeye is **Harry Lorraine**. They come and go, there are thrills when the hundreds of glistening braves massacre the women and children; when **Chingachgook and Magua** have their duel; when Uncas shoots a crippled Huron out of the tree tops; when Beery, Roscoe and Miss Bedford fight on the lip of the thousand-foot cliff. There are all the thrills you can stand, but, more than that, there is the unearthly beauty of the photography itself; an achievement that will be remembered, Mr. Tourneur!

• • •

"AN ACHIEVEMENT THAT WILL BE REMEMBERED, MR. TOURNEUR!"
— THE CHICAGO HERALD and EXAMINER

Maurice Tourneur
presents

THE LAST OF THE MOHICANS

An American Drama Eternal
by James Fenimore Cooper
Directed by Maurice Tourneur
and Clarence L. Brown

MAURICE TOURNEUR - J. PARKER READ JR. - THOMAS H. INCE - MACK SENNETT
MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

# ALLAN DWAN
*presents*
# THE FORBIDDEN THING

By Mary Mears

*Personally directed by Mr. Dwan*

Trade and newspaper critics everywhere find in "The Forbidden Thing" a vivid something that makes for heart appeal—a something best described as humanness. Allan Dwan's characters do not stalk across the screen like puppets. They live as the thousands in your audiences live—a sure guarantee of popular appeal.

"One feels inclined," says Motion Picture News, "to place a gold seal opposite Allan Dwan's name in his first production for Associated Producers. 'The Forbidden Thing' will certainly be classified among the top-notchers. It is dramatic to the core—not with the drama of the theatre, but of life."

MAURICE TOURNEUR - J. PARKER READ JR. - THOMAS H. INCE - MACK SENNETT
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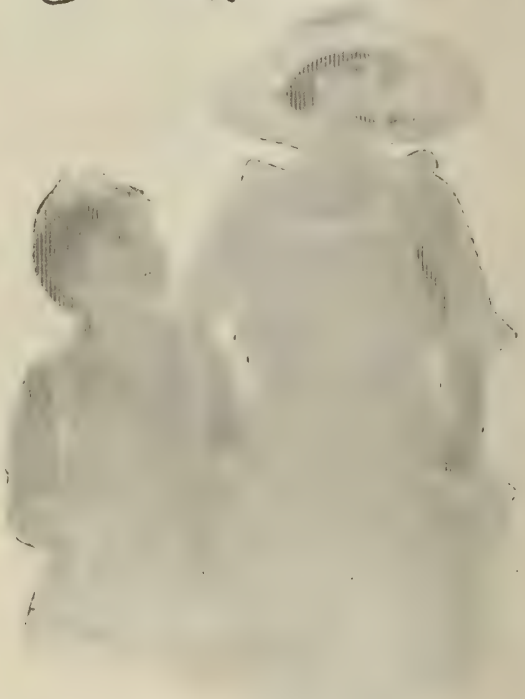
ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

*A big, human story with plenty of laughter, delightful romance, thrills, and a wonderfully popular star— A different kind of Buck Jones story.*



WILLIAM FOX
*presents*

# BUCK JONES

*in*

# Just Pals

*Story by* JOHN McDERMOTT – *Fox Entertainments* – *Directed by* JACK FORD

William Fox
*presents*

# PEARL WHITE

*IN*

HENRI BERNSTEIN'S
*dramatic masterpiece*

# The Thief

*Record runs in New York, London and Paris as a play*

*Translated into every language, and produced on the stage of every country with overwhelming success*

*Scenario by*
*Max Marcin & Paul H. Sloane*

*Directed by*
*Charles Giblyn*

# SIR OSWALD STOLL

of the

## OSWALD STOLL ENTERPRISES

London, England

Announces the Organization

of the

# STOLL FILM CORPORATION OF AMERICA

under the management of

## Mr. GEORGE KING,

President,

who retires from the position of General Manager of the Stoll Film Co. Ltd., London, to direct in the United States the distribution of the product of the Stoll English Studios. Producing Stoll Pictures is an efficient organization including in its personnel a thoroughly trained American technical staff. The equipment of the studios has been supplied by the best American manufacturers.

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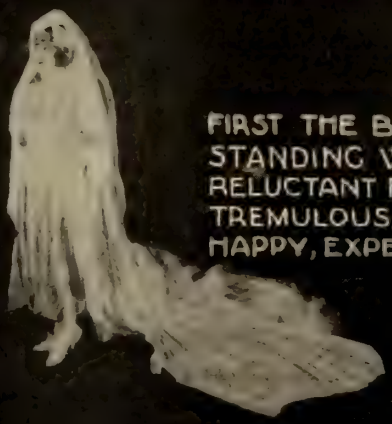
The Stoll Film Corporation of America
Executive Offices
130 West 46th St. New York City.
Phone – Bryant 7498.

Anthony Gablik

# "HELL IS NOT FIRE AND BRIMSTONE – IT IS LOSING FAITH IN THOSE WE LOVE"

THERE ARE JUST THREE STEPS DOWN TO HELL—



FIRST THE BRIDE STANDING WITH RELUCTANT FEET, TREMULOUS, HAPPY, EXPECTANT—

THEN THE WIFE, DISILLUSIONED, BAFFLED, UTTERLY DISMAYED—

"THE FURNACE" IS AN ADAPTATION BY JULIA CRAWFORD IVERS FROM THE NOVEL BY PAN."

REAL ART PICTURES

Trade Mark Reg. U. S. Pat. Off.

THEN THE BUTTERFLY, WHO DOESN'T CARE, WHO HIDES HER HURT IN GIDDY PLEASURE.

YOUNG MRS. ANTHONY BOND'S EXPERIENCE WAS NOT UNIQUE. THERE ARE THOUSANDS OF UNHAPPY WIVES IN THE WORLD.

THERE ARE HUNDREDS IN YOUR TOWN!

THAT IS WHY YOUR THEATRE WILL BE PACKED FOR EVERY PERFORMANCE OF WM. D. TAYLOR'S SMASHING DRAMA OF MARRIAGE

## "THE FURNACE"

REALART PICTURES CORPORATION

469 FIFTH AVENUE NEW YORK CITY

GOLDWYN PRESENTS

# THE HIGHEST BIDDER

Starring

## MADGE KENNEDY

Adapted from the famous story "THE TRAP" by
MAXIMILIAN FOSTER

DIRECTED BY WALLACE WORSLEY

Cook and Porter
Dishwasher $60.00 Month
Laundress for Flat Work
Store Room Girl
White Porter $24.00 Per Week
Apartment House Fireman
Laundry Man $17.00 Per Wk.
Electrician $45.00 Per Week
NIGHT CLERK 100.00 MONTH & MEALS FOR HOTEL
MEALS.
Dishwasher $80.00 month P. Fare Paid

Everybody who has ever been in love, or expects to be in love—and this embraces every box-office patron you have—will be delighted with "The Highest Bidder."

A story of the great love that comes but once to every man, but which some men are too blind to see, or too stubborn to follow. A romance, a comedy, a drama—blended with a skill that is typically Goldwyn.

*A GOLDWYN PICTURE*

PRODUCED BY GOLDWYN PICTURES CORPORATION

A GOLDWYN PICTURE

Madge Kennedy, in "The Highest Bidder," has the type of role her vast following loves to see her play.

As the adorable *Sally Raeburn*, who sets out to sell her heart and finds that it is the only thing in the world that cannot be sold, she does the best work of her career. A picture your patrons will ask you to show.

GOLDWYN PRESENTS

# THE HIGHEST BIDDER

Starring

## MADGE KENNEDY

Adapted from the famous story "THE TRAP" by
MAXIMILIAN FOSTER

DIRECTED BY WALLACE WORSLEY

PRODUCED BY GOLDWYN PICTURES CORPORATION

# Watch His Smoke!

SELZNICK PICTURES

Batting 1000% in the popularity lead.

Each picture a bigger box office attraction than its predecessor.

Book 1920-21 series!

## NOW!

LEWIS J. SELZNICK
Present's

## EUGENE O'BRIEN

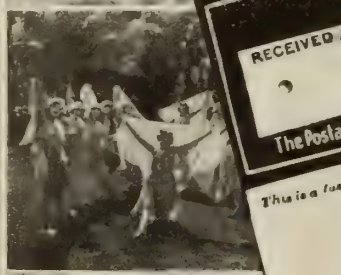
in John Lynch's

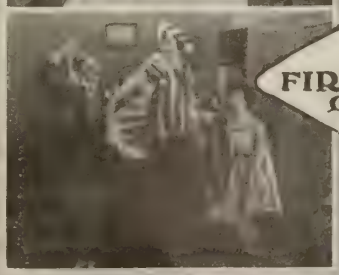
## "Broadway and Home"

Picturized by The R. Cecil Smiths
DIRECTED BY
ALAN CROSLAND

DISTRIBUTED BY SELECT

# CHRISTIE





POSTAL TELEGRAPH — COMMERCIAL CABLES
CLARENCE H. MACKAY, President.

TELEGRAM

RECEIVED AT

DELIVERY NO.

The Postal Telegraph Cable Company (Incorporated) transmits and delivers this message subject to the terms and conditions printed on the back of this blank.

This is a fast Day Telegram unless otherwise indicated by signal after the number of words.—"N. L." (Night Lettergram) or "Nite" (Night Telegram). IBL—2829

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7 hy bn 7 23 nl 2ns 7 22 am 21st
ma Pittsburg Pa Sept 20 20

Al Christie care
Christie Film Co

''Kiss Me Caroline'' had audience in Rowland and Clark Theatres in Uproar of laughter Comedies setting terrific pace

Keep up the good work

James B Clark

Scenes from
FIRST SIX COMEDIES
QUALITY ESTABLISHED

There are 24 Like This!

Something New and Clever in every Release

HITS!

PHOTOPLAY Magazine

Says:

KISS ME CAROLINE—
Christie

THE real bedroom farce of the screen. Al Christie has, with this rapid comedy, achieved painlessly what other producers have attempted in vain with their lavish picturizations of expensive and risque Broadway hits. They are all the usual complications, which ensue when Bobby Vernon impersonates his pal's wife to please his pal's father, and pal's sister and her chum come to visit them. Bobby is a continual scream; while Charlotte Merriam, a pretty blonde, and Vera Steadman, who formerly performed in tanks, provide the embellishments. We should call this the best short comedy of the month.

Book Two a Month thru
EDUCATIONAL
FILM EXCHANGES, INC.
DISTRIBUTORS

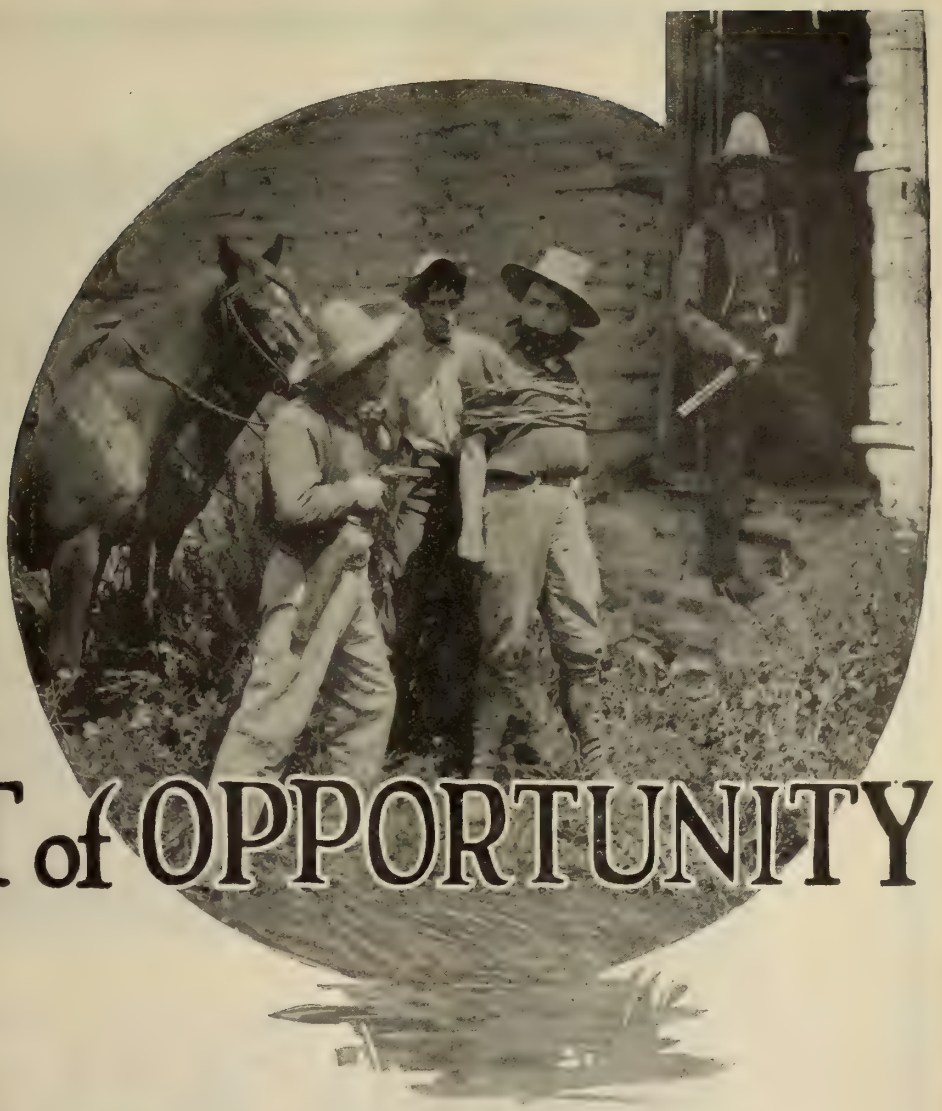
Another Six Coming
ALL HITS!

ERNEST G. KLEIN L. A.

Coming

"The TAME CAT"

AN ARROW RELEASE



ROBERT BRUNTON
*Presents*

# J. WARREN KERRIGAN

AND HIS OWN COMPANY
*in*

# *The* COAST of OPPORTUNITY

*by*
PAGE PHILLIPS
DIRECTED
BY
ERNEST C. WARDE

## Kerrigan in a Two-Fisted Role!

Remember Kerrigan in "Three X Gordon?" And in "Burglar For A Night" and "A Man's Man?"

He fought his way through those pictures, delighting the female patrons of your theatre and pleasing the men.

In "The Coast Of Opportunity" he is given another chance to demonstrate that he can put over a punch as well as a kiss.

Page Phillips' story, Ernest C. Warde's direction, Mr. Kerrigan's artistry and a splendid supporting cast all contribute to the making of an excellent picture.

*Distributed by*
**W.W. HODKINSON CORPORATION**
527 Fifth Avenue, New York City
*thru* PATHÉ *Exchange, Inc.*

J. L. FROTHINGHAM presents

# "THE BROKEN GATE"

by EMERSON HOUGH

Starring

## BESSIE BARRISCALE

Directed by

## PAUL SCARDON

WITH A POWERFUL CAST INCLUDING

JOSEPH KILGOUR, MARGUERITE DE LA MOTTE,
SAM DE GRASSE ARNOLD GREGG, LLOYD BACON.

*Distributed by*

**W. W. HODKINSON CORPORATION**

527 Fifth Avenue, New York City

*thru* PATHÉ *Exchange, Inc.*

*"The sin that ye do by two and two,"*
*"Ye must pay for one by one!"*
*—Rudyard Kipling.*

And Aurora Lane paid! Twenty years of silent suffering was the price of one false step.

Emerson Hough's strong story is splendidly enacted by an All-Artist cast.

In Miss Barriscale's support is found Joseph Kilgour, Marguerite De La Motte, Sam De Grasse, Arnold Gregg and Lloyd Bacon.

Paul Scardon, the director, made "Milestones," "Partners Of The Night" and other big box-offices successes. In this picture he scores a new triumph.

J. Parker Read Jr Presents

# HOBART BOSWORTH
in
# THE BRUTE MASTER

*from the Story by Mrs. Jack London*

## SHOWMEN SHOW THE WAY!

FOX CIRCUIT, N. Y.

COLUMBIA THEATRE, Pittsburgh, Pa.
LIBERTY THEATRE, Houston, Tex.
PASTIME AMUSEMENT CO., Columbus, O.
KINEMA THEATRE, Los Angeles, Cal.
REGENT THEATRE, Kansas City, Mo.
JENSEN'S THEATRE, Pasadena, Cal.

**All these and many more have set the seal of their approval upon the latest and greatest Bosworth feature.**

*Distributed by*
**W.W. HODKINSON CORPORATION**
527 Fifth Avenue, New York City
*thru* PATHÉ *Exchange, Inc.*

*Associated Exhibitors*

*Presents*

# Geraldine Farrar

*in*

# "The Riddle: Woman"

*Directed by*

## Edward Jose

A notable cast with *Montagu Love*, *William P. Carleton*, *Frank Losee*, *Adele Blood* and *Madge Bellamy* is the final assurance of the artistic presentation of the ultimate achievement in motion picture drama.

PATHE *Distributors*

## *The Riddle: Woman*

Cold as the sun is cold
Warm as the blasts of winter
Soft as the surface of a diamond
Hard as the melting snow

## *The Riddle: Woman*

Passionate as the marble Venus
Calculating as the maddest of lovers
Humble as the proudest Empress
Proud as the poorest beggar

## *The Riddle: Woman*

So weak as to know not surrender
So strong as to know not resistance
The pretty plaything of man
The power that makes of man a puppet

# Ever Hear of Good Will?

THE Christmas number of Moving Picture World will carry such a message to those with whom you have done business in the passing year.

—and to those with whom you will do business in the coming year!

Embrace this opportunity to cash in, and in seasonable fashion, on the business friendships made *by* you, and *for* you, through your routine advertising!

—and in a manner befitting your station in our industry!

The Christmas number of Moving Picture World is out on December eighteenth and will be dated December twenty-fifth.

First color sections go to press on December fourth!

Inserts will be accepted, as usual, up to Wednesday, December fifteenth.

## Get busy!!!

*A. F. Shallberg, Avoy Theatre, Moline, Ill.*

*"We believe that your franchise proposition is the biggest proposition that any theatre can possess. That's why I have signed the enclosed contract." AND THAT'S THE REASON WHY*

"There'll be a Franchise everywhere

# Thousands Cried and Laughed

**That's the test that proves**

# Marshall Neilan Has Done It Again

How they will laugh at the Fighting Irish Newsie, at Sooty Face and Chinky. IT'S FUN!

Their few happy moments will bring a great big lump into your throat. IT'S PATHOS.

"I wish I had been gooder to her," said Dinty when his mother died. You'll hear sobs. IT'S SORROW!

**Scenario by Marion Fairfax**

**Photographed by David Kesson**

**Art Director, Ben Carre**

MARSHALL NEILAN PRODUCTIONS

*L. C. Babcock, Billings, Mont.*

*"We believe that the Associated First National is the biggest and most successful concern in the motion picture industry. I believe that the directors are going to work for the interest of all, big and small." THAT'S THE REASON WHY*

There'll be a Franchise everywhere

# at the Big New York Strand

with his story

# DINTY

with

# Wesley Barry

When the lover finds his sweetheart in the clutch of a Chinese slave dealer, you'll swear—IT'S INTRIGUE!

And you'll clench your fists yourself when you see that pretty American girl under the swinging knife. IT'S THRILL!

Everyone'll be happy when Dinty and Sooty Face and Chinky come to the rescue. IT'S PUNCH!

**A First National Attraction**

FIRST NATIONAL PICTURES

Foreign Representative, David P. Howells, Inc.
729 Seventh Avenue New York City

ARTHUR S. KANE presents
CHARLES RAY
in his third picture from his own studio
"Nineteen and Phyllis"
Written by Frederick Stowers, directed by Joseph De Grasse
A First National Attraction

MOVING PICTURE World

ARTHUR JAMES
*Editor-in-Chief*

DECEMBER 4
1 9 2 0

# *Fear*

WITH all its greatness, with all its possibilities, with all its progress in a dozen years, the moving picture industry has a fault today that amounts to a vice, a weakness that has become a definite evil, and this thing is **FEAR.**

As an industry with the greatest influence given into the hands of man, with a definite power to drive every snivelling clap trap and charlatan reformer back to the limbo from which he sprang, we as an industry stand in awe of the censor and shiver with **FEAR.**

With a flooded feature market which will receive eight hundred big productions this year when the first run market can only absorb two hundred of them under the most favorable conditions, yet we keep the facts to ourselves and through **FEAR** of one another fail in that working co-operation which would admit of a live and let live policy. We don't get together because of **FEAR.**

Impudent and sinister men arise with ambitions to boss not only their own division of the industry but all the others, and they thrive because with faces of brass and tongues wet with threats they terrorize—with certain definite exceptions—the entire trade. This again because of our industrial **FEAR.**

The time is ripe, the need is dire, the extremity is reached and the necessity for a get together of all elements of our industry is so evident that the man who will refuse to co-operate for the common good and his own salvation in the business is either a dunce or a knave.

The reformers, working either for hire, for prominence or because a narrowness of vision that amounts to abysmal bigotry, are bad enough, and crooked politicians who seek to impose censorship in order to provide jobs for their supporters are worse, but the enemy within our gates, the man who is so greedy and so selfish that he cannot see farther than the end of his nose, the man who wants quick profits now, even if he ruins the source of supply, that man is a greater enemy of the moving picture industry than the reformer and the politician combined.

We must, as an industry, unite against the **FEAR** of the foe without and the foe within. We must not **FEAR** to speak and do what we know to be right and for the best interest of our business.

We must not **FEAR** to snap our fingers in the faces of those who seek to scare us even by endeavoring to invoke the courts for their silly and selfish ends.

When we conquer **FEAR** we will move forward as a united force to our mutual profit and well-being, to our own happiness and the happiness of our fellows, to our own satisfaction as men and to the conquest of the world through the greatest medium of human expression ever conceived by the mind of man.

Arthur James

# *What Star Rules the Screen Today?*

## *Moving Picture World in Co-operation with 3,580 Associated First National Exhibitors Proposes to Find Out*

TO meet an absolute need for genuine co-operation between the daily newspapers of the United States and the moving picture screen, Moving Picture World, in co-operation with Associated First National Pictures, herewith inaugurates a nation-wide campaign along lines which have proved successful and for which we venture to predict the greatest benefit to the following elements of our industry:

First—Exhibitors of moving pictures throughout the nation.

Second—The stars and prominent play

Third—The producers and distributors of moving pictures.

Fourth—Every other element of the moving picture business.

**The chief aim in this nation-wide campaign is to practically demonstrate to the newspapers of the United States that they can serve themselves tremendously, gaining in reader influence, in circulation and in prestige by giving definite, enthusiastic and adequate support to moving pictures in their news columns.**

The plan is a series of popularity contests conducted through the newspapers of the various cities in co-operation with the 3,580 theatres which constitute the exhibitors' organization known as Associated First National.

Moving Picture World has chosen Associated First National because it has the machinery available for putting this vast plan in immediate operation, as well as the ability and enthusiasm as an organization essential to a plan of such importance.

The benefits, however, do not lie exclusively withAssociated First National; all exhibitors in all the cities will share in the stimulated patronage and increased box office business which follows.

At the outset we desire to publicly give credit to the New York Daily News for having on its own initiative and as a legitimate builder of circulation put into effect a popularity contest which proposes to find out who are the six most popular actresses of the screen and who are the six most popular actors. Moving Picture World proposes to enlarge this from a local to a national plan.

It will be of tremendous importance to exhibitors everywhere to find out accurately which actress and which actor has the real box office drawing power in their territories and in other territories throughout the nations. As a concrete instance let us say that a given star has a big following in ten out of twelve territories and a poor following in the remaining two. It is natural to assume that the pictures of that player have been wrongly handled. By finding out how the same pictures are marketed to the public in the ten successful territories constructive and helpful information will be available, and at all times during the contests business will be quickened and increased.

The stars who are voted for in these contests whether they win first place or sixth or tenth will benefit tremendously by the wide-spread publicity which they will secure, and the pictures in which they appear will be benefited because of a genuine stimulation of interest.

The first contest tended to indicate that Norma Talmadge was running ahead of Mary Pickford in popularity in the territory comprised by Greater New York, and there were other stars who ran close together. It would be a matter of supreme interest to the industry at large and to the public

# *Who, Really, Is the Popular One?*

## *A Nation-Wide Test Through the Daily Newspapers Will Give Us All the Frank Truth*

**OBJECT OF THE CAMPAIGN**

To give the newspapers of the United States a practical demonstration of the circulation value of real attention in their news columns to moving pictures.

To stimulate interest in the screen, its players and plays.

To actually determine the twelve big box office personalities, six women and six men.

To benefit all of the moving picture industry and to prove to daily newspapers that their success can be greatly increased by co-operation with the screen and its personalities.

as well if a similar condition was found to obtain in a majority of the cities of the United States or whether the condition would be reversed.

Early tests also showed that Wallace Reid in the same territory was running first in popularity among the men; that Douglas Fairbanks was running fifth, and that Mary Miles Minter had climbed to third place in popular estimation in the same section.

What the final result of these contests will show no one may predict because popular votes, as the recent political election demonstrated, are very difficult things to guess about. What we all would like to know is the truth.

These contests will adopt a form of coupon calling for one vote from one reader because the idea is not a plan, as set forth by the New York Daily News, to induce readers merely to buy a lot of papers and mail in a lot of answers.

Only one vote from each reader will be accepted, and all votes must be signed by the sender.

The result of these votes will be printed each day in the newspapers conducting the contests and the total will be tabulated each week and the national result will be published exclusively in Moving Picture World, so that at a glance it will be possible to tell exactly how the country is going in choosing its popular heroes and heroines.

The contest in each instance will be conducted solely on its merits, as only by finding out the real opinion of the public will the contest be definitely valuable.

Moving Picture World predicts that the newspapers of the country will be surprised at the results of these contests. They will get a real idea of the enormous numbers of persons who are more interested in moving pictures than any other amusement. They will find what a limited few already know, that millions attend picture theatres because they like the screen and that these millions will read the newspapers which give full and proper attention to their daily amusement.

The exhibitors will be asked to select in each case the daily newspaper which has given the most attention to moving pictures and this is the only stipulation save that there shall be only one newspaper in a city conducting a contest.

Watch Moving Picture World for the record of the progress of the nation-wide campaign, the greatest ever inaugurated in the history of moving pictures.

# *Film Men Would Extend Parcel Post Facilities to Allow Shipments to All Parts of the World*

FOLLOWING the exclusive story in Moving Picture World last week, that the Interstate Commerce Commission is considering the enlargement of parcel post facilities affecting films, comes word of a campaign instituted by the transportation committee of the National Association of the Motion Picture Industry for the extension of the system to all parts of the world. Two conferences were held by the committee on the subject during the past week and a hearing has been asked for before the Board of Fire Underwriters of New York City.

For the past three months the Washington bureau of the National Association has been working on this matter with the postal authorities. Millard Johnson and W. A. Robbins of the Australasian Film Company have also been working on it.

Under the present regulations it is impossible to ship film by parcel post except to a few countries. A change in the regulations would mean a saving of more than $1,000,000 a year to the export companies, it is estimated.

Mr. Johnson contends it is unfair discrimination against the American exporter to prohibit him from shipping his film by parcel post while exporters of other countries enjoy this privilege; that in the twenty years he has been in the exporting business in other countries, he has never lost a single reel of film and that none has been destroyed through shipping by parcel post. If the exporters are able to ship by parcel post to foreign countries, they will effect a saving of at least 50 per cent. in transportation charges.

### *New Censorship Move*

**A movement in favor of censorship for moving pictures throughout Indiana by legislative enactment has been launched by a group of citizens at Elkhart, Ind.**

**A resolution recommending that the Elkhart County representatives in the state legislature exert pressure on behalf of the movement at the session commencing January was passed at last week's meeting of the Kiwanis Club. C. D. Greenleaf, president of the Elkhart Chamber of Commerce, has been authorized to appoint a committee of five persons, representing the chamber and other interested organizations, to present the censorship proposition to the city authorities at Elkhart.**

**In promoting the movement, the Elkhartans point out that they seek to co-operate with the theatre managers in improving the standard of their productions and intend no opposition to the managers. O. P. Bassett, chairman of the local committee, says he hopes to have the movement taken up elsewhere.**

A report has been received from the Washington bureau of the national association that the Post Office Department is willing to accept motion picture film for foreign shipment by parcel post but that the Board of Fire Underwriters in New York has prohibited such shipments. Post office officials say the department can carry anything that is carried by freight.

The national association received a report from the second assistant postmaster general concerning the shipment of film from Seattle and San Francisco, the two ports where shipments are now permitted. In San Francisco the local fire underwriters made an investigation of the situation and offered no objection to the manner which they are now being handled from that port.

The following is part of a communication from the office of the second assistant postmaster general:

"No special arrangements are necessary for taking the films aboard ship, excepting that it is the practice of this office to forward the same to the steamer on the last load of mail and turn them over separately to the mail officer on board in order that the usual precautions of storing away from light and heat may be complied with. Otherwise the handling given is the same as for other mails of similar classification —that is, the parcel post matter.

"No criticism has been received by this office, and none is anticipated as regards the forwarding of such pack-

(*Continued on page* 574)

# *House and Senate Committees to Devote Time to Question of Revising Tariff Regulations*

(*Special to Moving Picture World*)

WITH the near approach of a new session of Congress the attention of the industry is being turned toward the question tariff. It has been reported here that while no action will be taken towards revision, the House Ways and Means Committee and the Senate Finance Committee will probably devote some time between December 6 and March 4 to this all-absorbing topic.

Like in every other industry, there is going to be a diversity of opinion among motion picture men on this subject. Those who import films will not favor a high tariff, while those who manufacture strictly for the domestic market will want all the protection they can get. It is the latter class that will probably seek a change in the law of 1913.

Students of this problem declare that whatever action is taken by the industry and its members, it should come only after a thorough investigation of world conditions and grave consideration. Thought must be given to possible reprisals from the countries with which we trade. It is declared by some of the members of the industry that there are certain foreign countries that are only waiting for an opportune time to restrict imports of motion pictures in order to foster home production.

England, France and Italy—America's best customers—will watch the activities of Congress very closely. If a tariff act is adopted containing tax provisions on motion picture films that are apt to discourage the importation into the United States of the foreign product, even though normally our imports are small, they can readily seize upon that fact to enact similar legislation with respect to our own product and shut out our films.

The House Ways and Means Committee has already received letters in favor and in protest of tampering with the present tariff. It is declared that a majority of the film men are opposed to a higher rate.

(*Continued on page* 575)

The theatre that runs advertising pictures is killing its own business, and the exhibitor who is foolish enough to sanction it is cutting the ground from under his own feet.

# Congress to Repeal the Admission Taxes

## Republican Senators Oppose Continuation, Agreeing That They Are Burdensome and Repugnant

*(Special to Moving Picture World)*

ONE of the first moves of the Republican Congress will be the repeal of the tax on tickets of admission to legitimate theatres and motion picture houses. That is practically promised, and among other things slated to go are the taxes on ice cream and sodas and so-called luxuries. The film rental tax is apparently here to stay. That is evidenced by the report that there will be proposed as a substitute for these and some of the other taxes a provision termed a wholesale sales tax.

It is declared that immediately following the convening of Congress a bill, even now in tentative form, will be drawn up for introduction in the House of Representatives and later made the subject of public hearings. The recent practice has been to let the public know what it is paying in the way of taxes. This was carried out in the last revenue bill, which includes the taxes above referred to. There has been a great deal of complaint from the public concerning each of these.

The Republicans say they are going to take advantage of the knowledge gained from this situation by adopting reverse tactics and give the consumer homeopathic doses—sugar-coated taxes. These, they claim, are far more satisfactory and easier to collect.

The bill in question will require the wholesaler to act as the collection agency, the taxes to be paid by the retailer, who can, in turn, pass them on to the public. In the film business it is assumed that the exchangeman would be the wholesaler and the exhibitor the retailer. In support of this measure, it is pointed out that the retailers of the country will be relieved from a lot of paper work, because they will not have to keep so many books and papers as are now required.

At the same time the government will save a great deal of money by being able to dispense with a vast army of inspectors now required to check up the returns of the retailers, and the investigators (Treasury Department secret service men) who roam all over the country investigating books and accounts to make sure Uncle Sam is getting his due, will be materially cut down in number.

The printing bill will also be reduced because the number of forms required will be lessened. All of these things apply equally to the exhibitors.

Congressmen favoring the wholesale tax scheme point out that hundreds of thousands of dollars will annually be saved in this way and the money placed to the credit of the taxpayers of the country. In other words, the money so saved by cutting down the number of operations in the taxing system will lessen by that amount the money needed to run the government.

The existing law is a $4,000,000,000 proposition. It is proposed to cut down government expenditures for the year beginning July 1, 1921, to $3,000,000,000. Of this amount it is proposed to collect $1,000,000,000 from the proposed new tariff law. The existing tariff law produced revenue to the extent of $322,905,650 during the fiscal year ended June 30 last. It is not intended to treble the rates, but to subject to a tariff many commodities that are now on the free list. There will remain only $2,000,000,000 to raise by consumption or other taxes.

It is claimed that under the program proposed—a revenue-producing tariff and a wholesale sales tax—it will be possible to dispense with the excess profits taxes and the petty consumption taxes—including the admission taxes and possibly the seating capacity levies—and to meet the objections of the consumer-taxpayers.

A further saving is to be effected by the discharge of many thousands of employes throughout the country, particularly in Washington.

Congress, however, is disinclined to pay any attention to either revenue or tariff matters in advance of the Republican session, which is expected to begin early in April, 1921. The short session of the present Congress will be concluded on March 4, but it is not expected that the members of the Ways and Means Committee will leave Washington at all. This committee will probably engage itself immediately with hearings on a revenue bill, and members of the industry will have an opportunity to express their views on this subject.

CLARENCE L. LINZ.

# Washington Exchangemen Complain Against Proposed New Fire Regulations

EVERY exchange manager in Washington, D. C., and nearly every independent exchangeman was present at the hearing given by the Board of District Commissioners on the subject of the proposed new fire regulations governing the storage, handling and manufacturing of motion picture films. Present also were Thomas Butler, manager of the film buildings committee, and Jack Connolly, Washington representative of the N. A. M. P. I.

The hearing was held in the board room at the District Building. Commissioner Kutz presided and explained to those present the nature of and the reasons for the proposed changes in existing regulations. Commissioners Hendrick and Boardman were also present.

Due to the illness of Mr. Mather, owner of the Mather Building, where a majority of the exchanges have locations, a postponement of the hearing was urged. After hearing the film men, the commissioners agreed to hold a further hearing on December 2.

*Connolly Asks Leniency*

The opening for the film men was made by Mr. Connolly, who presented to the commissioners copies of the resolutions adopted by the directors of the N. A. M. P. I. on May 1, 1919, approving regulations substantially the same as those proposed for the District of Columbia. He introduced George Fuller, manager for Metro, president of the Washington Exchange Managers' Association, who presented the views of the local body.

He pointed out that the Washington film men are anxious to co-operate in every way to reduce the fire hazard in the exchanges, but are anxious to have the regulations as lenient as possible. To this end, he said, the exchangemen offer one or two recommendations. The main desire is to have increased the number of reels to be permitted in a theatre booth at one time.

*Quotes "Way Down East"*

Mr. Fuller pointed out that with only ten reels permitted in a booth at a time, the theatres will find it impossible to show any big productions. The twelve-reel feature, "Way Down East," was cited as an example of this prohibition. He urged that the number be increased to twenty reels, adding the further evidence that the theatres will be inconvenienced also when having in their possession, in addition to the show of the current week, the films intended for exhibition the following week, sent them for screening to secure a musical score and for other purposes.

Chief Engineer Watson stated that he was opposed to this proposition, deeming ten reels a sufficient quantity to have in a booth at one time. He pointed out that a maximum amount of protection is possible only with non-inflammable films and that the regulations as drawn up offer a minimum of protection.

*Heavy Labor Turn-Over*

He told the exchangemen that they would realize the hazard of an additional quantity of films when considering the assistant operators in the theatres, who change from day to day, as shown by the heavy labor turn-over at the houses. The licensed operators are all right, he said; they know the danger, but their attention is devoted to actual projection and the reels must therefore be handled by the assistants, some of whom he felt were not reliable.

Mr. Butler stated that some tolerance should be evidenced with respect to the large features and in legitimate cases requiring a larger number of films to be kept in the booths. He was assured by Mr. Watson that "the regulations must be enforced with common sense."

There were other speakers interested in this phase who supported the remarks of Messrs. Connolly, Butler and Fuller. Mr. Fuller and his associates also sought to have written into the regulations a clause invalidating leases when owners of property in which exchanges are located decline to make such alterations as are necessary for strict compliance with the regulations.

Mr. Watson stated that licenses would be withheld from exchanges not complying with the regulations and expressed the belief that such action would void the rental agreement. Commissioner Hendrick suggested that this question is probably one to be taken care of by the legal departments of the film companies.

The requirement that no more than ten reels be exposed at one time will mean that exchanges employing more than ten examiners will be compelled to utilize more than one room for inspection purposes. There is one exchange here that employs eleven inspectors. It will have to use two rooms or dispense with one employe.

*M. A. Leese's Complaint*

Martin A. Leese, who deals in photographic materials, still and motion picture cameras, etc., was present also as the owner of the building occupied by Vitagraph and as the representative of the Washington Board of Trade. Mr. Leese stated that when he leased the building to the film company he complied with all of the regulations then existing. Now, eighteen months later, he is faced with requirements that will mean an additional heavy expenditure to put in a sprinkler system and make other improvements. He asked for an extension of time in order to go over the matter more thoroughly.

Sidney B. Lust entered a general protest against the regulations, joining with Mr. Mather's representatives and urging a number of changes. He exhibited two containers with films that showed evidence of sweating and asked that the requirement that all films be kept in individual containers be waived. He was assured that his request could not be granted. He also suggested that fireboxes be placed on each floor. This, Chief Watson stated, was not considered necessary.

The commissioners assured the film men and others interested that they had no desire to work any hardship upon them not absolutely necessary to the safety of human lives.

Insurance underwriters were present to ask for amendments contemplating better definitions of certain requirements and to submit their request in the form of a brief.

## Legislative Work Outlined for National Association

**A complete program of the legislative work for the year was outlined at a meeting of the Legislative Committee of the National Association of the Motion Picture Industry that was held at the association rooms on Tuesday, November 16. The first matter to be discussed was the recent action of the National Industrial Conference Board, which recommended to Congress that the 5 per cent. rental tax be increased to 10 per cent. Chairman Charles C. Pettijohn appointed a committee consisting of Paul Gulick, chairman, Gabriel L. Hess and William Wright, to take action.**

**The question of Sunday opening was considered and it was agreed that a nation-wide campaign should be inaugurated, and a complete survey of the Sunday situation in the United States is now under preparation. It was also decided to co-operate with the exhibitors in the various campaigns for Sunday opening.**

# Fine Spirit of Co-operation Evident at Convention of Illinois Exhibitors

ON November 18 the Illinois Exhibitors' Alliance held a one-day convention in Peoria. About fifty exhibitors from all parts of the state were present. The convention was an unqualified success, due largely to the splendid efforts of President Joseph L. Hopp and Organizer W. J. Sweeney, and a wonderful spirit of amicability and co-operation was evident.

The purpose of the convention was to prepare a defense against radical bills to be introduced before the state legislature at the beginning of the year and to consider certain conditions existing which are claimed to be unjust.

The session opened at the Hotel Jefferson at 11 a. m., and unanimously adopted four resolutions which had previously been prepared by a committee headed by W. D. Burford.

The first dealt with complaints against manufacturers, producers and distributors acquiring theatres in competition with exhibitors, denounced such practices, urged exhibitors to use every lawful means to prevent the continuance of such activities and pledged support and co-operation to the M. P. T. O. A. in its efforts to keep the screens and theatres free and independent.

The second resolution dealt with complaints filed by exhibitors located away from distributing centers and who reply upon criticisms of trade papers and other reviewing services that certain producers and distributors have refused to allow the independent reviewing services to attend the pre-release showings. The Alliance protested against this and the secretary was instructed to mail a copy of the resolutions to every producer and distributor, and also resolved to bring the matter before the M. P. T. O. A. at its next executive committee meeting.

*Seats 25 Feet from Screen*

The third dealt with a rumor that an ordinance would be introduced in Chicago that no seat should be within twenty-five feet of the screen, on the ground that viewing a picture at closer range is detrimental to the eyesight. The Alliance declared that a thorough investigation and opinions of prominent oculists and optimetrists refuted such claims and resolved to lodge protests with members of the Common Council of Chicago and bring the matter to the attention of the president of the M. P. T. O. A.

The fourth resolution rejected the idea that the motion picture art can fall into the hands of a few at the exclusion of the many, and pledged its support to the independent producer and distributor and declared its intention of assisting them in marketing their products.

*Producer Criticizes Reviewers*

The third resolution occasioned discussion, the chairman reading a letter from a large producing corporation speaking in uncomplimentary terms of the independent reviewers and stating representatives of trade papers would always be admitted but no bulletin organizations would be recognized.

At the afternoon session the admission of a prominent Chicago exchangeman who has exhibiting interests was decided on by a vote of 24 to 5, it being the idea that the Alliance has nothing to gain by a hostile attitude against such exhibitor-exchangemen, but, on the contrary, everything to gain financially by enlisting them.

Regarding claims of franchise holders of the United Picture Theatres of America, claimants were instructed to send information and affidavits to the executive committee to be forwarded to Sydney Cohen as per his request.

*Funds Raised*

A drive for funds brought $100 from Rex O. Lawhead, of Decatur, and President Hopp's urgent appeal resulted in $1,065 being raised in a few minutes.

C. W. Wall, of Centralia, moved that the executive committee consider and act upon the advisability of screen advertising to raise funds for the Alliance. This was carried.

A few cases in which exhibitors claimed unjust treatment from exchanges were considered, and they were assured the Alliance is ready to take up such matters. Mr. Hall advises exhibitors to secure at least a memorandum of every agreement regarding the purchase of films if impossible to secure a contract at the time of sale.

The session closed with the announcement that a big meeting would be held in Chicago in the spring. A dinner and special entertainment at the Jefferson brought the convention to a close. There were several speeches including one from Treasurer Von Meeteren upon the necessity of defeating four bills to be presented at the next legislature, two regarding more rigid censorship, one prohibiting children under sixteen from going to the theatre unaccompanied by parent or guardian, and the other regarding Sunday closing.

The following exhibitors were present at the convention: H. D. Koffman, Aristo, Chicago; Joe E. Tabor, Majestic, Belvidere; A. A. Gagnon, De Lux, Forrest; W. W. Watts, Princess, Springfield; Verne R. Langdon, Hub, Chicago; Henry V. Meeteren, Rainbow, Chicago; H. W. Van Atta, Princess, Le Roy; Fitzpatrick & McElroy, Lyric, Blue Island; Oscar Wesley, Benld; J. C. Miller, Princess, Woodstock; M. Rubens, Princess, Joliet; T. E. Yemm, Grand, Du Quoin; Joseph Hopp, Ideal, Chicago.

George D. Hopkinson, Hamlin, Chicago; F. W. Hartmann, Aristo, Chicago; F. W. Steimle, Lyric, Washington; F. M. Bond, Bond, Pontiac; C. W. Hall, Grand, Centralia; F. W. Fischer, La Salle, La Salle; Don J. Best, Princess, Galva; Peart & Falleti, Lyric and Star, Lincoln; W. D. Burford, Rialto, Aurora; Charles J. Law, New Palace, Pana; W. H. Cadoret, La Petite, Kankakee; Dee Robinson, Madison and Apollo, Peoria; H. J. Weisbruch, Hippodrome, Peoria; Bert Norton, Kozy, Eureka; Rex O. Lawhead, Lincoln Square, Decatur.

Morris Hellman, Erie, Chicago; B. F. Uran, Grand, Mattoon; E. E. Cox, Lyceum, Wyoming; W. B. Sudduth, "K," Clinton; R. B. Francis, Duchess, Peoria; J. G. Gesell, Nicheldome, Bloomington; W. O. Mickle, Community, Emden; H. A. Arnold, Colonial, Colfax; W. J. Fleugel, Empire, Pekin; J. B. Ross, Garden, Canton; W. E. Barricklon, Isis, Toluca; H. C. Loper, Lyric, Springfield; H. T. Loper, Kimbark, Chicago; C. E. Maberry, Benton Amusement Co., Benton; M. O. Wells, Twentieth Century, Chicago; L. A. Castle, Liberty, Princeville.

Paramount was represented at the dinner by Harris P. Wolfberg, district manager; T. C. Montgomery, sales manager, and Oscar Doob, publicity director. Goldwyn by C. A. Mayberry, branch manager, and Harry S. Lorch, publicity director. Realart by Harry Willard, manager. Pathe by William A. Aschmann. Robertson-Cole by A. Lucas.

## *"While New York Sleeps" Plays to Heavy Business*

"While New York Sleeps," the 1920 cinemelodrama of life after dark in the great American metropolis presented by William Fox and directed by Charles J. Brabin, continues its big success throughout the country, where it has been shattering box office records in many places since its ten weeks' engagement at the Lyric and Astor theatres in New York, starting August 22 last.

One of the most notable triumphs scored by this production was achieved at the Murat Theatre in Indianapolis, where it ran for a week to the largest business ever recorded for a motion picture in that theatre.

# Big Features Will Soon Run Full Year on Broadway, Predicts Adolph Zukor

A YEAR'S run on Broadway, New York! Such, in the opinion of Adolph Zukor, president of the Famous Players-Lasky Corporation, will be nothing uncommon for the high-class motion picture of the future.

"There are policies of the past and of the future," said the executive on his arrival at Los Angeles for his annual visit at the West Coast plant of the corporation. "The individual or group abiding by policies of the past fails. The Famous Players-Lasky Corporation has adopted a policy of the future in deciding to eclipse all previous screen efforts by concentrating in one production the best of actors, of writers and directors.

"Why should a picture run one week in a first-class house and then be forgotten? We hope to produce pictures that will run for weeks and weeks—for a year on Broadway, New York. There will be but one consideration—to make the highest class picture that money and brains can make. Why not, then, a run of a year on Broadway, New York?"

### *Lasky Explains*

In enthusiastic terms Mr. Zukor tells of the change in production methods worked out by Jesse L. Lasky, first vice-president in charge of Famous Players-Lasky production.

"It is not a hope for increased revenue that prompted us to make the change," he said. "Rather, it is pride in our profession. To make the best pictures that can be made—surely that is a worth-while ambition.

"It is that same pride in their profession that has prompted our stars to tell me how gladly and willingly they will co-operate in the innovation. I have talked with them all—Wallace Reid, Gloria Swanson, Dorothy Dalton, Thomas Meighan, Elsie Ferguson—in fact, with all of them. Willing to co-operate? Why, they are enthusiastic about it. They all are big enough to see that having a part in a combination of people of great talent and equal rank is not a detriment but a great advantage to them.

"I am a dreamer, I presume. But all who try to look ahead are dreamers. Some have the faculty of making their dreams come true—that is the only difference between dreamers."

Mr. Zukor was asked his views on the possibilities of the screen as a factor in education. "Tremendous!" was his reply. "But I prefer to entertain, rather than educate. I believe that by furnishing clean, wholesome, meritorious entertainment I can do more real good for humanity than by trying to teach. However, I do not mean to minimize the screen's future in the field of education.

"Motion pictures are being taken seriously by those who first refused to give us serious consideration. The reason for this, I believe, is the determination of some producers to ally with themselves the very best of brains in every branch of endeavor—in writing, in art, in costuming, in acting, in directing, in editing.

"The effect of our securing a number of famous authors, novelists and playwrights, to write exclusively for Paramount Pictures—writers with international reputation, such as Sir James M. Barrie, Sir Gilbert Parker, Edward Knoblock, Elinor Glyn, Henry Arthur Jones, Avery Hopwood, and others of equal fame—will be tremendous. Mr. Lasky is to be given full credit for succeeding in inducing the splendid galaxy of British writers to contribute to our photoplays. While, as I say, the direct effect will be powerful in the extreme, the indirect effect will be even greater."

Mr. Zukor's stay in Los Angeles will be short. "One of my chief duties here," he said, "will be to discuss with Sid Grauman his plans for the Metropolitan Theatre, in which I am interested. This, without a doubt, will be one of the most handsome and magnificent theatres in all the world, and I am here to aid Mr. Grauman in every way possible to bring about the realization of his ambition to give Los Angeles a truly wonderful temple of the cinema art.

"And of course I am watching with unusual interest the splendid progress being made by Cecil B. DeMille in his preparations for the start of work on his production based on 'The Affairs of Anatol.' This picture will be the first under our new production policy of combining several stars in one super-cast, and because of that is of epochal importance."

## *Parcel Post Story*

(*Continued from page 570*)

ages in the mail, for celluloid and compositions thereof, when properly prepared for transmission either by mail, freight or express, are legal cargo for passenger steamers, and according to the information furnished this office the marine insurance underwriters cannot object to cargo coming within the limitation of the law. Seattle report."

"Motion picture films have been forwarded by parcel post to Hawaii and Manila for approximately three years past, and for more than a year to Shanghai. Parcels containing films, packed in accordance with the approved regulations, are separately billed and delivered to the conveying steamship and instructions given that the films are not to be placed with other mail in the ship's hold, and they are treated by pursers and freight clerks as hand pieces and stored above deck.

"There is no knowledge or record in this office of any criticism arising from the acceptance of motion picture films for such shipment, and while heretofore the marine underwriters have not been dealt with in this regard, the matter was taken up with the local underwriters on receipt of your communication, and they offer no objection to the continuance of the practice. San Francisco report."

## Censorship of Motion Pictures Is Again to Be Urged Before the Legislature of Massachusetts

**MASSACHUSETTS is again to be a battleground over censorship of motion pictures. The Massachusetts Committee on Motion Pictures, which was behind the unsuccessful censorship bill last year, announces that a bill similar to the one votoed by Governor Coolidge, now vice-president-elect, will be re-submitted at the next session of the state legislature.**

**The legislature meets in special session about December 1. Governor Coolidge states that the session will be devoted to the consolidation and codifying of laws as worked out by a special recess commission. The next regular session of the legislature begins the first week in January, and at that time the new censorship bill will be introduced, it is believed.**

**E. Talmadge Root, executive secretary of the Massachusetts Federation of Churches, in a statement, reiterates the stand of that organization in support of a censorship bill. Root said that certain phases to which Governor Coolidge objected as constituting unconstitutionality have been changed. Sentiment among members of the legislature appears to be sufficiently favorable to assure the passage of the revised bill, according to Root. This view is not shared by opponents of censorship.**

# New York Exhibitors and Women's Clubs Co-operate to Minimize Theatre Panics

THE first constructive step to safeguard children in attendance at motion picture theatres since the recent panic in New York City was taken at a conference held Monday, November 22, at the Women's City Club, by a committee of that organization and a committee representing the Federation for Child Study and a committee of the Motion Picture Exhibitors' League of the State of New York. The meeting followed on the heels of Moving Picture World's call to action by organizations in the industry.

The object of the gathering was to apply constructive thought to the question of insuring the highest degree of safety for children attending motion picture theatres. Senator James J. Walker, speaking for the exhibitor committee, pointed out that the picture theatre owner are most anxious to insure the safety of their minor patrons. He said that as an organization they have always favored the segregation of the children under the supervision of a matron, to be properly certified and licensed.

He suggested that firemen make short talks to audience, keeping them constantly on the alert as to the proper precautions. It was also pointed out that children, although brought into the theatre by their parents or guardians, invariably rush to the front of the house and thus escape the conrol of their parents.

The New York league wants to minimize the possibility of a panic by insisting either on strict segregation of children under the supervision of a matron or parental control over the children while attending the performances. The representatives of the women's clubs were thoroughly impressed with the sincerity and practical nature of the suggestions made by the exhibitor committee. In legislation to be proposed at Albany in the coming session, the exhibitors and representatives of these women societies will work in constructive co-operation.

*Those Attending*

It will be remembered that at the last session of the legislature, a segregation and matronage bill was introduced at the instance of the league.

The meeting was attended by Mrs. Everett B. Heyman, Mrs. Charles Reigelman and Mrs. Joseph M. Proshauer, representing the Federation for Child Study, and Mrs. Henry Moskowitz and Miss Katherine Potter, representing the Women's City Clubs. The members of the exhibitor committee were Sydney S. Cohen, John J. Wittman, S. H. Peyser, Lawrence Bolognino, Leo Brecher, S. I. Berman, John Manheimer, Rudolph Saunders, Charles L. O'Reilly and Samuel Sheer, representing each borough of the Greater City.

## *Crime Is Emphasized in Films, Said Newspaper, But What Did It Offer for News the Next Day*

*TAMAR LANE, a scenario and continuity writer, in a letter to the New York Evening World, replies in an interesting manner to its attack on motion pictures on November 13 in which it declared that "crime is emphasized" and that "gunplay and murder mark thrillers that are shown nightly in many New York houses."*

*"Just to make the argument work the other way," Mr. Lane wrote the newspaper, "I went through an edition of the World today (November 14) and here is what I found in the contents of its columns: The feature dealt in romantic style with the exploits of a notorious ex-convict—this was on the front page in detail; throughout the other pages there were four murder stories, five 'booze,' one graft, one bandit, one shooting affair, two robberies, one divorce scandal, one assault upon a woman, one tale of the opium dens and five other miscellaneous crime stories all given liberal space and some even 'played up.'*

*"Doesn't this look as though 'crime is emphasized' and that 'gunplay and murder' may mark even the columns of an editon of a splendid New York daily? No one would attempt to say that the World is in any way a sensational yellow-journal nor that the above crime stories were printed for malicious or lurid purposes. Doesn't it occur that the film producers are probably just as innocent of baneful purposes?*

*"As one who makes his living by writing for the photoplay industry I can say that as a matter of fact the majority of authors do find the newspaper columns their chief source of supply for plots and situations.*

*"A metropolitan daily cannot be expected to make up its paper with the news of the installation of a new pump at Rockville Center or a report of the regular Wednesday meeting of the National Gumchewers' Association. Likewise the screen must have something more vital and attractive as a foundation for its product.*

*"But why single out the movies? Sixteen out of twenty-two of the dramatic pieces playing in the legitimate theatres of this city feature murders, robbery, swindling, suggestive situations or some kind of lawlessness. As the majority of photoplays are now adapted from popular novels and plays by established authors, the World's indictment might more properly be first aimed at these other two institutions for a logical starting place."*

## *Tariff Revision*

(*Continued from page* 570)

However, the coming session of Congress will be a very short one and any attention paid to tariff will be devoted to a study of the financial needs of the country and the measure of protection required by American manufacturers and producers. There would not be sufficient time even to place a comprehensive bill before the House of Representatives alone, and neither branch of Congress would consider any makeshift tariff legislation. And if it did, it would find a stumbling block in the person of the President, who would not affix his signature to a Republican tariff measure.

It will be for the next session of Congress—the next Congress—to take up tariff. As everyone knows, it will be overwhelmingly Republican and there will be a Republican president in the White House. Then any action taken by Congress will undoubtedly be approved. CLARENCE L. LINZ.

## *Express Companies Will Raise Charges on Films*

Exchange managers, exhibitors, producers and others sending films by express with rental charges or price of the film to be collected on delivery will find this vastly more expensive in future. The Interstate Commerce Commission has found the increased schedule of charges for collecting and remitting the proceeds of paid C. O. D. shipments proposed by the American Railway Express Company to be justified. These changes will be from 30 cents for amounts not exceeding $5, to $3.25 for amounts not exceeding $1,000, the charges for greater amounts to be at the rate of $3.25 per $1,000.

The present charges for this service are graduated by the amounts collected as first-class express rates between points of origin and destination, and range from 16 cents to $1.37.

The Commission declined to consider justifiable the proposal of the express company that it shall not be liable for loss, damage or delays occurring after the shipment is ready for delivery to the next carrier or to the consignee.

MOVING PICTURE World

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**This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.**

WE read in the news reports from the meeting of the Illinois Exhibitors' Alliance, held at Peoria, that Mr. C. W. Hall, of Centralia, was responsible for a motion calling upon the executive committee to "Consider and act upon the advisability of screen advertising to raise funds for the Alliance."

The important part of this resolution, which was passed, lies in the word "advisability," and we urge upon the executive committee to very carefully consider all of the facts in the case and all the possibilities of its verdict before it makes a final decision.

Moving Picture World, in an editorial statement in the issue of last week entitled "Prostituting the Screen," set forth in plain language the grave dangers facing moving picture theatres in the running of paid advertisements on the screen under the guise of entertainment. We shall have more to say about this subject in the future, but time flies and no organization of exhibitors can afford thoughtlessly to give endorsement to that which in its essence is a genuine menace to the future of their own business.

In taking this attitude this publication has no axes to grind and no individuals to punish unless it be shown that individuals for the sake of personal profit have deliberately endeavored to mislead the exhibitors throughout the United States or any part thereof. What we do concern ourselves with is the welfare for the present and for the future of the business which gives us all an opportunity not only for a livelihood, but of real service to mankind.

The editorial referred to has attracted attention throughout the United States, and this publication is already being congratulated upon having had the courage to take a stand for honesty and fairness. It is not egotism to say honesty and fairness are to be expected at all times in Moving Picture World. Its founder, Mr. J. P. Chalmers, established a precedent in that particular which has never been departed from. On the other hand, we do not claim a monopoly of these two correlated qualities. We do maintain that the industry needs plain-speaking and fearless treatment of important subjects at all times and that is the way we propose to continue.

Formal announcement is made in this issue of the organization of the Stoll Film Corporation of America under the management of Mr. George King as president. Releases will go through Pathe Exchange, Inc., with Mr. Ralph Proctor supervising as general manager a special sales force. We extend to Stoll Film Corporation our hearty good wishes and best prophecy for every success.

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Especial consideration should be given to the announcement in this number of Moving Picture World of Nicholas Power Company, in its frank statement of a business situation which affects in large measure all elements of our industry. The company announces that the assumption that the near future will bring a material reduction in the list prices of its projectors is due to an unfamiliarity with actual conditions, and that aside from there being no possibility of any reduction in the near future, there is scant probability that a marked reduction will ever take place.

The formal announcement speaks for itself, but we urge its reading because many other members of our business are in a similar position. The Powers Company is entitled to a word of praise for its courage and for the fairness of the guarantee which closes its statement.

# Clip and Paste

*For Newspaper and Program Convenience*

Harry Beaumont will direct Julian Eltinge in "The Fascinating Widow" at the Robertson-Cole studios.

Edward Kimball, father of Clara Kimball Young, is playing a prominent part in the current Will Rogers picture, "Boys Will Be Boys," for Goldwyn.

Lindsey McKenna, who has been in New York for the past three months attending to matters relating to the newest Betty Compson picture, "Prisoners of Love," has returned to the coast.

The Marshall Neilan company, just recently returned from Montana, are now in Arizona to make additional scenes for the new Neilan picture, "Not a Drum Was Heard."

After completing her work in the Cecil De Mille production, "The Affairs of Anatol," Gloria Swanson will star in "A Sheltered Daughter," a story written specially for her by Elinor Glyn.

Will Rogers will play the title role in "Rip Van Winkle," which will be produced soon by Goldwyn. Rogers' current picture is being made from the Irvin S. Cobb story, "Boys Will Be Boys."

Herbert Rawlinson will appear opposite Anita Stewart in her coming feature, "The Tornado," to be produced by Louis B. Mayer for First National.

William Duncan has gone on location to March Field to make aeroplane scenes for his curernt serial for Vitagraph.

Al Christie has gone on a ten days' motor trip to San Francisco and the Yosemite in company with his production manager, H. D. Edwards.

Arthur Rossen has returned from location at Mt. Whitney with the Betty Compson company.

## Notice to Exhibitors

Moving Picture World is co-operating in every possible way with the legislative committee of the National Association of the Motion Picture Industry because we believe from its present activities, under the leadership of C. C. Pettijohn, that it is not only honest but genuinely efficient.

If you as an exhibitor, learn of any proposed legislation oppressive to the moving picture in general or to your own section of the business in particular, write or telegraph the facts to the Editor of Moving Picture World and we will see that prompt attention is given to the matter. The more prompt you are the better.

# Canadian Theatre Conditions Unsettled; Two Toronto Houses Cut Prices 10 Cents

MOVING picture theatre conditions in Eastern Canada are somewhat unsettled, but there is little tendency among exhibitors to cry "wolf." The amusement market is passing through a transitory stage with some theatres raising prices and others reducing admission rates or making other significant changes.

Two of the big surprises in Toronto circles during the past week or two affected large theatres, the Strand, a large downtown house with a long established career, and the brand new Loew Uptown Theatre, which has a seating capacity of 3,400. Both reduced prices 10 cents for practically all seats. The Toronto Strand started with its lower prices on November 8—one week after more than 40,000 people had packed the theatre for six days to see "Open Your Eyes," a health picture.

*Reduced in One Month*

On the other hand, the new Loew house reduced its prices after being in operation a month. Moreover, Manager Mitchell of the new Loew theatre decided to change programs twice weekly in place of once each week, which had been the original plan. Night orchestra floor price at the Strand is now 35 cents, a reduction of 10 cents. The main floor price at Loew's Uptown Theatre is 30 cents, a drop of 10 cents.

In addition to price changes at the Toronto Strand, it has been intimated that the theatre will be closed in February for general remodeling. The house is located in the lower section of the city where financial and wholesale enterprises are situated. Until a few years ago, it was primarily a shopping district. Loew's Uptown Theatre is situated in a new shopping area.

*Also Price Increases*

Another recent development in Toronto is that the Alhambra Theatre, a really fine community theatre in the north section of the city, has also reduced its prices slightly. This theatre is practically new, but it is competing with two other fairly large and attractive houses in the immediate neighborhood.

In the face of these facts, however, is the knowledge that prices at several of the large exclusively picture theatres in Toronto have been raised since last summer. Two of the principal examples in this connection are the Regent and Allen theatres. The former is operated under the direction of the Famous Players Canadian Corporation, while the Allen is the head theatre of the big chain operated by Allen Theatres, Ltd., the other's direct rival.

Harry Brouse, who owns theatres in Toronto and Ottowa and is considered one of the leading independent exhibitors in Canada, has complained about high film rentals and he was recently forced, along with one or two other Ottawa theatre men, to make an advance in admission prices because of high booking costs and increased wages for musicians and operators.

Mr. Brouse hesitated about making comment regarding the present situation in the theatre field and suggested that it would be better to wait a while to see what would happen within the next few weeks before expressing opinions. A number of theatres would undoubtedly be hit financially, he felt, if the situation becomes worse. Small theatres in various centers were finding it hard already to make ends meet.

*Pomeroy's Belief*

Harry Pomeroy, one of the highest paid theatre managers in the employ of the Famous Players' Canadian Corporation, and who has had charge of theatres in Toronto and Ottawa during the past few months, declares that lower admission prices will simply have to come with nearly all theatres, and that exhibitors generally might as well recognize the fact immediately.

In some cases it would probably be necessary to reduce prices, reduce the size of orchestras and possibly shorten the length of the show by eliminating one or more reels of pictures. The quality of the pictures should be maintained wherever and whenever possible, however.

Frankly, Mr. Pomeroy holds the belief that present prices at many theatres are too high and that the public will refuse to pay. The people will undoubtedly cut out some of their amusements in the same way that they have been avoiding much buying of wearing apparel and other goods, he thinks.

*Canada a Battleground*

Canada has become the battleground of several big interests, such as the Famous Players Canadian Corporation, with which is allied the Alex. Pantages enterprise, the Allen Theatres, Ltd., and Marcus Loew. Many theatres have been acquired by one or other of these establishments and numerous theatres have also been built by them. One important result is that the independent exhibitor is being squeezed.

One prominent moving picture man in Ontario has gone so far as to state that the "day of the independent exhibitor is passed in the same way that the small store show has been outgrown." This official expressed the opinion that large corporations would control the moving picture field in the future but that the people would enjoy the existence of large and handsome theatres.

The erection of so many large theatres has caused many people to watch, with evident curiosity, regarding the difference that a large new house makes on older and possibly smaller theatres in the city, town or district. When the new Loew theatre was opened in Ottawa on November 8, it was found that the older theatres in the downtown section were also packed on Loew's opening night. A big crowd was attracted to the business section of the city and all theatres were heavily patronized. This condition is possibly only temporary, however, and several of the older exhibitors are none too confident regarding the future, they say.

*PRESS AGENT, ATTENTION! CHANCE TO USE YOUR EXPRESSION PULCHRITUDINOUS CHARMS*

*Fox Sunshine comedy girls lined up on the beach during lunch hour*

# A $3,417,512 Net Profit Was Reported by Paramount for Nine Months of Year

THE Famous Players-Lasky Corporation, after a recent meeting of the board of directors, issued this statement:

"Famous Players-Lasky Corporation (parent company only and not including the earnings of wholly or partially owned subsidiary corporations) reports net operating profits of $4,714,362.24 for the nine months ended September 25, 1920, after deducting all expenses including allowance for film exhaustion and setting up liberal reserves for contingencies. This compares with $3,427,950.94 for the first nine months of 1919, or an increase of $1,286,431.30 over the corresponding period of 1919.

"After making reserves for Federal taxes (including $107,579.09 for previous years) the net profits after taxes for the nine months were $3,417,512.54, which, after allowing for dividends on the $10,000,000 preferred stock for the period, is at the annual rate of $17.86 on the 210,252 shares of common stock outstanding in the hands of the public.

*Other Earnings Good*

"The earnings of subsidiary companies, not included in the above, and in which the parent company has an investment of over $10,000,000, are also running at a very satisfactory rate.

"The regular quarterly dividend of $2 per share on the common stock of the company was declared payable January 3, 1921, to stockholders of record at the close of business, December 15, 1920."

## *Mostly American Films Shown in Leeds, England*

Leeds is now one of the most important moving picture centers in England, according to a report just received at the Department of Commerce, Washington, D. C., from Consul Edward B. Cipriani, in which it is stated that the industry has made great strides forward in the past few years. Most of the leading film companies maintain local agencies in Leeds.

"In proportion to its population, Leeds is said to have more picture houses than any city or town in the United Kingdom," the report says. "The total number of these theatres amounts to more than sixty, and it is estimated that more than 75,000 people visit the pictures daily. The length of the program is generally two hours, and the films preferred are drama, good comedy, travel and current events. About eighty per cent. of the films are American made.

"The Yorkshire Cinema Exchange and Club serves as a sort of agency for a number of the picture theatres, and many of the pictures are shown in the club's private theatre to the managers of the respective theatres before they are released for the public."

## Canadian Cabinet Minister Routs Self-Styled "Uplifters" of Motion Pictures in Verbal Tilt

**YOU cannot censor moving pictures to suit eight-year-old children," was the hot reply which was given to a deputation of moral uplifters by Peter Smith, provincial treasurer, at Toronto, November 17, when the social-servers protested against the showing in Ontario of several pictures which the visitors considered objectionable.**

**Mr. Smith produced a sheaf of commendations from prominent local people, approving the pictures against which the "uplifters" railed. G. E. Armstrong, chairman of the Ontario Board of Moving Picture Censors, declared that if children should not witness the pictures, which had been passed by the Ontario board, then they were too young to be at the theatre at all. The Rev. Gilbert Agar, representing a social service organization, was the leader of the deputation, which withdrew after meeting with the unexpected retort by the Ontario cabinet minister.**

**The Children's Aid Society of Ottawa, Ontario, held a meeting Wednesday, November 17, to voice complaint against the admission of children into the theatres of the Canadian capital. The claim was made that the local police were not enforcing the law.**

**The society overlooked the important fact, however, that the Ontario statutes permit the admission of unaccompanied children to matinee performances on Saturdays and holidays when pictures, which have been approved by the Ontario censors, are screened. On such occasions, adult guardians are in attendance constantly to look after the small patrons.**

**Manager Pomeroy, of the Strand Theatre, has made it a practice to hold a special free performance each Saturday morning for the children of various orphanages in the city. These children are accompanied by representatives of the institutions and the shows are carried out without confusion. On each occasion, every child is presented with an ice cream cone, peanuts, apples or candy.**

## *Warns Exhibitors Against Admitting Unescorted Children Under Sixteen*

Authorities in Albany, N. Y., as well as Troy and Schenectady are warning the proprietors and managers of all motion picture theatres that children under sixteen years of age, unless accompanied by parents or guardians, must not be admitted to the houses under any condition. This action on the part of the officials follows the recent catastrophe in New York, in which several children lost their lives as a result of the stampede caused by the false alarm of fire.

According to Thomas H. McDonough, commissioner of public safety, in Troy, who is behind the movement there, a number of complaints have been filed in his office by parents and others asserting that the managers of the motion picture theatres are lax in this particular section of the law.

Patrolmen have been sent to all the houses during the last two or three days for the purpose of examining the exits and at the same time calling the attention of the managers to the law which excludes unaccompanied children under sixteen years of age.

## *Christie Player on Way East*

Jimmie Harrison, one of the favorite players in many Christie comedies, who is appearing in several new short pictures to be released, has just left for New York, where he was called to play the leading support with Constance Talmadge in one of her new pictures.

Besides being in many Christie comedies, Harrison has played leads with many famous feminine film stars, among whom is Norma Talmadge.

## *Realart Picture Wins Praise of Exhibitor*

Realart's special production, "The Soul of Youth," directed by William D. Taylor, will please 100 per cent. of those who see it, according to W. S. McLaren, managing director of the Majestic Theatre, Jackson, Mich.

In announcing the showing of the picture at his theatre, November 21, Mr. McLaren wrote: "It is with pleasure that I personally indorse 'The Soul of Youth' to our patrons. I think it is the best picture that I have ever shown at the Majestic—all things considered. It has a real story; it has an abundance of heart interest; a wonderful cast—and best of all it has a powerful appeal to every youth of the nation, as well as to every mother and father. Need I say more than that I personally guarantee it will please 100 per cent. of those who see it."

This tribute is but one among many from exhibitors who have seen and booked the attraction. Realart has received other splendid indorsements from judges, civic organizations and clubs in cities where the picture has been shown.

# A Pledge to My Conscience

*By DANIEL CARSON GOODMAN*

Daniel Carson Goodman has dared to do the simple thing in his first independent production, "Thoughtless Women," a photoplay starring Alma Rubens and released by Pioneer, and his courage has been triumphantly rewarded. Praise has been given unanimously by the press to his production because it reflects the author's aim to be natural and life-like in story, in characterization, in direction, in acting. The widespread response to his picture has encouraged Mr. Goodman to seek to carry on his message of simplicity. It indicates to him that the world of motion pictures desires a change—a change away from the false and reckless expenditures which have proved a tremendous burden to exhibitors and producers alike, and back to a policy of sanity and reasonableness. Inspired by this enthusiasm he has set down in the following paragraphs:

BECAUSE—
I believe that present-day pictures are untrue to true art—which is life.

BECAUSE—
I believe that it costs very little to do a great picture when done simply.

BECAUSE—
I believe in directness of story.

BECAUSE—
I believe in simplicity of direction.

BECAUSE—
I believe that the public is getting tired of the same old thing.

BECAUSE—
I believe that the public is longing for the picture which will really reflect life, regardless of plot or counterplot.

BECAUSE—
I believe that producers, directors and authors should give the public credit for greater imagination.

BECAUSE—
I believe that the constant flashbacks and fade-ins to remind the spectator of what happened a few minutes previous are futile and unnecessary—if action cannot be sustained it is not significant enough to use.

BECAUSE—
I believe that were as much money used to obtain directness of story and simplicity of presentation as is used to obtain the suggestion of costly production the results would be far more profitable.

BECAUSE—
I believe that there is too much emphasis laid upon trivial details in motion pictures.

BECAUSE—
I believe there is too much repetition of the obvious in motion pictures.

BECAUSE—
I believe that a motion picture purporting to show exterior life in Salem, Mass., should be filmed in Salem, Mass.

BECAUSE—
I believe that producers should not advertise motion pictures as having been written by celebrated authors when they are nine-tenths the work of the scenarioist and director.

BECAUSE—
I believe that producers should be more receptive to original scenarios and less receptive to dull and dust-laden stories from the shelves of antiquity which cost prohibitive sums to make over.

BECAUSE—
I believe that motion pictures exaggerate needlessly.

BECAUSE—
I believe that motion pictures should have an ending that is life-like rather than convenient.

BECAUSE—
I believe in that quality known as human interest in motion pictures.

BECAUSE—
I believe in accuracy of detail in motion pictures that furthers the "conscience" of the story or theme.

BECAUSE—
I believe that producers should educate the public up to better pictures by producing better pictures.

BECAUSE—
I believe there is too much stress laid upon final close-ups between a boy and a girl—if anything, the ending should be done in a long shot, since the young people are leaving the spectators apparently to enter upon their own scheme of life, which the author has just given them.

*MAUDE SYLVESTER*
*Who is featured in "Birthright," released by New Superior Productions Company*

BECAUSE—
I believe the exhibitor is weary of artificial values, both in the picture he gets and in the price he pays for it.

BECAUSE—
I believe that half a dozen different minds cannot make a picture of perfect unity.

BECAUSE—
I believe that only one mind, one individual, can be the author of his work, both from a writing and directing standpoint, just as only one man, one individual, can be the author of his novel.

BECAUSE—
I believe that a picture is made just as much in the cutting and titling room and laboratory as it is on the paper of the author's manuscript.

BECAUSE—
I believe that very soon the public will demand true to life stories, simply told, about things they can believe or know rather than buncombe spread on a golden platter.

BECAUSE—
I believe that the day will soon come when producers will know what they are going to see in their projection room and will not trail out, after viewing the picture their money has made, with their faces lit up as if suddenly good fortune had come out of the empty sky and beamed on them.

BECAUSE—
I believe that the element of luck will be eliminated and judgment, founded on experience and equipment, supersede in its place.

BECAUSE—
I believe that this good luck in the motion picture industry is dependent entirely upon authors equipping themselves to direct and produce pictures, and directors equipping themselves to write their own stories.

BECAUSE—
I believe in motion pictures, I pledge myself to my conscience NEVER to write anything that I know cannot happen in real life and in the environment with which I am dealing; NEVER for the sake of gripping up dangling ends of my story, to bring in illogical matter; NEVER to spend my own money, or money belonging to others simply for the sake of unreal atmosphere; NEVER to have a happy ending, or an unhappy ending, when all the intelligence I can gather on the subject cries out to me that it is a lie to real life and real peoples; in short, NEVER to be false to myself or what my intelligence tells me is the truth.

# Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry, boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitor's Trade Review (T.R.); Wid's (W.).

## *An Old Fashioned Boy*

(*Charles Ray—Thomas H. Ince-Paramount—5 reels*)

M. P. W.—The totality of effect of "An Old Fashioned Boy" on a crowded house at the Rivoli Theatre was one of unalloyed delight.

T. R.—An amusing love story, bright breezy comedy, with a seasoning of judicious farce, brisk action and a satisfactory climax combine to make "An Old Fashioned Boy" excellent entertainment.

W.—True, it's all old stuff and a lot of "movie" stunts, but it gets over in a way that only the star and his director know how. There's a real interest throughout and every flash holds the attention until the very end.

## *Life*

(*Featured Cast—Wm. A. Brady—7 reels*)

M. P. W.—"Life" is everything that is claimed for it—a fast moving melodrama, elaborately produced and filled with a choice assortment of thrills so dear to the heart, or rather, backbone of the average human being.

N.—If they like action of the 10-20-30 type this should knock 'em off the seats. But the picture is not up to th standards required to please first-class audiences today.

W.—A corking good melodrama.

## *Half An Hour*

(*Dorothy Dalton—Paramount—5 reels*)

M. P. W.—Should win on strength of its story alone.

E. H.—Contains insufficient actionable story body to thoroughly satisfy the demands of the five-reel footage.

T. R.—No expense has been spared in the production of this feature, which is rich in elaborate sets and beautiful photography, with the British high life atmosphere well developed.

## *The U. P. Trail*

(*Star Cast—Benj. B. Hampton-Hodkinson—7 reels*)

M. P. W.—The sum of values in "The U. P. Trail" are those of Western melodrama, plus a well-chosen cast of great power and an elaboration of treatment which place it among the best pictures of its kind.

N.—First class melodramatic Western with fine cast.

T. R.—Leaves nothing to be desired by lovers of "Western" type in photoplays.

## *The Star Rover*

(*Featured Cast—Metro—6 reels*)

M. P. W.—It is a weird tale that is unfolded in Jack London's "The Star Rover." Produced by A. C. E. Shurtliff, Inc., it is told in a form that is too involved to bring out the best dramatic effect and there is an air of unreality about it that will divide opinion as to the picture's merit.

N.—Artistic production but disappointing for a London story.

W.—Improbable story not as good as other Jack London material.

## *Just Pals*

(*Buck Jones—Fox—5 reels*)

M. P. W.—A pleasing variation from the type of story in which he is best known The rural atmosphere is admirably suggested throughout.

N.—Buck Jones in new type of story; good entertainment.

W.—Cowboy star pleases in role a little out of the ordinary for him.

## *Her Unwilling Husband*

(*Blanche Sweet—Jesse D. Hampton-Pathe—5 reels*)

M. P. W.—Three people divide the honors in "Her Unwilling Husband," an attractive and well built light comedy, produced by Jesse D. Hampton and released by Pathe.

N.—Good production given average story.

W.—Some fair amusement in this farce comedy offering.

## *Idols of Clay*

(*Mae Murray & David Powell—George Fitzmaurice—7 reels*)

M. P. W.—Is a George Fitzmaurice production of sensuous beauty. The South Sea backgrounds are those of a veritable artist.

N.—Colorful production marked by good incident.

T. R.—Judged from an artistic standpoint this picture ranks high. It offers a wealth of beautiful photography, the settings are magnificent and fully up to the George Fitzmaurice standard of workmanship. The plot embraces some strong melodramatic situations, is a trifle uneven in construction and hardly convincing. But thanks to the capable acting of the cast and lavish methods of production the picture holds its own.

W.—Lavish production extravagant in its effort to appeal to the eye.

## *Smiling All the Way*

(*David Butler—D. N. Schwab Productions 4,979 feet*)

M. P. W.—The story is a pleasing romance of the "glad" type and is pleasantly told. The entire production is atmospherically correct.

N.—Butler's third is well produced and thoroughly interesting.

T. R.—Is the reviewer's idea of what the public wants. It is thoroughly human, diversifying, and if a picture of this sort does not draw the patrons to your box office it's time to close shop.

W.—Third Schwab production satisfactory State Rights offering.

## *The Truant Husband*

(*Featured Cast—Rockett—5 reels*)

M. P. W.—Altogether something out of the common and thoroughly modern as an entertainment.

N.—Simple and human is this contribution.

W.—Very human little picture—filled with subtle comedy and fine human interest.

## *Seeds of Vengeance*

(*Bernard Durning—Macauley-Select and Interocean—5 reels*)

M. P. W.—Though dealing with a hackneyed theme, this play should interest the average patron because the players give it conviction.

T. R.—An old theme is treated in such a way that it is at all times entertaining.

W.—Effective direction and splendid acting make old theme worth while.

*THIS IS ONLY 8:30 P. M. 9:30 P. M. FINDS CHARLIE IN PLACE OF THE CANDY BOX*

*Charlie Ray in a scene from his new Arthur Kane picture, called "Nineteen and Phyllis," and to be released by First National*

# Henry Arthur Jones Has Unbounded Faith In the Possibilities of the Moving Picture

By EDWARD WEITZEL

MR. JONES," said I, as we finished shaking hands, "I saw the production of 'The Silver King' at Wallack's Theatre with the original New York cast."

The author of the most successful English melodrama ever brought to this country looked pleased, and exclaimed:

"Thirty-eight years ago tonight the play was acted in England for the first time!"

"I saw it here the following January."

Henry Arthur Jones became reminiscent, and his tone expressed great admiration:

"Then you saw Osmond Tearle and Rose Coughlin and John Gilbert and the rest of the excellent Wallack cast! The piece was well done here, very well, indeed!"

I glanced at the speaker as we seated ourselves near a chess table in a quiet apartment at the old Brevoort Hotel on lower Fifth avenue. A successful playwright for thirty-eight years! What a store of wit and wisdom he must have accumulated during that time! To name over the list of his acted plays was to recall many of the biggest hits of the English and American stage. And now he was about to place this mine of practical playmaking at the service of the screen! It should mean much to the moving picture!

### *The Jones Method*

When this thought was put to him in words, Mr. Jones gave a decided chuckle and began to stuff his pipe with tobacco. His blue eyes twinkled and his voice expressed amusement, mixed with a plentiful amount of doubt:

"I don't know that I shall be able to get on very quickly with the pictures. They told me that all I needed to do was to write out my material in story form, but I have always built my plots as stage plays, and I prefer to keep my screen material as close to the scenario method as my limited knowledge of the work will permit. It took fifteen years to enable me to hand a manager a play that I knew could be produced without alteration. It will take thirty, I suppose, before I can do as well with a scenario. I shall probably be dust before that time; but I want to learn as much of the practical side of the work as I can. That's why I came over here."

"Are you a movie enthusiast, Mr. Jones?"

The loading of the pipe was completed by this time. The playwright applied a lighted match to the tobacco in the bowl and, between puffs and chuckles, admitted that he had shared the mental blindness common to those who have passed judgment on the screen before their eyes have been opened to its true merits.

"Mine was a particularly stubborn case," said he, "and it was seeing John Barrymore in 'Dr Jekyll and Mr. Hyde' that effected my cure. I realized, for the first time, that here was a new art that could express drama with remarkable force and possessed a scope of scenic environment vastly superior to that of the stage. I was fired immediately with an ambition to try my hand at a screen play. When the thing was done I found out that I had let my imagination riot in this new freedom of time and space, and that the only sensible thing to do was to bring my wares to America, where film production is best understood. I have my story in both screen and stage form and do not know, at present, which will be done first. Famous Players-Lasky has the entire matter in charge. When the scenario is being filmed I shall do my best to assist and to learn all I can about the work. While she was in London Miss Eve Unsell gave me my first insight into scenario writing, and after I've watched your American experts take my scenario to pieces and put it together again I hope to be not a sadder, but a wiser man."

### *The Dramatist Tells a Story*

"Do you find that your experience as a stage dramatist helps you in writing for the screen?"

"Along certain lines—yes. The principles are the same in the two arts. Clearness of plot, for instance, must be preserved in both forms of drama, and the man who can prepare a prompt copy of a stage play possesses technical knowledge that will prevent him from befogging his screen story with unnecessary characters and bewildering incidents."

To illustrate this point, the author of "The Liars" told a story:

"A number of years ago," said he, "the English writers, Walter Besant and James Rice, dramatized one of their novels. It was produced in London and I was present at the opening performance. The plot was well enough, but the authors made the usual mistake of men of their craft and tried to retain all its complications. As act after act was played the audience became more and more at a loss to know what the affair was all about."

"Did the gallery 'booh' the piece?"

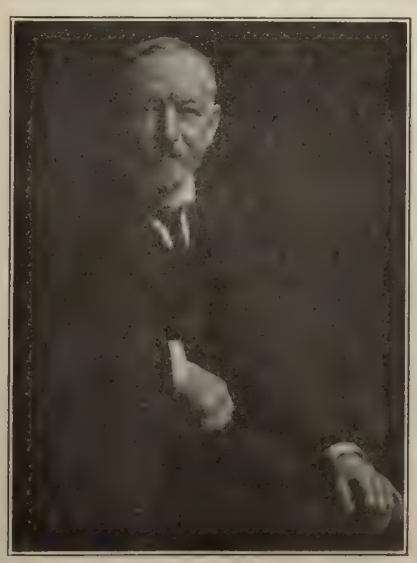
"Most heartily. But it was one of those unconsciously humorous speeches in the last act which gave the play its death stroke. The drama was a very serious one, and we were all making an unsuccessful attempt to keep the plot straight in our heads when one of the characters took the center of the stage and solemnly delivered this line, 'Flesh and blood can't stand these mysteries!' The audience didn't try to stand them after that, and kept on laughing until the curtain was rung down."

### *An Appointment by 'Phone*

A 'phone call took Mr. Jones to the other side of the room before I could frame my next question, and I gathered from his replies that there was a request for an interview coming in over the wire. The author of seventy-odd plays was quite cheerful at the prospect and consulted a list of appointments as briskly and as pleasantly as if granting interviews to all sorts of New York publications was the most natural and agreeable thing in the world. Told to come the next day at four, the person at the other end of the line must have found it impossible, for I heard Mr. Jones exclaim:

"Very well, then, come today; I shall be at liberty at half-past six."

It was after five o'clock then, and something told me that my own interview was going to be just as long as I dared make it. Mr. Jones is an admirable story teller, and I knew that he must have a large stock of good ones to fit any situation. The genial alertness with which he came back to his seat by the table, paused to note if his pipe was drawing to his liking and picked up the threads of conversation, made me feel quite at home.



HENRY ARTHUR JONES

### *The Scope of the Screen*

For the next few minutes I listened while Mr. Jones talked seriously of his faith in the great future of the screen and the astonishing scope of its power to transfer fact and fiction to the shadow stage.

"The motion picture," said he, "with its almost boundless freedom of movement and its ability to shift its scenes with the same lack of restraint, is also capable of using action, contrast and the other ingredients of dramatic fiction even more effectively than does the spoken stage. Deprived of speech, the film delivers its message to the eye alone and demands the closest attention, if a story is to be followed intelligently. Some of the stories that are being used are not very well chosen, but they are no more absurd than are many stage plots."

### *A Cock-Sure Detective*

Mr. Jones again illustrated his point with a story.

"On the opening night of a play called 'The Panel Picture,'" said he, "the melodramatic situations were turned into farce because the author had given one of the characters a line which was meant to drive home the suspense, but which upset the gravity of the situation every time it was repeated. The person in the play intrusted with this misuse of dramatic law was an industrious detective, engaged in trying to capture a band of thieves. He was an undersized but cock-sure chap, and not above admitting his belief in himself in a stage 'aside.' The first time he struck an attitude and exclaimed, 'I have them all in the hollow of my hand!' the audience was not inclined to agree with him. Later on, after falling asleep in his chair and being deprived of his revolver by one of the thieves, he woke up and again declared he had them all in the hollow of his hand, the audience was positive he had made a fatal error and every time he started to repeat the assertion it roared with laughter."

To get the full value of a Henry Arthur Jones story one should hear him tell it. He acts it out with real unction and dramatic skill. Some day he intends to publish a book of stories. If he does I shall ask him to stuff a lecture with all it will hold of his choicest ones. I'll be right down in the front row the night he's billed at New York City's town hall.

# Keeping in Personal Touch

By SAM SPEDON

JACOB FABIAN, who holds the First National franchise for New Jersey, will open the Opera House at Ridgewood, N. J., as a first-run picture house. For many years W. W. Young has had the only theatre in that town. Mr. Fabian now has two theatres in Paterson, two in Passaic and two in Newark in addition to the one in Ridgewood.

* * *

Former Vitagraph employes of the Flatbush studios have organized a club which will meet at the Italian Gardens in Greenwich Village, New York, on December 17. A large gathering of the old Vitagraphers is expected to be in attendance.

* * *

W. A. Goff, supervisor of exchanges of the Vitagraph, was obliged to make a hurried trip to Pittsburgh last week to attend the funeral of his uncle, with whom he lived when a boy.

* * *

Walter K. Hill, who was one of the Moving Picture World staff and later a promoter of theatres, is now associated with the Fox publicity staff of "puflicity" writers.

* * *

Lee Ferguson has resigned from the publicity department of the Selznick Enterprises to accept a position in the First National publicity department.

* * *

Charley M. Seay, who is directing for the Community Productions, has just completed four five-reel pictures portraying the beauty spots of the State of Maine, which will be released on program and shown more especially in Maine.

* * *

Hopp Hadley, formerly director of publicity for Hallmark, has opened the Producers Service Company in the Times Building. The object of this company is to take over pictures for the producers, retitle, edit and handle them, thus relieving the producers of all these worries and troubles.

* * *

Ernest Horstman and Albert S. Black, of Boston, were in New York last week. Raymond S. Peck, at one time connected with the Canadian Exhibitors Digest and manager of the Mutual exchange office at Montreal was in New York this week with E. Stanley Turnbull, a Canadian artist. Mr. Peck is now director of the Exhibits and Publicity Bureau of Canada. W. H. Goulding, of the Keith interests at St. John, N. B., was in New York this week.

* * *

Alice Brady has been remarkable in many ways, one of which is that she has and never refused a request for her photograph and it has given her much pleasure to receive the many letters of warm appreciation for her graciousness.

* * *

R. W. Marsh, who owns one of the largest high bred cattle ranches at South Pierre, S. D., is also one of the leading theatre owners in that city. He has recently made extensive alterations in his Majestic Theatre in South Pierre.

* * *

William S. Adams, personal cinematographer to J. Stuart Blackton for many years, has resigned owing to the absence of Mr. Blackton abroad. Mr. Adams is one of the veteran cameramen of the picture field, and is widely known for his work. For a considerable time he "shot" all the scenes in the pictures of Anita Stewart, Clara Kimball Young, Earle Williams and many other Vitagraph stars, and since the establishment of the Blackton studios he has photographed all of the Blackton features. Mr. Adams is Mr. Blackton's step brother.

* * *

Among the productions to be released by the Specialty Film Import, Limited, are Jesse D. Hampton's "Half a Chance," featuring Mahlon Hamilton and Lillian Rich, adapted from the novel by Frederic Isham; Geraldine Farrar in "The Riddle: Woman"; Benjamin B. Hampton's interpretation of Upton Sinclair's story "The Money Changers;" Edgar Lewis' production, "The Beggar in Purple;" Blanche Sweet in "Her Unwilling Husband;" Fritzi Brunette in Robert Brunton's "The Devil to Pay," etc.

* * *

Treve Collins, Jr., who writes originals and continuities for Legend Film Productions, Inc., recalls with a good deal of pleasure the days when he ran a syndicated movie page and Sam Spedon, then Vitagraph publicity man, used to be one of his main-stays in furnishing up to the minute dope about Vita players and productions.

* * *

W. R. Figard will open the Old Home Theatre at Six Mile Run, Penn. Mrs. M. F. Parkhurst is now operating the New Lyric at Charleston, W. Va.

* * *

The second special comedy release by Legend Film Productions, Inc., featuring Edna Shipman and John Junior, has been announced as "Wanted—A Girl," and production is scheduled to commence within the next few days. Both story and continuity are by Treve Collins, Jr., who also sponsored the first Legend release, "A Million—More or Less," which is now in the cutting room in charge of Al. Lehrer.

* * *

J. W. Williams has opened a new film exchange at Dallas. Mr. Williams is stopping at the Hotel Astor. He is enthusiastic about Southern film conditions and says Lynch Enterprises is practically in control of the South.

* * *

John L. Russell, president of the Blazed Trail Productions. has just completed a studio and laboratory at Gloversville, N. Y., where he will begin producing features of the far North about January 1. Mr. Russell is stopping at the Hotel Lenox, New York.

* * *

Miss Doreen Sheldon, who has been acting in pictures in Michigan, arrived in New York November 13 and has associated herself with the International.

* * *

Sol Peritz, formerly of Peritz & Yocum, who owned the Fern Theatre, selling out to the Saenger interests, has bought the Scott Theatre in Hazelhurst, Miss., and is remodeling it.

* * *

W. E. Shallenberger, president of the Arrow Film Corporation; A. E. Jones, office manager, and J. K. Adams, of the Rotograph Company, enjoyed a day's duck hunting on Long Island recently. Judging from the number which the three nimrods brought back, ducks must be plentiful.

* * *

Tom North has resigned from the Tom Moore theatres of Washington, D. C., and has signed with the Louis Mayer Productions.

* * *

Harry Cohen, formerly with Metro and recently representing Special Pictures Corporation at Washington, D. C., has resigned and is stopping at the Hotel Astor.

* * *

M. H. Eppstein, of Richmond, Va., is now running the Franklin Theatre at Franklin, Va.

* * *

George Panagotacos, president, treasurer and director general of the Grand Amusement Company, of Johnstown, Pa., arrived in New York on his return from Greece, where he has been visiting for the past four weeks, on Saturday, November 13. L. W. Barclay, managing director of the company, came on from Johnstown to meet Mr. Panagotacos and together they spent the early part of this week in Manhattan.

* * *

Matilda G. Dunne, of Brooklyn, recently purchased a large tract of land at Brookhaven, L. I., for the Ferndale Film Studios, for $70,000.

* * *

The Dixie Theatre, formerly the Ideal, re-opened under the management of Miss M. Kelly and A. Riley. This is one of the most comfortable suburban theatres in New Orleans.

* * *

Joe Brandt, president of C. B. C. Film Sales Corporation of New York is attending the convention of the Federated Film Exchanges being held at St. Louis. Mr. Brandt extends through Moving Picture World heartfelt appreciation and thanks to the vast number of friends and business associates who have offered their condolences to him upon the death of his father.

* * *

Colonel Fred Levy, First National franchise holder of Kentucky and Tennessee, a visitor in New York this week, extended an invitation to W. E. Shallenberger, president of the Arrow Film Corporation, to spend Thanksgiving with him in Louisville, which invitation was accepted.

* * *

Marc Shea has purchased the Parthenon and the Victoria theatres of Ossining, N. Y. Mr. Shea has taken immediate possession of the Parthenon and is conducting it under the previous management. Harry Newman has a lease on the Victoria, which has three years longer to run. Rumor has it that these two theatres will be, after Mr. Newman's lease expires, merged and a large house will be built under one management. The Parthenon and Victoria are the only theatres in Ossining.

**The beautiful lace waffle iron is awarded this week to George Blaisdell for the excellent simplicity of his advertising in behalf of Stoll. It is an effective example of the power of black and white.**

# George Beban Gives Extemporaneous Act, Delighting Hotel Astor Diners

By T. S. da PONTE

ONE MAN IN A MILLION" is to be released soon after the first of the year—probably. Again—probably—it will be a First National picture. And yet again, to bring the matter of probabilities nearer home, you'll probably see it.

In fact, you'd be sure to see it if you happened to hear George Beban talk about it beforehand. It is his picture, its story is a child of his brain, and its filming is the result of his direction. Besides, he takes the leading part. So, under the circumstances, it bears the mark of George Beban's individuality.

And if he has marked the screen portrayal as indelibly with his enthusiastic personality as he put into a vivid description of it over a luncheon table in the Hotel Astor recently, he undoubtedly has made it a masterpiece of realism.

### *Gives Temperament Full Sway*

For Mr. Beban, losing himself to his surroundings, giving his temperamental personality full sway, bubbling with the exciting incidents of his delineation, gave an emphatic demonstration that not only carried away his interviewer on the crest of his enthusiasm, but centered the attention of the noonday lunching Hotel Astor guests upon his vivid acting.

He actually growled like a bear. He arose half-way from his chair and clawed, bruin-like, at the portieres, giving an imitation for all the world like a bear mauling the bars of his cage.

Then he accompanied a voluble linguistic flow—a praiseworthy imitation of an itinerant Italian organ grinder—with the gesticulations of an excitable Latin. He thumped vehemently on the table. The pleasing tinkle of ice in thin glasses reverberated with the whack. His audience and listeners at surrounding tables stared. Some smiled. Staid servitors looked on stolidly. Some one whispered sibilantly, "That's George Beban—he's great, isn't he?" and just about this time Mr. Beban, with another resounding thump, upset the silver coffee urn, spilling the hot contents into his lap.

### *A Vivid Portrayal*

Solicitously, Harry Wilson, his personal representative, inquired as to the damage done. But Mr. Beban hardly paused in his narrative. Daubing at the coffee stains with his napkin and remarking, "Oh, it's nothing, Harry; nothing at all," he went on:

"It's not a spectacular picture. But it's a vivid portrayal of life. And it hasn't the usual hackneyed love theme. Oh, yes, of course, there's a love story in it," he said in answer to a look of surprised incredulity, "but it's a love story that is 'different.' And there's nothing at all improbable about this picture of mine. In fact, it's very simple, and its simplicity is one of its chief charms.

"There is nothing of the usual 'triangle' either, and the drama of sex takes up no part of this film. It tells a story that young girls can view unblushingly, and has an appeal that will reach all classes—children as well as grown-ups.

"There are animals in it—dogs, and a parrot—oh, a wonderful bird! The children will be crazy about him."

### *The Plot a Secret*

Whereupon Mr. Beban paused long enough to give an imitation of a parrot, with a sidewise look from his black eyes that a parrot, himself, would find hard to improve on if bent on imitating one of his feathered brethren.

But the real plot of the story is, of course, what you are anxious to know about, and that is just what George Beban is keeping under his hat. He, however, said this much: that it centers around a man who starts in a menial capacity in a quick lunch place, and after that he—well, things happen to him and to "her." (For there is, of course, a "her" in the film—in fact, two "hers" who are played by Helene Jerome Eddy and Irene Rich.) They, together with little George Beban, Jr., in conjunction with the star, have the biggest parts. But the parrot also comes much into prominence.

### *An Unusual Ending*

It all leads up to an unusual ending, which takes the spectators, as it were, into the confidences and into the very lives of the players, making them part and parcel of the drama, and giving them an opportunity to judge what they themselves would do if they were face to face with the same conditions as are portrayed on the screen.

Mr. Beban is a believer in "better and cleaner" pictures. His former efforts have all been along those lines, and in "One Man in a Million" he has adhered to those tenets. He said also that in his opinion the time has come when the motion picture industry must become more intimately identified with the people who support it. There must, in short, be more of the "personal contact stuff."

Therefore Mr. Beban has forsaken his Los Angeles studio for about five months to devote his time to making "personal appearances" at theatres in all parts of the country, acquainting the people with the sort of character which his coming production will feature, and when it finally is released he also will make "personal appearances" along with the film.

## *Paramount-Holmes Shows Life "Around About Manila"*

While there have been two Paramount-Holmes Travel Pictures on Manila, there has been no picturing the many interesting things to be found in and around this capital city of the Philippines. Therefore, as a final number of the series, Mr. Holmes is releasing a little tour titled "Around About Manila"; visiting Cavite, where Dewey fought and won his famous battle; Fort McKinley, where the soldiers of today are trained; Antipole, the pilgrimage town with the famous figure of "Our Lady of Happy Voyages." Among the interesting street scenes, strange to Occidental eyes, are the horse and ox-drawn vehicles and funnny little street cars. General Aguinaldo, the idol of the Filipinos, is shown inspecting the troops at Fort McKinley. Excellent photography. A travel picture of everyday life.

## *Educator Praises Fox Picture*

Carl V. Salser, director of the Kansas State Normal School at Emporia, and an ardent motion picture enthusiast, who supervises the selection of screen entertainment for the students at that institution, in a letter to William Fox regarding the Farnum special production, "If I Were King," takes occasion to offer highest praise of the film.

*SCENES FROM "ONE MAN IN A MILLION," STARRING GEORGE BEBAN AND BEING HANDLED BY SOL LESSER*
*The star may be seen in these views frolicking with Helene Jerome Eddy*

# Rubbernecking in Filmland

## *Casson Ferguson Learns How to Manipulate Baby in Story of Wives*

*By NORA B. GIEBLER*

"I'LL try anything once" is all right for some things—in fact, there are many things that one only wants to try once, but not "rubbering" moving picture studios. I tried that once, and ever since I've been wanting to try it again. My chance came this week. The "Neck" is up to his ears in work on the big Christmas number we're getting up, and when I asked him if he didn't think I might help him out by doing the Rubbernecking for him this week, he "fell" for it at once.

"I wish you would," he said, "It will be a great help," and he plunged back into the sea of work before him and has not come to the surface yet.

Before I tell you about the pictures I saw in the making, however, I want to report on our invalids and tell you of the important members of the industry we welcomed to Filmland from the East.

### *Little Jackie Improving*

Adolph Zukor, Carl Laemmle, Abraham Lehr and J. L. Frothingham all arrived early in the week, and Allan Dwan, Catherine Curtis and Herbert Rawlinson followed along later. Dustin Farnum is the most important departure of the week.

Of our invalids, little Jackie Coogan, who played the "Kid" in Charlie Chaplin's new comedy, has given us the greatest anxiety. He was seriously hurt in an auto accident and for several days his life was almost despaired of, but he is better now and says he is going to be well before Christmas so Santa Claus won't be disappointed. A letter from his pal, Charlie Chaplin, saying that he will be back on the coast by that time, is another incentive to Jackie to hurry and get well.

Syd Chaplin, who was in a hospital for several weeks, is now at home and practically well. Tom Santschi, who was separated from his appendix a few years ago, expects to be himself again in a short time.

### *May Allison an Invalid*

May Allison, our remaining invalid, was sick a whole week before she knew it. She was working in a scene for "Are Wives to Blame?", when in crossing the stage she stumbled and fell over a chair. The mishap was regarded as a joke at the time, but as the days went by May began to feel strange pains in the upper part of her body, and only an X-Ray examination revealed the fact that two of her ribs had been broken as the result of her fall. May expects that a few weeks' rest will put her in good shape again.

So many of our picture makers are away on location at this time of year—off to the mountains for snow stuff, to the beaches for water scenes, to Arizona for Indian and desert atmosphere—that I considered myself in great luck when I found two companies at work at the same plant. Both companies are at the Hollywood studio, and as it happened, both pictures will be released by Robertson-Cole.

### *"What's a Wife Worth?"*

Christy Cabanne was making scenes for his new picture, "What's a Wife Worth?" and Pauline Frederick was transferring "The Mistress of Shenstone" to film.

I watched the Cabanne company first, because they were already at work when I arrived. The Frederick company was not quite ready to start.

"What's a Wife Worth?" is a strong story of domestic life that deals with a vital question: Is the wife, whose sole ambition and desire is to shine as a society leader and to follow her chosen career, worth more to a husband than the self-effacing woman whose only thought is devotion to home and children? It's a story that grips the heart and makes a lump come in your throat. Christy Cabanne told me it was that kind of a story, and he ought to know because he wrote it himself.

The action he was working on was where the butterfly wife, played by Virginia Caldwell, refuses to break an engagement because the baby is cross and fretful. Casson Ferguson is the young husband, James Morrison, and Ruth Renick the former wife, whose marriage to Morrison has been annulled.

### *Not Really a Butterfly*

When the butterfly wife is about to leave, Morrison takes her to task for leaving the baby if it is sick. She replies that the nurse is perfectly capable of taking care of the baby and she does not see the necessity of breaking her engagement. Morrison is worried and shows it plainly. He takes the baby tenderly in his arms and looks at it pityingly.

I thought Casson Ferguson did that bit of acting exceedingly well, considering that he has probably not had much experience handling a baby.

"That baby's a darling," said Miss Caldwell to me. "He has behaved beautifully and he's only ten weeks old his mother says."

Miss Caldwell is not a butterfly wife at all in real life. She was married during the summer to Wesley Ruggles, a director of J. Parker Read Productions, and her new home in Hollywood is the pride of her young life. She told me of all the nice new labor saving devices and the modern equipment she is installing in her kitchen, and of the tasty dishes she cooks up for her husband after she leaves the studio. I don't think the disturbing question of what's a wife worth will ever come up in the Ruggles household.

### *In Re St. Louis*

After close-ups were taken of Miss Caldwell, Casson Ferguson and the baby in his crib, they began to get ready for the really big punch of this particular episode, the scene where Ruth Renick, as the poor, wronged little first wife, steals into the house and kidnaps the baby.

The minute Mr. Cabanne is through directing a scene he is up and walking about, here, there and everywhere.

"How long since you left St. Louis?" he whispered to me as he passed.

"Three years," I whispered back when he came my way again. "And you?"

"I haven't been back since 1897," he responded, still in a whisper, "when I staged a big Red Cross benefit at the Odeon."

"I'll keep your secret," I assured him, in the same tone of voice. But I must have looked displeased, because I wondered if he was ashamed of the old home town, that he spoke of it only in a whisper. He only laughed, however, and explained that it always made him so hoarse to direct that he could only speak in whispers afterwards.

I forgave him and went to see what the sounds of merriment issuing from the Frederick set meant.

### *Impromptu "Harmony"*

Pauline Frederick, her director, Henry King, and Roy Stewart, leading man, were giving an impromptu concert in the hall of an English inn for the benefit of the rest of the cast. Miss Frederick had the violin, Roy Stewart the cello, and Henry King the little organ belonging to the orchestra, and each one was "sustaining" a long drawn-out note not at all in harmony with the two other notes being played.

To add to this melee of sound Lydia Yeamans Titus was singing—that is, her mouth was open, and suggested the thought that she might be singing, but here voice was not distinguishable in the din.

When the real musicians had regained control of their instruments and Roy Stewart had complained bitterly because he had not had the foresight to conquer the cello instead of horses in the early years of his life, Mrs. Titus sang "Sally in Our Ally" and another song for us, and then Henry King called out: "Now let's get to work, we've played long enough."

### *Fateful Incidents*

"The Mistress of Shenstone," by Florence L. Barclay, author of "The Rosary," is an English story, and the action taking place in an inn, where the Mistress of Shenstone meets the "Man," was being filmed the day I was there.

First, Roy Stewart was taken in the act of gazing soulfully out of a window in the hall of the inn, a dear old-fashioned looking place with a real fireplace at one end and the floor of flagstones. When Roy has gazed out of the window long enough he goes into the dining room of the inn just in time to draw a chair out for a lady just finishing her meal, and to pick up a handkerchief dropped purposely, for another lady with coquettish tendencies, played by Mrs. Titus.

All this time Miss Frederick is sitting at another table watching the by-play. And then the fateful meeting takes place.

### *Tweedale Says So*

Roy Stewart has long been identified with typically western roles in the films. "It's certainly a pleasant change from the wild and woolly western parts I have played in the past and I hope I'm getting away with it," he said. "They seem to think I am."

And he is, if one can believe the word of Bernard Tweedale, an Englishman who has not been in this country very long and who has just recently joined the Robertson-Cole organization.

"He depicts the English country gentleman in an easy and natural manner," says Mr. Tweedale, "and he looks the part as well."

# Associated Exhibitors Making Plans for Longer Runs for Popular Films

PHIL RYAN, of Associated Exhibitors, says that on his recent trip through Eastern territory he learned that longer runs for motion pictures, runs that will terminate only by virtue of the decision of the public, have come to stay and that this exhibitor policy will be a fundamental principle of the industry in the future.

Exhibitors who have been prominent in the affairs of The Associated Exhibitors are said to be moulding their plans for the future on that basis and in accord with the announced determination of the Associated to release only such pictures as will merit, by their quality, long runs in the key cities of the country and in all communities where the theatre going population will permit of runs longer than prevail at present.

### *New Theatre Planned*

John P. Harris of the Associated will soon begin construction on a new playhouse in Pittsburgh, which will be devoted to the principle of longer runs. The theatre will be one of the finest in the country particularly adapted, because of its limited capacity, to longer runs.

In Cincinnati, Ike Libson, also a member of The Associated Exhibitors, is preparing to devote one of his four theatres to the exclusive policy of longer runs for better pictures. All of his theatres in Cincinnati are classed among the finest in the country.

In the Southwest, J. H. Cooper, a member of the Executive Committee and of the Board of Directors of The Associated, is just completing the building of a $1,000,000 theatre in Oklahoma City.

### *Only Superior Pictures*

The principle of booking only picture of superior merit, capable of long runs, and of continuing them as long as public favor dictates will prevail in Mr. Cooper's new house.

The Doric Theatre, of Kansas City, just purchased by Sam Harding, another member of the Executive Committee of the Board of Directors of Associated, will also be immediately placed in the indefinite run class of houses.

Men of importance in production are said to have made it increasingly clear in interviews and in announcements of policy that it was becoming more and more difficult to produce exceptional pictures while exhibitors were willing to run them for but two, three and four days.

From reports to The Associated Exhibitors, it has been made evident, it is said, that exhibitors realize that a flood of mediocre motion pictures have been coming to the market, and most of them realize that longer runs are an important factor in making possible the distinctive picture necessary to the continued holding of public favor.

# *Shirley Mason Starts on Third Story from Pen of Pearl Doles Bell—Mitchell Directing*

TELEGRAPHIC communication from California reports that Shirley Mason, now an established Fox star, has just started work on the first scenes of a new story from the pen of Pearl Doles Bell.

This is the third vehicle for Miss Mason, written by the same author, this artiste having been introduced to her public as a William Fox star in the screen adaptation of Mrs. Bell's "Her Elephant Man," a book which achieved phenomenal success as a photoplay with the tiny star in the role of a circus performer.

The second Bell story in which Miss Mason made her bow was called "Love's Harvest," adapted from the author's novel entitled "His Harest," which gave her a role a different sort.

The new story on which she is at present engaged brings her to the silver sheet in still another type of character, surrounded by an atmosphere again distinctly different. The title under which the picture is being staged by director Howard M. Mitchell is "Chin Toy." This is a working title, however, and may be changed before release by Fox.

The author, Pearl Doles Bell, who recently returned from a trip to the Hollywood film colony, where she made the acquaintance of Shirley Mason, is highly enthusiastic over the prospect of seeing this star in her third story and is busily engaged upon still another original play with Miss Mason in mind for the stellar role.

# *"Number Please?" Pathe Picture, Is to Be Given Benefit of Much Exploitation*

AN exploitation campaign surpassing in extent that accorded any of Harold Lloyd's pictures appears to be assured, says Pathe in connection with his latest offering, "Number, Please?" which will be released December 26, it is announced.

Members of the Associated Exhibitors' organization, which includes many of the largest exhibitor enterprises, are preparing to launch extensive newspaper campaigns for the comedy. It is said an increasing growth in Lloyd's appeal to the showmen as a subject for an advertising drive by theatres has been noted with each of his releases since the inauguration of his Pathe two-reel specials.

His first Associated Exhibitors production, which will follow "Number, Please?", is expected to set a precedent for exploitation.

### *Continuing Policy*

Ever since "Bumping Into Broadway," Lloyd has claimed for himself a large portion of the "spread" advertising indulged in by the larger picture houses. A continuance of this practice on a notably larger scale is promised for "Number, Please?" and the Pathe officials are convinced that the resultant publicity will firmly establish Lloyd as unquestionably the greatest box-office attraction the screen comedies have developed.

*SCENES FROM THE NEW PEARL WHITE PICTURE, CALLED "THE THIEF," AND RELEASED BY FOX*
*Scene three shows the recovery of the money and proves that there really is a thief in the picture*

# News of the West Coast

By A. H. GIEBLER

## *Pacific Film Company Opens Executive Offices*

The Pacific Film Company, a recently organized company on the West Coast, has opened executive offices at 730 South Olive street, and will distribute its own films as well as other productions made by independent producers. T. E. Hancock, formerly with the World Film Corporation, will depart in a few days on a tour of the United States and Canada to make arrangements for branch distributing offices. The latest picture produced by the Pacific Film Company is "The Fatal 30," a five-reel feature in which Fritzi Ridgeway, Lillian West, Carl Stockdale, John Hayes and Al Fremont play the principal parts.

## *Reynolds on Way East*

H. J. Reynolds, president of the Renco Film Company, has gone to New York with a print of "Lavender and Old Lace," which has recently been completed by his company. Mr. Reynolds will be gone about a month and upon his return will begin work upon another production to be adapted from one of the Myrtle Reed novels.

## *Carl Laemmle Arrives*

Carl Laemmle, president of Universal, has arrived in town with plans for an elaborate program of production to meet the increased demands of the new foreign agencies Mr. Laemmle established when he was in Europe.

## *Grauman Back From East*

D. J. Grauman, of the Grauman Theatrical interests, who has been in New York for several weeks, has returned to Los Angeles, with the statement that he believes this will be the biggest tourist year in the history of Southern California. Mr. Grauman met and talked with dozens of easterners who told him that they were selling out their businesses and homes in the East and were coming to Los Angeles to make their homes. If this is true, he believes that amusement houses in the city will thrive as never before in the history of the industry.

## *Wainwright Returns East*

J. G. Wainwright, director of the Selig Polyscope Company, who has been in Los Angeles on a visit from England to the Selig studios, returned to New York last week taking with him prints of "Kazan," adapted for the screen from the novel of that name by James Oliver Curwood. Mr. Wainwright also took with him the prints of "In For a Night," a screen version of the world famous stage comedy of that name.

These two productions are said to contain some of the best animal work hitherto accomplished by Colonel Selig.

## *Jackie Coogan in Auto Smash*

Little Jackie Coogan, the child actor who was chief support to Charles Chaplin in "The Kid," was in an auto smash last Friday which sent him to a hospital for repairs. The young actor suffered from bruises and it was thought at the time of the accident that his skull was fractured, as he did not regain consciousness for a long time. At this writing, however, Jackie is recovering rapidly, and expects to be able in a short time to resume work in a series of comedies entitled, "Peck's Bad Boy," in which he is being starred.

## *Ford to Produce New Thriller*

Francis Ford is planning to make a new picture thriller which is to be called "They're Off," and is a story of horse racing. Elsie Van Name has written the story and besides Mr. Ford himself, Tod Sloan, former jockey, will have a leading part in the production. Mina Cunard has been engaged for a prominent part.

## *Sunshine Comedy Baby*

Beulah Frances Dwiggins, two-year-old daughter of "Mike" Dwiggins, assistant to J. Gordon Edwards, will be known henceforth as the playful Sunshine Comedy Baby.

## *Directors Body to Build Home*

According to an announcement made this week, the Motion Pictures Directors' Association is to build a club house on Highland avenue in Hollywood, not far from the Hollywood Hotel. Frank Lloyd, Reginald Barker, Joseph De Grasse, William D. Taylor, Thomas Ricketts and other officials of the organization are making every effort to further the plan of evolving a home for the association that will be a rendezvous for film players as well as directors, and which will be devoted solely to the development of the motion picture art.

## *To Produce More Comedies*

The Rockett Film Corporation has arranged with W. W. Hodkinson to produce seven more features for release through the Hodkinson exchanges. R. R. Rockett, president of the producing company, has just returned from New York, where the new contract was signed. The new pictures will be on the same general order of the recently completed Rockett farce comedy, "The Truant Husband."

## *Irvin V. Willat Making "Partners of the Tide"*

Irvin V. Willat is busily at work on the West Coast making his second production for Hodkinson release. It is called "Partners of the Tide" and is the screen version of Joseph Lincoln's book.

The entire cast for this production has not been made public yet, but it is positively stated that Gordon Mullen, who has appeared of late in such successes as "Nomads of the North," "Crooked Straight," "False Roads," "Paris Green," "Dangerous Hours," and who is also a featured player in Douglas Fairbank's newest production, has been engaged for the role of the "heavy."

Rumor has it that Mr. Willat's newest leading woman, while a newcomer to the screen, is a beauty of international repute and a great deal of speculation is being indulged in as to just who this person may be.

*THEY ARE DESTINED TO TRAVEL "THE ROADS OF DESTINY" TO SUCCESS AND HAPPINESS*

*Pauline Frederick in scenes from her new Goldwyn picture, being supported by Jane Novak and John Bowers*

# *Brooklyn Crowds Storm Strand Doors for Showing of Skinner in "Kismet"*

CROWDS that defied the efforts of the police to line them up and required the intervention of a squad of mounted men to drive them into that part of the street set apart for the standout, tells the story of the opening of the Robertson-Cole production of "Kismet" at the Mark Strand Theatre, Brooklyn.

Anticipating a rush to see Otis Skinner in his best-liked role, Manager Edward L. Hyman made application for police to guard against a possible rush on the opening day, and several men were sent around to help out by keeping the sidewalk line orderly.

They were pushed to the limit all the afternoon, but when the crowd started to come around seven o'clock they sent in a call for mounted men, who were forced to use riot tactics and ride the crowd down to get Fulton street open to traffic.

### *Advertising Helped*

To the popularity of star no small measure of the crowd may be credited, but the three weeks of publicity work had their effect, and big business through the week marked the result of the most intensive campaign ever planned by Mr. Hyman.

There was comparatively little stunt exploitation, but he made a solid drive from every regular angle and he had the entire town excited.

As soon as the picture was booked and Moe Mark had adopted the slogan of "A $3 show at Strand prices," he started in to work. He did not have to be afraid of holding the crowd away for the big attraction. A large proportion of the Strand patrons come every week, no matter what the attraction may be, so Mr. Hyman knew that he would not hurt current business by starting right in.

### *Changes in Trailer*

He started a trailer two weeks in advance, running it immediately after the feature at each showing. The second week he got an entirely new set of scenes, to keep interest fresh.

The trailer not only served to announce the coming of the star, but it gave an idea of the photographic quality and the magnificence of the settings. The scenes were carefully chosen to this end and a couple of hundred feet were run down.

The lobby of the Strand is larger than many of the smaller houses, a huge rotunda into which advertising matter is seldom if ever put, but, as soon as they were available, Hyman installed a number of the oil paintings prepared by Robertson-Cole for exploitation work.

Some Brooklyn matrons had an awful time getting their husbands past the harem scenes and out to the street car and home, but this did not cause them to stay away from the picture, since they figured that a celluloid lady was perfectly safe to flirt with.

The Strand has a huge negro carriage opener, which gave Hyman another idea. He rented half a dozen huge turbans and sent the negro out to get other trustworthy men of his race to peddle heralds. The six men covered the greater part of Brooklyn, clear out to the cemeteries. Now and then there would be some explanations to give the police, but the display of the heralds always cleared the atmosphere.

### *Some Bunch of Heralds*

Fifty thousand heralds, of two sorts, were distributed by the six duskies and about thirty thousand more were folded into the house programs. These were still another sort, and while there was much duplication, the fact that the heralds were differently worded offset this fact.

The week before the showing Hyman started out to tie up windows. He got elaborate displays of Oriental rugs in two of the leading drygoods stores and built up on this with picture displays in lesser windows in various trade centers, for Brooklyn is still a combination of small villages and each section has its own "Main street."

### *Newspapers Receptive*

Ten days before the opening the press campaign was started. The Times led off with a splash which covered pretty nearly all of the theatrical section, and the Eagle and Standard-Union came in line with plenty of stuff.

The house is friendly with all of the papers, not alone in generosity in the matter of passes, but in establishing cordial good will. The papers took about everything that Hyman sent in—and he kept one coypist pretty busy with press stuff.

His press campaign is not yet completed as this is written, but already it is several pages ahead of anything the house has ever done before, though he did not materially increase his regular space.

All of the advertising carried the "Kismet" coming line, and so did the press stories for the preceding attractions. You could not read about the Strand without reading about "Kismet" and you could not read the papers without reading about the Strand.

### *Exploitation Stunts*

Owing to the length of the production, the usual small features were cut out and the prologue, which ran eleven minutes, was the only addition. This prologue was described in last week's issue in this space devoted to the Hyman program.

With this shortening of the features the entire show was run well within two hours, and it was planned to open on the even hours from noon until ten o'clock, the last show ending very shortly before midnight.

Brooklyn is a home town, and the ten o'clock show was more or less of an experiment, but it proved to be a life saver, for the huge electric sign out front read "Last Show Tonight Ten O'Clock" and it saved a

(*Continued on following page*)

*HYMAN'S STREET EXPLOITERS FOR THE RUN OF "KISMET" AT THE STRAND, BROOKLYN*

*The big chap in the center of the left-hand picture is the door-opener and the others are a couple of his lodge brothers, who were pressed into service as bill distributors. On the right is shown the prologue—the "Kismet Chorus from Turkey"—who were conducted on a rubber-neck tour around Brooklyn with a few square yards of signs draped around the car*

# *Buck Jones Makes Departure from Cowboy Roles in Latest Fox Picture, "Just Pals"*

THERE is a surprise in "Just Pals," the latest William Fox production starring Buck Jones.

Buck, who, since becoming a Fox star, has created a big following for himself as a daredevil horseman in straight western roles, makes a decided departure from the cowboy type in his portrayal of a character described as a "golden-hearted ne'er-do-well," the star role in "Just Pals." This is an emotional part such as he never before has attempted, and in which it is claimed, he acquits himself with signal honor.

"Just Pals" is an original manuscript by the well-known author, John McDermott. It tells a simple, human, but powerful story of a man's great love and sacrifice for his friends. Although not strictly a western picture, the locale is taken on the borderland of the wheat and cattle countries, and this enables Jones to use new and novel stunts of the kind that have made him popular. The story is said to be replete with wholesome thrills, romance, and adventure—compelling scenes of great force, a smashing climax that will be long remembered, and a comedy relief that is refreshing.

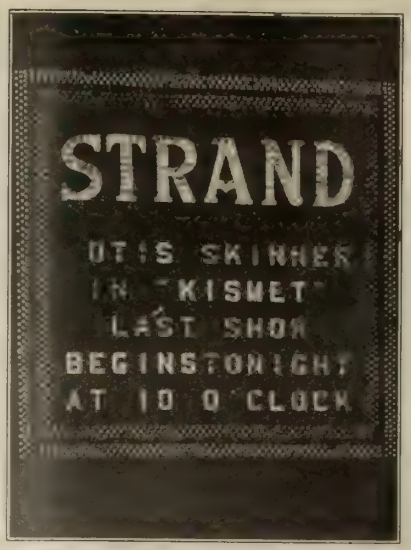
This production also marks the debut of Jack Ford as a director under the Fox banner. Ford is best known for his direction of big Harry Carey successes, but from advance reports "Just Pals" is the greatest endeavor he has yet made for the screen.

The cast includes Helen Ferguson; George Stone, the famous boy actor; Duke R. Lee, Edwin Booth Tilton, William Buckley, Eunice Murdock Moore, and "Slim" Padget.

## *National Board of Review Catalogs Industrial Films*

A most comprehensive list of industrial pictures has been compiled by the National Board of Review of Motion Pictures, 70 Fifth avenue, New York City. The catalog issued gives 791 titles grouped according to subject and includes about every industry known. There are, for instance, 65 films listed under "Autos"; 22 under "Dairy"; 30 under "Electricity"; etc. Full information regarding the length of picture and the distributor is also given.

This catalog will prove of value to industries, welfare workers, schools, colleges, chambers of commerce, rotary clubs and social groups.




*THE "TEN O'CLOCK" SIGN ON THE SIDE OF THE BROOKLYN STRAND*

## *"Kismet" at Strand*

(*Continued from preceding page*)

lot of patronage. People who could not come near the house around the eight o'clock show, went to some smaller theatre and came back.

Even last Monday night when a drenching rain followed a showery day, the house was filled to the standing room limit for the eight o'clock show and this writer, standing beside the doorman from ten minutes past ten until the quarter hour, counted twelve people who entered. On better nights there was a standout for the ten o'clock show almost as heavy as that at half past eight.

The lobby will hold several hundred people and still give the exit room required by the fire regulations. This was filled almost every night until the last show.

### *A Rubberneck Trip*

The day before the opening, after the rehearsal, the men in the prologue were loaded into an automobile and driven over town while a strand doorman stood on the running board and gave a megaphone lecture, the banners stating that these were the members of the "Kismet Chorus of Turkey." Presumably they were being taken around town to see the strange sights—and you can see some pretty strange sights in suburban Brooklyn.

This was the only street exploitation apart from the turbaned bill distributors.

The result of the drive showed on Sunday. The house was filled to the fire limit within fifteen minutes of the opening, there was a standout from then until nearly ten o'clock in the evening, and, as has been said, there was a call for the mounted police to chase the waiting lines down the side street and keep Fulton clear for traffic.

It was the biggest week Brooklyn has ever known, and Hyman declares that "Kismet" is a wonderful attraction if you have a large enough house to hold the trade you are bound to get.

# *Production Work at New Famous Players Long Island Studio Reaches Record*

WITH eight Paramount pictures in the process of production, the high water mark of the activities at the new Long Island studio of the Famous Players-Lasky Corporation has been registered. Although the new studio has been in operation but two months Arthur V. Smith, general manager, has succeeded in filling the two mammoth stages almost to capacity.

Dorothy Dalton in "The Teaser," a story by J. Clarkson Miller, which has been started under the direction of R. William Neill, brought the productions up to the present record mark. Mae Murray in "The Painted Lily," by Clara Beranger, is busy every day at the studio. She is being directed by Robert Z. Leonard. Tom Forman, working on "The Quarry" with Thomas Meighan, and Hugh Ford, directing Ethel Clayton in "The Price of Possession," are adding their bit to the studio activities while the John S. Robertson production of "Sentimental Tommy," the winsome story by Sir James M. Barrie, is nearing completion.

Eddie Dillon is finishing "The Education of Elizabeth," with Billie Burke in the stellar role, and Charles Maigne is at present cutting and assembling John Fox's "The Kentuckians," which will feature Monte Blue, who came from the coast especially to make this picture. The final scenes of the George Fitzmaurice prouction, "Money Worship" by Ouida Bergere, have been filmed and Director Fitzmaurice is now assembling the film and putting it into its final form.

*HYMAN'S REAL TURKISH PROLOGUERS FOR "KISMET"*

***He knows they are real Turks because they all smoke Turkish cigarettes, except the dancing girls, who, of course, prefer Fatimas***

# Cooper's "The Last of the Mohicans" Finely Filmed by Maurice Tourneur

By EDWARD WEITZEL

THE public owes Maurice Tourneur a vote of thanks for putting "The Last of the Mohicans" on the screen. As the most representative of James Fenimore Cooper's Leather Stocking tales it should take its place among the standard film productions that serve to hand on the fame of a master of American literature, and to preserve the manners and customs of this country at one of the most romantic periods of its history. Cooper is not as generally read today as he was fifty years ago, but the Tourneur screen version of "The Last of the Mohicans" should restore the popularity of this, the best of his stories. The production is worthy of the subject and a sterling addition to Associated Producers' programme.

One point should be clearly understood: The James Fenimore Cooper classic does not depend upon its historical setting for its chief claim to the attention of amusement seekers. That its story reflects with truth the adventurous life led in 1757, by the settlers along the Hudson River gives it deeper interest to many persons of a studious nature, but to the vastly greater number, who ask only to be entertained, the assurance is here set down that, shorn of all historical reference, the series of fictional incidents found in this work of the American novelist will quicken the blood and stir the emotions of any admirer of the noblest human qualities.

### *The Massacre at the Fort*

We hear a great deal about the red-blooded traits of the men and women in the modern stories of the Northwest and very well know that no author has attempted to write any pretty little parlor love tale of the land of the Yukon, the literary stamping ground of Rex Beach and his imitators. Physical action is the first law of romance, in the untamed regions of the earth. It was so in the time of Cooper and he did not hesitate to fill his stories with the death and disaster that dogged the footsteps of the brave pioneers of those old days. There are scenes of carnage in this picture that are truthful illustrations of the price paid by the hardy beings who made our present civilization possible. Sensitive souls who refuse to face the facts of life may find the massacre at the fort too realistic, but the majority of beholders will recognize it as an authentic and, consequently, necessary incident of the story. Courage, fidelity and noble aspirations are at the root of every scene of violence in "The Last of the Mohicans," and no good American who owes a debt to the heroic women, of which Cora Munro is a type, will try to turn away the eyes of the picture-going public from the sufferings endured by her and the splendid sisterhood to which she belonged.

The incident where a terror-stricken woman is shown crouching in the corner of a covered wagon and hugging her baby to her breast, with the vain hope that its cries may not be heard by the drunken Indians who are butchering the whites, is powerfully dramatic. The young mother is seen only for a brief moment before one of the red men discovers the pair and seizes the child, but the tragedy which follows is not the most vivid impression left by the scene: it is the forgetting of self that shines through the terror in the woman's face. Touches such as this are Maurice Tourneur's vindication for using incidents of so appalling a nature.

### *Picture Finely Produced*

Looked at merely as a directorial exploit, the picture has many merits. The locations are often of great beauty, the cast has been admirably chosen, in most cases, and the accessories of all kinds fulfill every requirement. There are movements of troops and the management of Indian bands and of groups of setllers that reveal the signal ability of Maurice Tourneur in this branch of his profession. The scenario preserves the essential points of the story, and the death of Cora is depicted with startling realism; her burial, in which the friendly Delaware Indians take part, being remarkably picturesque and impressive.

There are no stars in the cast. "The Last of the Mohicans" is not a star's play; the parts are too evenly divided in importance. Wallace Beery, Barbara Bedford, Albert Roscoe and Lillian Hall have the four leading characters. First honors should go to Wallace Beery for a forceful impersonation of the savage villain, Magua. Miss Bedford's evident lack of experience weakens her performance of Cora Munro. She has earnestness and personal charm and acquits herself well under the circumstances. Albert Roscoe is a reasonably good Uncas, and Lillian Hall an appealing Alice Munro.

"The Last of the Mohicans" is a love story—the love of an Indian for a white maiden. The Iroquois Indians are about to attack the whites, and Uncas, a Mohican, warns the settlers. The daughters of Colonel Munro, who commands Fort Henry, are stopping at the home of General Webb. The girls are on their way to join their father. Magua, an outcast of the Hurons, is sent by Munro to the General with a request for 3,000 troops. Webb sends only 1,500. Cora and Alice Munro go with Magua when he starts on his return to the fort. He promises to take them by a short cut. An English officer, Major Haywood, accompanies the party.

Magua is a traitor and pretends that he has lost his way. The party comes across the camp of Uncas, and the scout, Hawkeye. Realizing that Magua is lying, the scout tries to capture him, while Uncas hides the girls and the Major in a secret cave. Magua gets away and returns with a number of Hurons. They capture the girls, but the sisters are rescued by Uncas and Hawkeye, and succeed in reaching the fort. Captain Randolph, a British officer, betrays the stronghold to the French General, Montcalm, and it is evacuated under the terms that the women and children shall be protected against the Indians, who are assisting the French in their war with the British.

### *The Death of Cora*

Incited by Magua, the Hurons attack the defenseless settlers and massacre them in the most brutal manner. Magua captures Cora and Alice and hurries them to the camp of the Delawares, where he claims sanctuary. Uncas and Major Hayward, who is in love with Alice, follow. Tamenund, the Delaware chief, refuses to break Indian law by freeing Magua's prisoners. The Huron claims Alice, but Cora offers to take her place, and Magua rides off with her. Next morning Uncas comes upon Cora and her captor just as the girl has been seized by Magua as she attempts to jump from a high cliff. In the strugle which follows, Cora falls to her death, and Magua kills Uncas and is himself killed by Hawkeye. The last scene shows the burial of Cora.

Honorable mention is due Philip R. DuBois and Charles E. Van Enger for the excellence of the camera work.

*DOWN THROUGH THE VALLEY PEERED THESE THREE—UPON THE HELPLESS TRIBES BELOW*

*Scenes from the new Maurice Tourneur special called "The Last of the Mohicans," which will be released by Associated Producers*

# The Educational and Non-theatrical Field

*Conducted by JESSIE ROBB*

## *Mrs. Mary A. Wilson, Food Expert, Will Teach Culinary Art in Pathe Review*

THE teaching of cooking by an expert through the medium of the motion pictures is an announcement that has aroused much interest. Mrs. Mary A. Wilson, world famous chef and food expert, will illustrate a series of her popular recipes in the Pathe Review. Letters and inquiries from all sources have been received by the Pathe Exchange.

*Had Interesting Career*

Mrs. Wilson has had an interesting career in her chosen profession. For years she was chef for Queen Victoria. When the United States entered the World War, she closed her successful cooking school in Philadelphia and placed her knowledge at the disposal of the Navy Department. Classes of forty "gobs" each were taught every six weeks, during the entire war period. For the last three years a syndicating bureau, serving fifty daily newspapers, have featured her excellent articles on cooking.

*Practical Cooking*

While Mrs. Wilson teaches cooking as an art and science, it is a practical art and science. In her new role of motion picture educator she will teach the American housewife how to prepare wholesome, nourishing, delicious dishes, at very little cost. Pathe will feature her in their Review, beginning with the release of December 19—officially No. 82.

## *"Get-There" Map Is a New Feature of Holmes Travel Pictures*

Burton Holmes, author of the Paramount-Holmes Travel Pictures and the Holmes Travelogues, has inaugurated a system of illustrated maps, in motion, which he has christened "Get-There Maps." These will be used after the main titles in all the Paramount-Holmes Travel Pictures which relate to far-distant lands and more or less unfamiliar places.

The maps will be humorous in character, while maintaining their educational and informative value. A little man of the "Brownie" species will make the journey from New York or San Francisco to the country, district or town forming the subject of the picture, thus showing its geographical location and the usual route of travel. The modes of conveyance will be a fish, bird, aeroplane, etc., but in each case it will be amusing as well as instructive.

## *Washington, D. C., Theatres to Be Used in Experiment in Visual Instruction*

THE use of the motion picture film as an educational medium is to be tested by the School Board of Washington, D. C. The Board has accepted the loan of the Savoy Theatre from Harry M. Crandall, for that purpose and as soon as the plans are completed, the motion picture school will be opened.

The tentative plan for conducting the school is as follows: A class of several hundred children will be taken to the theatre for an hour a day for lessons in history and geography. A teacher, especially trained in lecturing on the films, will be in charge and will explain the picture to be projected, calling the classes' attention to the salient features. The fact will be impressed upon the classes that these pictures are for study and not for amusement.

*Valuable Adjunct to School System*

It is thought that the theatres will prove a valuable adjunct to the school system and no doubt of the success of this type of visual instruction is felt by the Board. Undoubtedly, the proposed experiment will have beneficial results and theatres in other sections of the city will be used in this manner. Projection machines will not be installed in the schools, at present, on account of the enormous cost entailed. A plan calling for this installation was suggested, but the present handicaps: fire marshal's restrictions, lack of facilities in the school buildings and the inability to get licensed operators, make it impossible.

The Crandall residential theatres and the Regent, operated by Sidney B. Lust have been offered for school purposes. This is feasible and economical. If the use of theatres is ultimately decided upon, the Board believes that Congress should appropriate funds to rent the houses and establish them as part of the public school system. This would not interfere with the school activities or the use of the theatres for public exhibitions in a commercial way. Washington's experiment will evidently be keenly watched by educators, interested in visual instruction, throughout the country.

## *Rothacker to Visualize Coal Origin by Animation*

The world, as science believes it to have been ten millions years ago, will be shown in the prologue of an educational film now in production at the Rothacker Chicago Studio. The prehistoric sections of the picture will be animated, visualizing the origin of coal. It took Nature hundreds of years to make coal. Back in the Carboniferous Ages, huge trees and rank vegetation, the chief source of coal-beds covered the face of the earth, where coal is now found. Passing through a state of decomposition and carbonization, this vegetation gradually turned into coal.

The animation, which is being executed by Wallace A. Carlson, who put the "Gumps" on celluloid, shows the enormous dinosaurs, pterosaurs and other archisaurian reptiles, which lived when Nature was filling her treasure chests with the substance which keeps us warm today.

## *Pyrenees Mountains Picturized by Holmes*

A beautiful survey of the most celebrated regions of the Pyrenees Mountains, that rise between France and Spain, is embodied in "Pyrenean Perspectives," the Paramount-Holmes Travel Picture released November 14. The valleys, slopes, rushing streams and lofty fastness have been visualized. The photography is exceptionally clear, the mountains being sharply silhouetted against the sky. The entire reel has been tinted a delicate blue, which is particularly pleasing and it is a scenic well worth seeing.

## *Goldwyn-Ford Shows Cities and Country "In Arizona"*

The points of interest and importance in the state of Arizona are shown in this issue of Ford Educational Weekly No. 227. Phoenix, the flourishing capital of the state is first shown. It seems hardly possible that this modern city was erected from the ruins of an Indian village built on the cave-dwellers style. One of the original villages in contrast to the present city is shown.

The great show spot is the Roosevelt Dam, which has turned the waste places from desert to fertile fields and orchards. Views of Miami and Globe complete this travel picture.

## *Bird Life in Reservations Picturized by Pictograph*

Goldwyn-Bray Photograph No. 7066 entitled "Paradise for Birds" is another of the Finley nature studies and shows how the feathered creatures of the air flock to the bird reservations, provided by the United States Government. Unusual views of bird life are shown in this reel, as William and Irene Finley covered a route that extends from Portland to the Malheur Lake Reservation in the southeastern part of Oregon.

Intimate studies of the home life of the much hunted egret, blue heron, cormorant, pelican, willet and other marsh birds are interspersed with beautiful scenic views of the protected areas.

## *Some Things Worth Knowing*

That interesting and current events are shown in Selznick News Reel No. 57A and Kinograms No. 83A, both released October 26.

That Roy Miller, managing director of Miller's Theatre, Los Angeles, declared that the ideal running mate for "Earthbound," the Goldwyn production of Basil King's drama, was "Totem Land," a Sunset Burrud scenic of Alaska.

# *Closing Weeks of Year Find Vitagraph at the Highest Point of Its Activity*

THE closing weeks of the present year see the Vitagraph company at its greatest state of activity. Within the last few weeks it has reached its highest point in the past three years, not alone in the number of its productions but in their general and uniform excellence. Not in many years has Vitagraph had so many separate units engaged on its feature pictures, its comedies and serials and, more recently, its special productions with specially engaged all-star casts.

The physical ability to increase its output during the past two years has been accomplished by increased facilities at both its West Coast studios at Hollywood and the eastern studios at Brooklyn. Less than a year ago Albert E. Smith, president of Vitagraph, while on his semi-annual visit to the Pacific Coast, secured twenty additional acres of land adjoining the present studio at Hollwood, increasing its area by more than 50 per cent. On the newly acquired land several buildings were erected.

### *Several Specials*

The mechanical facilities at the Brooklyn studio, particularly as related to developing and printing films, have been more than doubled during the past year by the introduction of new methods and the installation of the most modern machines. Never before in its history, and it is a pioneer in the film industry, has the Vitagraph company been in such a phyical and mechanical state of preparedness to produce completed films.

During the year Vitagraph began making its special productions—super-features with the best stories obtainable and played with special casts; men and women selected for the type of character they were to portray and all well known to the screen and in many instances to the spoken stage. Two of these, "The Courage of Marge O'Doone" and "Trumpet Island," have been released. The third, "Dead Men Tell No Tales" is about to be released. "Black Beauty" has just been completed at the West Coast studio and "The Heart of Maryland" is now being filmed in the South. Still another, "The Son of Wallingford," is being started at the Brooklyn studio.

### *"Dead Men Tell No Tales"*

"The Courage of Marge O'Doone," based on the successful story of the Northwest by James Oliver Curwood, was made under the direction of David Smith. The special cast was headed by Pauline Starke, who had the title role, and Niles Welsh. It met with instant and lasting success from its first presentation and has broken all Vitagraph records.

"Trumpet Island" is a Tom Terriss production based on a story by Gouverneur Morris. Marguerite de la Motte and Wallace MacDonald played the leading roles in an all-star cast. Although it has not been before the public so long as "The Courage of Marge O'Doone," its popularity is as great and it is expected that within a few weeks it will surpass even that splendid picture in the number of its bookings.

Great things are predi ted for "Dead Men Tell No Tales," another Tom Terriss production. This is based on the thrilling novel of the same name by E. W. Hornung, author of "Raffles" and other detective stories. Mr. and Mrs. George Randolph Chester, of "Get Rich Quick Wallingford" fame, edited the story for the screen and retained all the author's thrills, even to the burning of the Lady Jermyn at sea and the ship's destruction by gunpowder with the supposed loss of life of nearly everybody on board.

For this production an extraordinary cast, including Catherine Calvert, Percy Marmont, Holmes E. Herbert, Gustav V. Sayffertitz, Walter James, Roy Applegate and many other notable actors, was engaged. "Dead Men Tell No Tales" has enjoyed a nation-wide advertising and teaser campaign, which has attracted much favorable comment. Demands for the picture are reaching Vitagraph's various exchanges in unprecedented numbers.

### *"Black Beauty"*

"Black Beauty," which has just been completed at the West Coast studio under the skilful direction of David Smith, is based on the famous story by Anna Sewell. As Black Beauty, the horse, could only tell what he actually saw and not what the human characters said and did when he was not present, additional matter was interpolated in the original story. This inside story, which dovetails into Black Beauty's outside story, was written by Mr. and Mrs. George Randolph Chester.

Jean Paige plays the leading feminine role. James Morrison, an accomplished juvenile, plays opposite her. "Black Beauty" will be presented early next year.

Tom Terriss, with a large company headed by Catherine Calvert, is now at Natchez, Miss., where many of the scenes for "The Heart of Maryland" will be filmed. This picture is a screen version of the famous play of the same name by David Belasco, in which Mrs. Leslie Carter made a big stage success nearly twenty-five years ago. Miss Calvert has the role of Maryland Calvert, originated by Mrs. Carter, and prominent in her support are Crane Wilbur, who plays the leading male role; Felix Krembs, William Collier, Jr., Ben Lyon, Henry Hallam, Bernard Siegel, Arthur Earl, Jane Jennings, Victoria White and Marguerite White.

A featured offering for the coming year is already under way in "The Son of Wallingford," a brand new Wallingford story by George Randolph Chester, creator of the original "Get Rich Quick Wallingford." "The Son of Wallingford" has nothing to do with any other Wallingford story ever published or screened, and Mr. Chester, who is production editor of Vitagraph, will see the story through from type to screen. The play is of the comedy-drama type, and necessitates massive settings and spectacular scenes.

### *Brooklyn Studio Busy*

The Brooklyn studio is the centre of the activities of three stars and their companies, in addition to the special productions. Alice Joyce has begun on "Her Lord and Master," after the stage success by Martha Morton, in which Herbert Kelsey and Effie Shannon scored a great success. It is being directed by Edward Jose. Holmes E. Herbert will play opposite the star and others in the cast will be Frank Sheridan, Walter McEwen, Maria Shotwell, Louis Beaudet and Ida Waterman.

Corinne Griffith also devotes her time and energies at the Brooklyn studio. Recently she began her final picture of the year, "It Isn't Being Done This Season," from the story by Thomas Edgelow. In her company are Webster Campbell, who has the leading role; Charles Wellesley, John Charles, Sally Crute, Nell Spencer and others. The play again offers Miss Griffith the opportunity to display some striking gowns. It will be completed before the Christmas holidays. George L. Sargent is directing.

### *Completes "Princess Jones"*

Alice Calhoun, Vitagraph's newest star, has just completed her first production. This is a clever story by Joseph Franklin Poland called "Princess Jones." It is a whimsical comedy-drama, written especially for the young star. Her supporting cast includes several well-known players and the picture was made under the direction of Gustav V. Seyffertitz. A new play has been selected, on which she wili begin next week.

At the West Coast studios two companies are making serials, two separate male stars are making feature productions, two comedians are making comedies and another all-star company soon will make a special production. President Albert E. Smith recently arrived to remain throughout the winter and give his personal attention to the work.

### *Moreno Begins Feature*

Antonio Moreno has just begun his first production as the star of a feature production. This will be "Three Sevens," a spectacular melodrama by Perley Poore Sheehan. It will be directed by Chester Bennett, who directed several pictures for Earle Williams. It is a pretentious production, requiring the services of more than twenty-five actors in addition to scores of supernumeraries. Prominent in the supporting cast will be Jean Calhoun, Beatrice Burnham, Virginia Nightingale, Jefferson Webb, Emmett King and Starke Patterson.

Earle Williams has just completed an interesting picture called "Diamonds Adrift." It is a drama with more than a generous amount of comedy—the type of roles in which Mr. Williams is at his best. Beatrice Burnham played opposite him and his company includes Otis Harlan, Melbourne McDowell, George Fields, Jack Carlisle, Hector Sarno, William Walling and Lenore Lynard.

Larry Semon, the "Comedy King," has just completed another of his inimitable comedies. It is called "The Sportsman," and provides the comedian with a new type of character, a lion hunter who finds a lion in a harem, where he goes to rescue the heroine. Lucille Carlisle is again his leading woman.

Jimmy Aubrey, another popular Vitagraph comedian, during the last few months has completed some splendid comedies, including "His Jonah Day," "The Decorator," "The Back Yard" and "The Nuisance," soon to be released. Within the week the print of his newest comedy, "The Mysterious Stranger," has reached the eastern offices. He already has begun work on a new comedy.

William Duncan and Joe Ryan head the two companies now making serials at the West Coast studio. Mr. Duncan, with Edith Johnson as co-star, has completed more than two-thirds of the fifteen episodes of his new form of chapter play, "Fighting Fate." Joe Ryan, with Elinor Field as his leading woman, has progressed about as far with "The Purple Riders." This is Mr. Ryan's first apearance as an individual star. "Hidden Dangers," in which he co-starred with Jean Paige, is now being shown succesfully throughout the country.

# *Holubar's, "Man, Woman and Marriage" to Reach New York Before December 1*

CUTTING of "Man, Woman and Marriage," the special Allen Holubar production starring Dorothy Phillips to be distributed by Associated First National Pictures, has been nearly completed, according to reports from the West Coast, and the first print is expected to arrive in New York before December 1. The delivery of the print to First National will mark the completion of one of the most remarkable film conceptions ever attempted. Mr. Holubar interprets the argument presented in a story by Olga Linek School, that woman's present position in the world is an unnatural one, seeming natural only because of custom.

The story of the development of love to a true understanding is in itself said to be particularly romantic and exciting, but in the Holubar picture the emotions and situations are shown to be caused by instinctive actions based upon the experience of ancestors rather than sound reasoning.

To show the historical happenings, which are the basis of these instinctive reactions, the film shows vistas of the stone age, the court of Constantine at the time of his conversion to Christianity, medieval England when chivalry was at its height, the end of the Amazon period when woman surrendered her predominant position and other periods when the status of woman underwent startling changes.

These vistas give the director, it is said, opportunities for some of the greatest spectacular scenes which have ever been staged for the camera. The various periods in history marked for their excesses of one sort or another become startling in the extreme when contrasted with present day standards in various walks of life, for the whole production is based upon the proposition that everything that has been still exists, but within the confines of two very human families Mr. Holubar shows that all the emotions and excesses of history may occur in a most natural manner.

The production required over eight months to film, and while most of the sets were prepared in the Hollywood studios, other parts were made in Los Angeles, Chatsworth Park, San Francisco, Balboa Bach and in and around the famous Millionaires' Row in Pasadena. Supporting Miss Dorothy Phillips, who is starred in the production, are James Kirkwood, Robert Cain, Margaret Mann, Shannon Day, Barney Sherry, Valeria de Chevalier, Ralph Lewis and others. The photography was done by H. Lyman Broening, secretary of the American Society of Cinematographers, and William McGann. Harry Bucquet and Marion Morgan, the terpsichorean expert, were the assistants of Mr. Holubar.

*EDITH HALLOR*

*Appearing in the Select picture, "Just Outside the Door," made by Selznick*

## *World Makes Many Contracts*

At least one newspaper and one exhibitor have signed contracts submitted by the traveling zone supervisor of the World Motion Picture Corporation in each city and town visited within the last month. F. G. Wallace and A. L. Selig, Southern and Central and West Coast supervisors, have sent enthusiastic reports to the New York office stating that exhibitors are welcoming the World plan of distribution.

M. F. Tobias, Eastern district supervisor, left New York two weeks ago and has been calling upon exhibitors and newspaper editors in the New England territory. He reports a maximum amount of contracts from each place visited.

# *"Their Mutual Child" "Flying A" Film Is Now in Final Stages of Production*

THE picture, "Their Mutual Child," is in the final stages of production and under the "Flying A" banner this P. G. Wodehouse lively comedy-drama will soon appear on the silver sheet. It is a story of modern social life with a clever treatment of the subject, eugenics, it is stated.

When Samuel S. Hutchinson produced the picture, his aim was to utilize every bit of humor that Wodehouse crammed into the pages of his book, and all that could be read between the lines. He had the aid of Daniel F. Whitcomb, a staff scenario writer at the Santa Barbara studios, and Director George L. Cox, and declares the finished product will measure up to anything which has heretofore been put on the market.

Margarita Fisher has the stellar role. A strong cast supports her. Nigel Barrie plays opposite Miss Fisher in the role of the poor young artist, who is considered by a dominating aunt as an ideal husband for her charming niece because he meets all eugenic requirements.

### *Pat Moore in Title Role*

Margaret Campbell carries the part of the feminist aunt; Master Pat Moore appears in the title role, while the rest of the cast includes Joseph Bennett, Harvey Clark, Thomas O'Brien, Beverly Travers, William Lloyd, Stanhope Wheatcroft and William Marion. A wealth of lovely gowns are worn, it is stated, and the American art and technical staff are responsible for beautiful interior settings.

The work of cutting and titling will go forward rapidly, and it is reasonably certain that the production will be put on the market about the first of December. It will follow "The Blue Moon" by David Anderson, which has just been released.

MISSOURI SAYS "SHOW ME!"
NEW 4,000-SEAT MISSOURI THEATRE, ST. LOUIS, OPENED WITH SIMPLEX
(21)

# *"So Long Letty" Robertson-Cole Picture Is to Open in Los Angeles November 27*

THE Robertson-Cole super-special, "So Long Letty," produced by Al Christie, will have its big Western opening at the Kinema, the Gore Brothers and Sol Lesser first run house in Los Angeles the week of November 27.

Sol Lesser, Abe Gore and Richard Spier, house publicity manager, have arranged an elaborate prologue and extensive local exploitation. They found the picture to be peculiarly adapted to exploitation, they state.

### *An Advance*

As a feature of the advance campaign the Kinema will show scenes of Christie's "Golden Wedding" day which was at the studio October 27 and which featured couples in the city of Los Angeles who had been married the longest time. Prizes were given to these couples and also to others in the moving picture profession who had been long married.

More than a hundred happy old couples of Los Angeles who have been married fifty years or more appeared at the Christie studios to celebrate "Golden Wedding Day," which was a feature of the Hollywood celebration for the ninth anniversary of the studio.

The celebration gave to motion picture theatres an unusually good tie-up for showings of "So Long Letty" in the opportunity to conduct a similar contest in each city, offering prizes to couples who have been married the greatest number of years.

The first prize winners were Mr. and Mrs. Francis Pryne, who have been married for 67 years and 9 months. The "So Long Letty" cup given to the longest-married couple in the moving picture industry went to Mr. and Mrs. D. B. Wylie, who are with the Mack Sennett studio and who have been married nearly 54 years.

### *Two Weeks at Strand*

Another Western booking of the film is for two weeks at the Strand Theatre, San Francisco, owned by M. L. Markowitz. The Strand is arranging to prologue the picture, and also to use novel exploitation. The first showing of the picture in the Pittsburgh territory is to be at Rowland and Clark's Regent Theatre the week of December 1.

The picture is based on the Oliver Morosco musical comedy of the same name, which was successful on the stage over a period of five years.

TEN

# "Love," Starring Louise Glaum, Produced by J. Parker Read, Jr., Reaches New York

WHILE definitely scouting rumors to the effect that Louise Glaum is to launch her own producing company, J. Parker Read, Jr., recently announced through his personal representative, Sig Schlager, now in New York, that Miss Glaum has signed a new contract to star in J. Parker Read, Jr., productions and that his command of the star's services now extends over a period of years. Coincidental with this announcement there came from the West Coast a print of Miss Glaum's newest production, "Love," the scenario of which is by Louis Joseph Vance.

According to officials of Associated Producers who saw the picture in pre-view, "Love" more than warrants Mr. Read's move in buying up the services of his star far into the future. According to telegraphic advice from the West Coast received by Mr. Schlager, Miss Glaum's new vehicle goes into production within the next few days, the continuity having been completed by H. Tipton Steck. The story is by David Lisle, entitled, "The Impossible Mrs. Bellew," which originally appeared in novel form.

### *Personal Supervision*

In the new contract it is provided that Miss Glaum's vehicle will be of the "superclass," will receive the personal supervision of Mr. Read in all stages of their development and will provide the star with the most capable support available.

A readjustment of Mr. Ince's policy occasioned by the return of Hobart Bosworth to the Thomas H. Ince fold will permit Mr. Read to devote himself more concentratingly to the Glaum product.

"Love," which the Associated Producers, Inc., have scheduled for national release on December 5, probably will receive more of Mr. Read's personal supervision and attention than any previous production bearing his imprint. This is described as a box office attraction of undeniable power and considerable heart appeal. In one brief year Louise Glaum has risen from among many to a high place as an emotional star.

The remark that Miss Glaum "occupies the position today that no artist of equal talent backed by the expenditure of $1,000,000 could achieve" is attributed to F. B. Warren, general manager of the Associated Producers, who is extremely enthusiastic regarding Miss Glaum's standing among the exhibitors and the American public. "She is destined to be one of the biggest box office attractions ever known to pictures," he says.

The new Louise Glaum policy calls for four productions a year of six to seven reels in length and means the renouncing forever of the so-called vampire role.

### *Read's History*

J. Parker Read, Jr., was inspired to enter the field of the silent drama by a visit he paid eleven years ago to the Fourteenth Street Theatre, New York City, the home of all the lurid melodrama of pioneer vintage. He scribbled a scenario and sold it to the Edison Company for $35, a munificent sum for a scenario in those days. He then was 23 years old.

After selling five or six stories, Read learned of an Edison expedition to Cuba. He went along as business manager. J. Searle Dawley was the director. Read played the quadruple roles of business manager, interpreter, assistant director and actor for $40 a week. On a second trip to Cuba, which Read knew like a native, he met Thomas H. Ince, then directing for the Imp Company, and "Doc" Willat, its general manager.

On his return to New York Read was for a short time studio manager of the Imp plant, resigning to become an independent producer. His first venture was filming the raising of the Maine. Patrick A. Powers was his partner in this venture and they cleaned up a profit of more than $20,000 by state righting the picture, then a stupendous sum in motion picture dividends.

### *Went to Africa*

Read then went to Africa. He had acquired the friendly interest of George C. Tyler, producer of Robert Hichens' play, "The Garden of Allah," and he tramped through the Desert of Sahara taking pictures of the scenes described in the play.

His third progressive venture was with "Doc" Willat in making one of the first multiple reel productions ever filmed. It was a five reel naval drama entitled "Victory," and made with the co-operation of the Atlantic fleet, through Read's friendship with Secretary Daniels. The picture was made in Cuba. Dreadnaughts, gunboats, monitors and destroyers engaged in a big battle, discharging $40,000 worth of ammunition. Such naval notables as Admiral Badger, then commander-in-chief of the navy, and Admiral Benson were actors in the famous Read drama.

Ultimately, Read; Frank Dyer, formerly president of the General Film and Edison companies, and J. Searle Dawley formed the Dyreda Film Corporation, the first two or three productions of which were released by the World Film Company. A franchise was later arranged with Metro and Read rented the Sixty-first street studio, now a Metro plant.

### *Joins with Ince*

Later the fortunes of Read and Thomas H. Ince were joined together. Read got Secretary Daniels to arrange for the use of the Pacific fleet by Ince at San Francisco, and Ince made him advisory director. Read's assets at that time totaled $2.

When "Civilization" was made Read persuaded Ince to state right the picture. He personally handled the distribution and established record sales figures. Read assisted Ince in the negotiations which resulted in the producer leaving Triangle and entering into an agreement with Paramount-Artcraft. Read then became general manager for Ince.

A little over a year ago Read got his big opportunity and again entered the independent producing field with Louise Glaum as his star.

### *Sunday Pictures Divide Town*

Milford, Mass., is in a turmoil over Sunday moving pictures. A petition calling on the city government to stop the showing of pictures on Sunday in the Opera House has been circulated.

Every Sunday evening the Salvation Army marches down in front of the Opera House. As it turns out, the bugle and the drum draw a crowd which, however, promptly marches up to the Opera House box office.

*NEWEST PICTURES OF LOUISE GLAUM WHO HAS SIGNED NEW CONTRACT WITH J. PARKER READ, JR., SEEN IN CENTRE*
*Her latest picture is called "Love"*

# *William Fox Warns Exhibitors That His "Fantomas" Serial Is Only Modern One*

WILLIAM FOX warns exhibitors and the public not to confuse announcements of other companies which may advertise or offer for sale a serial entitled "Fantomas," with his own. Mr. Fox declares that he considers it his duty to protect both himself and exhibitors by issuing this warning. He announces that the Fox serial which he has been advertising for several weeks is an entirely new production made in the Fox studios in New York City and now nearing completion, and that this is the only modern American Fantomas serial on the market, for the reason that Fox Film Corporation owns the exclusive rights to twenty-six volumes of Fantomas stories—these having been published at one time or another.

In an advertisement Fox Film alleges that aside from its own twenty-episode serial of "Fantomas," the only Fantomas material being offered or which can be offered is taken from an old production which was made in France about seven years ago, and which is characterized by the old French producing methods then in vogue and which was played by French actors. The new Fox "Fantomas" serial, on the other hand, is entirely American, modern in its production methods and enacted by American players of standing.

The corporation declares that it knew when the Fantomas rights were purchased that a short serial had been made nearly seven years ago, but it believed that with modern lighting sets, photography, direction and players it had in store for exhibitors something in serial form that would be a box-office winner and entertain the public.

# *First Scene of Plaza Hotel's Rose Room in Selznick Film Showing Conway Tearle*

TWO spectacular scenes in which hundreds of extras took part were filmed recently by Director Hobart Henley for a forthcoming Selznick picture as yet untitled, starring Conway Tearle. This is the second Henley production being made for Selznick, following the completion of "The Sin That Was His," starring William Faversham and written by Frank L. Packard.

For the first time in the history of the Plaza Hotel, New York, the management turned over the famous "Rose Room" for the use of a screen play. The Rose Room was used to film scenes showing Mr. Tearle as a waiter, and as a prominent member of society. Scores of extras were seated at the numerous tables. Martha Mansfield, who plays the leading feminine role, was the center of the scenes filmed.

The other big scene was shot at the Selznick Fort Lee studios. It represented a big ball room set which occupied a quarter section of the stage. Other scenes for the production will include views of a big logging camp in Maine, and exteriors of beautiful country homes and fashionable churches.

Mr. Tearle, who wrote the story, plays the role of a waiter who masquerades as a member of foreign nobility and marries the daughter of a wealthy New York family. The camera work of Jack Brown is said to be worthy of special note.

Included in the cast, in addition to Mr. Tearle and Miss Mansfield, are Ida Darling, one of the best known portrayers of society matron roles, Jack McLeon, Huntley Gordon, and others. The scenario was written by Lewis Allen Browne.

## *Rating Pulchritude*

*Beauty lies within her eyes*
*As stars are set in night,*
*And airs caress an auburn tress*
*Refulgent in the light.*
*Her teeth are white, complexion bright,*
*Her nose is Grecian bent—*
*But on the bathing beauty charts*
*She rates a poor per cent.*

*Ever since prohibition arrived, everybody began rating everything by percentages, but the most reckless of all raters is Reggie Morris, production chief of the Comiclassics at the Special Pictures studio in Hollywood. He presumes to rate the beauty of the southern California pippins who appear, are about to appear or desire to appear with Ford Sterling, Neely Edwards and Charlotte Merriman in the Comiclassics.*

*Here is Reggie's system:*

| *Attraction* | *Per Cent.* |
|---|---|
| *Shapeliness* | *50* |
| *Eyes* | *15* |
| *Hair* | *10* |
| *Teeth* | *10* |
| *Nose* | *10* |
| *Complexion* | *5* |

*For his files Morris divides all applicants into three classes. Those scoring 100 per cent. constitute Class A; those scoring 85 per cent. Class B, and those scoring 70 per cent. Class C. Those not qualifying for Class C are sent back to the farm. Think it over, girls.*

# *Paramount Films with Billie Burke and Bryant Washburn Released November 21*

Comedy, slightly tinctured with drama, dominates the Paramount release schedule for November 21, the features being Billie Burke in "The Frisky Mrs. Johnson" and Bryant Washburn in "Burglar Proof."

The Billie Burke feature is a picturization of Clyde Fitch's play, "The Frisky Mrs. Johnson," which was produced with Amelia Bingham in the title role in New York in 1903. Mr. Fitch was one of the best known dramatists of his day, and this play was regarded by many critics as his best comedy-drama. The screen adaptation was written by Lawrence McClosky. Edward Dillon directed.

Miss Burke has the role of a young American widow who during the carnival season in Paris has come to be called "The Frisky Mrs. Johnson."

The smart settings of the Paris Ritz, and the atmosphere of the Boulevards combine, it is declared, to make this production one of the more than passing interest. Moreover, they furnish an admirable background for a bevy of beautiful women in costly gowns and jewels. There are, too, glimpses of the carnival itself.

Ward Crane is Miss Burke's leading man and others in the supporting cast are Huntley Gordon, Lumsden Hare, Jean de Briac, Leonora Ottinger, Emily Fitzroy and Jane Warrington.

"Burglar-Proof," with Bryant Washburn as its star, is from a story by William Slavens McNutt. Tom Geraghty wrote the scenario and Maurice Campbell directed. It is the story of a "tight-wad" and is declared to be brimful of laughs. Especially meritorious, it is said, are the subtitles, which are in themselves fully as amusing as the comedy action.

The cast is headed by charming Lois Wilson as Mr. Washburn's leading woman, and such experienced players as Blanche Gray, Grace Morse, Emily Chichester, Clarence Geldart, Clarence Burton, Tom D. Bates and Hayward Mack are seen in support.

# *"The Foreigner" to Be Given First Screening*

Ralph Connor's story of "The Foreigner" will be screened for the first time in New York at the Biltmore Hotel on Friday evening, December 3.

It is the occasion of the annual dance and dinner given by the Canadian Club, of New York, and will be one of the most select affairs of the season. Admission is by invitation from the officials of the club, only.

### *Trade Showing Later*

A private presentation for critics, friends and the trade will be given at a later date by the management. This is the first of the Ralph Connor stories directed by Henry MacRae, and interpreted by such a noted cast, including Gaston Glass, Wilton Lackaye, Robert T. Haines, William Colvin, Jules Cowles, Nathaniel Sach, Dan Duffy, Bigelow Cooper, Edward Elkas, Gordon Standing, Wilton Lackaye, Jr., Edna Shipman, Anne Sutherland, Gladys Coburn, Frances Eldredge, Alice Lawrence and Kate Price.

TEN IN or TEN OUT?

# Famous Players Representative Finds Alfred Black Not Guilty of Charges

THE following letters anent the charges against Alfred S. Black, prominent New England exhibitor, made before a committee of the Motion Picture Theatre Owners of America, are self-explanatory: Editor Moving Picture World:

"Pursuant to my promise to the Motion Picture Theatre Owners' Association, made at a recent meeting at the Hotel Astor, I have investigated thoroughly the charges and insinuations made at that meeting against Mr. Black in regard to his acquiring a theatre in Morrisville, Vt., which was at that time and still is being operated under lease by Mrs. Dodge.

"I have looked into the matter thoroughly and I find that Mr. Black should be completely vindicated in the matter and that his business dealings in the transaction were entirely honorable.

"There were a great many facts which, unfortunately, were not brought out at the meeting and which would have probably changed the entire attitude of those assembled had they been brought out.

"I am enclosing herewith a copy of the letter which I have written to Mrs. Dodge.

"Very truly yours,
"HENRY L. SALSBURY,
"Famous Players-Lasky."

*Letter to Mrs. Dodge*

Mr. Salsbury's letter to Mrs. Pauline K. Dodge follows:

"At the hearing last September at the Hotel Astor, certain statements were testified to in relation to the manner in which Alfred S. Black acquired the Bijou Theatre property at Morrisville, Vt. You, of course, know that I attended that meeting and said that I would investigate the matter in behalf of Mr. Zukor, and if I found the facts as stated in regard to this matter to be true, I would use my best efforts to either have the theatre sold to you or your lease continued. Unfortunately, my statements relative to Mr. Black were very badly distorted by some of the trade papers.

"In fairness to all concerned, I have taken time to thoroughly and impartially investigate the facts. The result of my investigation leads me to the conclusion that the statements which were made in relation to the dealings between Mr. Black, the Emmonses and your husband are not in accordance with, nor were they all, the facts as I have been able to find them. For example, the fact that Mr. Black purchased the property while your husband was alive and upon his death offered you his assistance in his letter of condolence of February 28, 1920, were unfortunately never brought out, nor was the fact that you never acknowledged his letter, and that so far as Mr. Black is concerned you had never communicated with him in any way regarding the extension of your lease or the purchase of the property. These facts, if brought out, in my opinion would have entirely changed the atmosphere at the hearing and prevented the very grave wrong done Mr. Black, who is a man of very high business principles.

"It is to be regretted that you used through publicity the wrong method in this transaction instead of communicating with Mr. Black directly regarding the continuation of your lease or the purchase of the property, particularly when the lease did not expire until January next, and particularly after Mr. Black had taken the trouble to write to you when he did and stated to you in his letter that he was ready to help you. Therefore, there is nothing further that I can conscientiously do in this matter."

## *U. T. E. Catalogue Is One of Interest to Showmen*

An exceptionally beautiful and "meaty" catalogue on motion pitcure equipment is that gotten out recently by the United Theatre Equipment Corporation of New York City. From cover to cover it is excellently printed and contains a multitude of mechanical suggestions of interest to theatre owners. The cuts are strikingly clear and the layout of the pages makes the type easily read.

The catalogue is divided into sections dealing with different subjects. For instance, first comes the section on theatre exteriors, cuts showing theatre fronts accompanied by descriptive text; electric display signs, canopies, outside display frames, etc. Following sections deal with the theatre lobby, the auditorium, the stage, projection equipment, the motion picture studio, the educational projection department and supplies and accessories.

Particularly interesting is a description of what is called "the Hallberg stage set illusion." This is a suggestion for theatres without a stage or proscenium. The effect obtained by the use of decorative moulding is that of any fully equipped, modern stage. Depth is obtained by the use of artificial decorations, such as fountains, decorative plants, flowers, vases etc.

## *Wage Dispute Settled*

Announcement is made that the projectionists and managers of the theatres at Kokomo, Ind., have reached a satisfactory settlement of the dispute regarding the new wage contract. The managers, it is understood, agree to employ only union men throughout the duration of the contract.

*LUCRETIA BELLE*

*Who played with Norma Talmadge in "The Branded Woman" and who will soon be seen in a new picture*

# *Realart and Mayflower Conduct Successful Mail Order Business Under "Play and Then Pay" Plan*

HAD a person remarked a few years ago that the day would come when pictures would be booked to exhibitors by mail, a derisive guffaw would undoubtedly have resounded throughout the entire industry. Yet, strange as it may seem, the time is now at hand when this very little thing is being done and done most satisfactorily to both exhibitors and distributors.

There have been several instances of film marketing by mail in the last year or so but for the most part they got no farther than the experimental stage. So without a doubt the most extensive and probably the most successful attempt at mail order business in the picture industry is now being conducted by Realart in connection with the new "play and then pay plan" under which Mayflower specials are being distributed by Realart.

### *Orders by Mail*

It undoubtedly will surprise officials of many distributing organizations to learn that 98 per cent. of the dates obtained under this new honor system of booking are the result of orders by mail. The exhibitor does not come into direct contact with Realart's exchange nor is he approached by a salesman. He receives a letter from the branch manager setting forth the conditions under which theatre owners may secure the films, and he is sold wholly on the merits of the proposition—for the expense of a 2-cent stamp. His order, in the form of a contract, comes into the exchange office in an envelope instead of a salesman's brief case, and Uncle Sam is credited with another strike on the business scoreboard.

But before an organization can sell by mail it must first have something to sell. In this respect, therefore, Mayflower and Realart were particularly fortunate, for the product offered was something the buyer could be certain of making a profit on.

### *No Deposit Required*

Under the "play and then pay plan," a theatre owner is permitted to play the Mayflower Specials being distributed by Realart without making any deposit and also without making any settlement until after his showing. He then pays what he honestly believes the pictures were worth to him, no more, no less. And the "funny" part of it is that he does pay exactly what the pictures are worth. In most cases this amounts to 50 per cent. or more of the gross receipts.

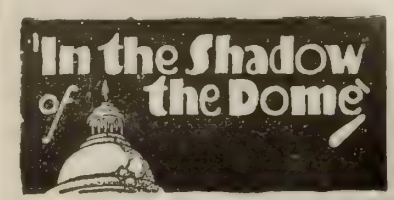
Before launching this proposition some very careful consideration was given to the subject by both Mayflower and Realart officials. They realized that the move was very radical, and one that would cause a great furor in the industry. The plan, of course, rested entirely upon faith. But fifteen years in the picture business had given them faith in exhibitors; from personal contact as a salesman on the road and from experience as a manager of film road shows, I had learned that the exhibitor was a man of integrity; that only in rare instances was he actually dishonest.

Under the "play and then pay plan," which puts the exhibitor entirely on his honor, the following Mayflower Specials are available: Allan Dwan's "Soldiers of Fortune" and "Luck of the Irish," Emile Chautard's "Mystery of the Yellow Room," Charles Miller's "Law of the Yukon" and R. A. Walsh's "The Deep Purple." Exhibitors must book all of the above productions—that is the only requirement. They play and then pay.

# *William DeMille's "Midsummer Madness" Wins Applause of Paramount Executives*

## *Jesse L. Lasky Declares It the Finest Picture Famous Players Has Had —Cosmo Hamilton, Author, Calls It "Utterly Satisfying, Beautiful and Human Thing"*

PARAMOUNT executives are said to be unanimous in the opinion that in William DeMille's production of "Midsummer Madness," the company has one of the truly great pictures of the year, or, for that matter, of several years. The general release of the picture is scheduled for the latter part of January when, following pre-release engagements in New York and other leading cities, it is confidently expected that it immediately will take its place along with "Humoresque," Cecil B. DeMille's "Male and Female" and George Loane Tucker's, "The Miracle Man," in the front rank of box-office attractions.




**A David G. Fischer Production**

As for the artistic merits of the production, all of the Famous Players-Lasky officials are agreed that it is William DeMille's crowning achievement, occupying its logical place in that producer's long line of increasingly interesting and successful pictures, among which are "The Prince Chap" and "Conrad in Quest of His Youth." In fact, Jesse L. Lasky, who has reason to yield to no one in the judging of motion pictures, declared it to be the finest that Famous Players-Lasky ever had.

### *Praised by Author*

"Midsummer Madness" was adapted by Olga Printzlau from the novel, "His Friend and His Wife," by Cosmo Hamilton, and one of the first to see the DeMille picture at a private showing in New York was the author himself.

With the finished production he was both amazed and delighted, and at the conclusion of the showing he sent the following telegram to Mr. DeMille:

"I have just seen 'Midsummer Madness.' It is the most utterly satisfying, beautiful and human thing, all alive and throbbing, that has ever been created for the screen. I am proud and happy and cannot thank you enough."

# *Bruce Back from Europe With Fine Lot of Scenics*

Robert C. Bruce, creator of Scenics, distributed by Educational Films Corporation, returned this week from several months' expedition to Europe, where he obtained a large amount of footage for European scenic subjects.

Mr. Bruce visited England and Scotland and then went to Switzerland and finally to Italy and France. Among the pictures which he made are some that show the beauties of Alpine scenery from a novel angle.

Bruce always prepares scenarios for his pictures in advance and works in his scenes to fit his subjects. He contends that the scenery of a country is as typical as its people themselves and he has undertaken to demonstrate this in the new product that he has just completed. He will spend the next several weeks cutting and titling his own product. The new pictures will not be released before 1921. With the exception of slight accidents it is said that practically every bit of material taken on his last expedition was found to fit in perfectly with the scenarios that he had outlined.

# *Ellis Files Answer to Suit*

Answer has just been filed in the N. Y. County Clerk's office by Robert Ellis, through his attorneys, O'Gorman, Battle and Vandiver, of 120 Broadway, to the suit brought against him by the Selznick Pictures Corporation, to recover damages for alleged breach of contract.

In his answer Ellis makes a general denial of the allegations and specifically denies plaintiffs charge that his claim of illness was false, and made as an excuse for failing or refusing to carry out his portion of the contract. He also specifically denies their allegation, that he was and is of exceptional ability as a director of motion picture productions, or that his ability in this direction was of exceptional value, and therefore petitions the court that the complaint of the plaintiffs be dismissed.

# *Eddie Silverman, New Head of Select's Chicago Office*

Lewis J. Selznick, for one, does not believe in the incompetency of youth. He has selected as new manager of the Chicago exchange, Edwin Silverman, who doesn't mind admitting that he's been voting for two years only. Eddie is the youngest exchange manager in the Middle West, if not in the United States. He succeeds Ben W. Beadell, who resigned to represent the Stoll Film Corporation of America, in Chicago.

Eddie started in at the Select office three years ago, and in mounting the ladder to his present position, has not missed a single round, he says. From office boy to bookkeeper, to booker, to assistant manager, to manager, he has made the climb. Previous to his affiliation with Select, he was with the Butterfly Film Company, later with Vitagraph, and still later with Universal.

"Has Other Projector but Uses Only Simplex!!"

"We have a —— Projector in A-1 condition but use only SIMPLEX. It is best."

Swetland Theatre, Mayville, N. Y.

# Censorship's Greatest Evil Is Limiting of Artist's Creative Work, Says DeMille

CENSORSHIP nullifies the work of the creative artist because it limits that work to the mentality of the censor. Therein lies the greatest of the many evils of censorship."

So says Cecil B. DeMille, screen producer and director-general of the Famous Players-Lasky Corporation, in a recent interview given out at the Lasky studio following the wide publicity given to the suggestion that pictures be nationally censored while still in the scenario writing stage.

"It is this limiting of the creative work of the artist that is the most deadly danger of censorship," says Mr. DeMille. "It is the very fact that the creative artist is capable of rising above the level of the rest of the world that makes his work truly creative art. Without this pioneering spirit, the world of art would be at a standstill.

*Deadlock Would Result*

"Yet such a deadlock would inevitably result if censorship were permitted to become general and all-embracing. The censors, without conscious fault, would inevitably censor that which they could not understand. All too frequently this censored matter is the very heart of the creative artist's work—the particular thing that makes his work distinctive and valuable to the world.

"One hypothetical censorship board might presumably censor without damage to art. Such a board would have to be composed of the highest examples of artistic workers. Unfortunately for censorship and fortunately for the photoplay, these men are busily engaged in creating rather than destroying; in building up rather than tearing down.

"Censorship, whatever its form or however applied by official bodies, must be undemocratic and un-American. It resolves itself into a rule of minority over majority. It means that a single individual or a small group of individuals shall be permitted to dictate what the masses shall see.

*Press and Pulpit*

"If this censorship were extended to the press and the pulpit as well as the screen, there might be a small measure of justice in the proposed measures. If editors were asked to submit their material to a censor before it is set in print or if ministers were forced to submit their sermons to a board of censors before transmitting these sermons to their congregations, the motion picture industry could not complain of unjust discrimination.

"But censorship of these avenues of thought is never seriously suggested. Yet the press alone can be credited with daily transgressions which no reputable motion picture producer would attempt in a life time of screen work.

"It has been suggested that censorship be applied to motion pictures while they are still in the scenario stage. The answer to this argument is that it is almost impossible to forsee from the scenario just what the finished production will be. In the course of producing nearly two score photoplays of my own, I have never been able to definitely say how much or how little of the scenario would remain in the finished play.

"In the nature of photoplay production, it is necessary to build as one goes. Not infrequently it is necessary to deviate from the scenario. Again it becomes necessary in the cutting to make changes which could not be foreseen. The scenario is the skeleton on which one builds, but the skeleton does not make the individual features nor does it serve to indicate the exact nature of the completed structure.

"There are many striking examples of the absurdities which censorship produces, but none more ridiculous than the case of the screen adaption of 'Carmen,' which I made several years ago with Geraldine Farrar in the title role. At that time there were approximately thirty-five censorship organizations in the United States. These included various state and municipal boards.

"Every one of these thirty-odd organizations censored 'Carmen.' No two boards censored the same thing. In other words, what was morally acceptable to New York was highly immoral in Pennsylvania. What Pennsylvania might see with impunity was considered dangerous to the citizens of an adjoining state. So it went through the entire list of some thirty censorship boards.

"Agitators who plead for censorship fail to realize one fact that every motion picture producer knows full well—the people are the best judges of what they should see. They will invariably condemn bad, vulgar or obscene photodramas. The public will not accept screen plays that are not of the highest calibre.

"If the producer is to succeed he must give to the public plays which the public wants and likes. The producer knows that a vulgar or immoral picture is doomed to failure. Knowing that, he does not squander money in an attempt to oppose the public's wishes.

"There is no such thing as 'playing down' to an audience. On the contrary, it requires the best that the producer has to give to reach the heights which the public demands.

*People the Best Judges*

"It may be true that there are small fly-by-night companies who are producing pictures which are unfit for the public to see. But these organizations inevitably meet with disaster. And for every one of this type there are a dozen reputable, well-established producers who are giving to the screen the best in clean, uplifting and entertaining drama."

# First Anniversary Number of Pathe News Presents Striking Stunts and Features

## *Reel Leads Off with Scenes of Terrence McSwiney's Burial at Cork—Exceptionally Thrilling Pictures of an Aviator Flying Over New York Shown*

SURPASSING even the lofty expectations created by advance announcements relative to the special issues in celebration of the tenth anniversary, Pathe News No. 91, the first in the series of eight feature numbers, excited the enthusiasm of exhibitors and public by the striking pictures presented in a reel showing acutal scenes of the burial of Terrence McSwiney at Cork.

True to its promise in announcing the eight specials starting November 13, Pathe News opened its anniversary schedule with a reel presenting such a diversity of subject, news value and entertaining qualities that it took a feature place on pretentious programs at many leading theatres. The "First pictures of Ireland's last solemn tribute at the bier of the late Lord Mayor of Cork," as the scenes from Ireland were titled, were accorded first place, and revealed views of marked interest owing to the widespread newspaper discussion of the death of Terrence McSwiney after his hunger-strike.

*Thrilling Air Stunts*

Under the title of "The Wonder Airman," a series of thrilling aviation stunts are presented. It would be difficult to exaggerate the sensation caused by the pictures, made from a plane of a daredevil aviator who flew from a field in Mineola standing on top of a plane that circled about the Woolworth Tower, swooped under the Brooklyn Bridge and made a complete circuit of Manhattan Island while Morton Saint-Clair, a young Frenchman who has come to America to perform his wonderful feats, stood upright on the top wing and waved his arms toward the craft in which the cameraman flew.

The pictures are remarkable from a photographic standpoint as well as for the amazing nature of the stunts. The flight over New York proves especially spectacular, the two planes traveling at high speed in close proximity to the spires and peaks of the downtown buildings. Saint-Clair furnishes other thrills. He and a companion in dare-deviltry stage a boxing match on top of a plane in flight. The match is recorded in closeups taken from another machine by Al Wetzel of the Pathe News staff. The air stunts are concluded with pictures of Saint-Clair sitting on the shoulders of another man whose foot-rest is the upper wing of a plane traveling at the rate of 90 miles an hour.

*Historical Article a Feature*

The historical article, which will be a feature of each of the anniversary issues, is a spectacular strip showing Mt. Etna in eruption. The pictures were filmed when the huge crater belched forth tons of devastating lava in 1915, an event that claimed the lives of 20,000 in Central Italy. The scenes prove that they have a permanent interest and the interest justifies their removal from the back files for incorporation in a special news reel.

Aviation also supplies the leading stunt for the second issue in the series. In Pathe News No. 92 there are some startling pictures of duck "hunting" by aeroplane. Two machines fly through a veritable cloud of wild fowl over the rice fields in Central California.

The pictures, arranged and photographed by L. C. Hutt, Pathe News staff man in San Francisco, produce an unique and startling effect, as the plane carrying the camera and its companion machine overtake and pass through the swarm of fluttering birds. It produces the sensations of an actual flight.

# *Fox Announces "Blind Wives" Based on Edward Knoblock's "My Lady's Dress"*

## *Again Adopts Episode Form as Used in "While New York Sleeps" to Show Milady's Wonderful Finery and the Human Cost and Tragedy Which Makes It Possible*

HAVING so successfully shown varying strata of life in "While New York Sleeps," William Fox has again invaded life in the high and low places, producing another picture different in theme and treatment, but described as just as dramatic and forceful, with another appeal. This is "Blind Wives," a picturization in episodes from Edward Knoblock's play of two continents, "My Lady's Dress." Produced several years ago on the speaking stage, American and European critics hailed this play as one of the strongest expositions of the eternal feminine and her frivolities and frailities and its consequent prosperity formed the foundation of the fame of this brilliant author.

To Mr. Fox the play of "My Lady's Dress" appealed as a great opportunity for the drama, and he decided to again use the episode form, as he had done in "While New York Sleeps." Charles J. Brabin, in preparing this story for the screen, is said to have shown the same bold lines of character drawing, subtle and swift development of plot and situations and striking denouement as in the former picture, but with a new and fascinating phase of life.

Mr. Fox has taken from "While New York Sleeps" the same trio of artists and transplanted them to the cast for the Knoblock story, but with different opportunities for a newer display and a still farther reaching into novelty. These are Estelle Taylor, Mark McDermott and Harry Sothern.

In continuing the art of these players into another picture an increased interest comes with a new test of their versatility and a new shade to their screen personalities. For in "Blind Wives" Miss Taylor, Mr. McDermott and Mr. Sothern, by the same method have created three new roles which, it is claimed, will excel their former work.

It is worthy of thoughtful attention in the development of picture production the success that has come to this method of presenting the same players in diversified roles, giving great and wider fields for the scope and many-sidedness of their talent.

### *Theme of Play*

It is the foibles, the frivolities, the frailties, the slavery to fashion, the following of the butterfly existence, the surrender to vanity, this is the theme of Mr. Knoblock's play. He tosses his frail bit of feminity into a gilded and rainbow-colored world where selfishness rules and where the thought is only of today. Once in this velvet tangle of ease and luxury the character develops that side of the texture which shows only the bright designs and the colors of the weaving, until the author deftly turns his fabric and shows the rough side and all of that portion of humanity which has had to suffer so that others might have luxury.

Dress is reason for this remarkable story—woman's dress—just how hard, how cruel and tragic is the making of that which appears to be wholly beautiful. To produce such a picture, to give it the setting of luxury, the touch of fashion and spendthrift splendor, it is claimed that never before has there been such prodigality by a producer in clothes as in "Blind Wives," There was assembled at the studio a prominent modiste's loveliest models, adorned in the most elaborate and costliest that fashion dictated.

This was just one of the scenes.

Just as realistic is shown the other side of the weaving, making a story of power and pathos. It is the cost—not in money, but human cost—that makes the drama of the story.

In each of the episodes there is a different story, each dealing with that human cost of the gown or its adorement. Each episode is a story in itself—the three linking into a narrative told in scenes of thrill and sensational situations.

## *McDonald Leads for Viola Dana*

Francis McDonald, the popular leading man, has been engaged by Bayard Veiller, director of productions at Metro's West Coast studios in Hollywood, to play opposite Viola Dana in her next starring vehicle, "Sorrentina." Filming of this picture has been started at the studios, with Dallas M. Fitzgerald directing the popular little Metro star.

## *Trinity Engages Wales to Direct Traverse Pictures*

R. Ellis Wales, for the past year and a half director of production service with the W. W. Hodkinson Corporation and formerly associated with D. W. Griffith and Famous Players-Lasky as a technical expert in production supervision and design, has been engaged by Trinity Productions, Inc., as supervisor of production for the Madlaine Traverse Photoplays.

This announcement by H. Lyon Smith, president of Trinity Productions, Inc., which will make during 1921 a series of four elaborate feature films, starring Madlaine Traverse, follows closely upon the news that this star was to resume her activities on the screen in vehicles especially selected for her.

### *No Effort Spared*

The engagement of Mr. Wales confirms previous reports to the effect that no effort was to be spared nor detail neglected to make each Madlaine Traverse Photoplay a special production of the highest entertainment and box office quality.

Mr. Wales' entrance into motion pictures dates back to the early Kalem days and embraces years of association and experience with many of the most notable figures in the realm of the motion picture industry.

*ESTELLE TAYLOR IS SAYING: "NO, I CAN SEE PERFECTLY WELL"*
*An unusual picture taken from the new Fox production, "Blind Wives"*

TEN IN or TEN OUT?
*Which Will You Be?*

# Philadelphia Society Attends Premiere of First National's Big Drama "Passion"

"PASSION," the Associated First National Pictures, Inc., spectacle starring Europe's emotional actress, Pola Negri, was given its premiere in the Pennsylvania territory on Thursday evening November 11, at the Bellevue-Stratford in Philadelphia before an audience that included practically every civic and social leader in the Quaker City. Those in the boxes were so prominently identified with politics, society or business in the Keystone state that they are nationally known, while minor celebraties crowded the floor space of the ballroom where the showing was given almost to a point of suffocation to see the most talked of motion picture production in years.

The box holders were William C. Sproul, governor of Pennsylvania, and Mrs. Sproul; J. Hampton Moore, Mayor of Philadelphia and Mrs. Moore; Mr. and Mrs. Edward T. Stotesbury; General and Mrs. Littleton W. T. Waller; Mrs. Bessie Dobson Altemus; Mr. and Mrs. Joseph M. Conover; Judge and Mrs. J. Willis Martin; Mr. and Mrs. George Horace Lorimer; Colonel and Mrs. John S. Muckle; Mr. and Mrs. Richard E. Norton; Mr. and Mrs. J. Curtis Patterson; Mr. and Mrs. Eli Kirk Price; Miss Jessie Wilcox Smith; Mr. and Mrs. Cornelius Stevenson; Mr. and Mrs. H. Schwalbe; Mr. and Mrs. James A. Flaherty; Mr. and Mrs. George Dallas Dixon; Mr. and Mrs. M. F. Hanson; Colonel J. E. Hyneman; Mr. and Mrs. H. Ashton Little; Mr. and Mrs. Percy C. Madeira; Mr. and Mrs. James M. Reed; Mr. and Mrs. James Francis Sullivan; Miss Agnes Repplier; Judge and Mrs. Robert von Moschzisker; Mr. and Mrs. Alexander van Rensselaer; Mr. and Mrs. William Baker Whelen; Mrs. Harold Ellis Yarnall; Mr. and Mrs. Frederick W. Schmidt; Mr. and Mrs. H. L. Kirk and Mr. and Mrs. A. C. Shafer.

### *Hall Beautifully Decorated*

There were many others in the audience of equal prominence who found themselves unable to procure boxes or even seating arrangements. Comment which had reached Philadelphia in regard to the production resulted in the premiere being made one of the big social events of the season and nearly everyone of the Quaker City families of social prominence was represented among the 1,200 who managed to crowd into the ballroom.

The ballroom, which has been the scene of many other notable social events, was never more tastefully decorated than for the showing of this motion picture super drama. American and French flags predominated in the color scheme and were used lavishly in setting off the frames of the boxes and softening the corners and pillars of the huge hall. The stage was banked with palms and flowers of evey description up to the edge of the screen.

The girl ushers were dressed in a Louis XV court costumes, and their powdered wigs, beruffled silken waistcoats and knee breeches made a picturesque appearance in the softened light of the big room. A specially selected orchestra played a score prepared for the incidental music of the period of the time and action of the production.

### *High Praise for Miss Negri*

Philadelphia society has never taken motion pictures seriously as an art, but the prominence of some of those who heard about "Passion" was such as to make the showing an event of marked social significance. As the ballroom filled up comment was quizzically critical and this attitude made the final triumph of the picture even more striking.

As the story of the little French milliner girl who afterward became Madam du Barry was unfolded on the screen carried along by the portrayal of the continental actress and the wonderful support given her in the production, chatting in the audience died down and before the first reel was completed the vast ball room was so silent that the strains of the orchestra could be plainly heard, it is said, in the lower corridors of the hotel. This silence continued for some seconds after the run of the production had been completed and the ballroom again lighted. Then came a burst of enthusiastic applause that was surprising considering the composition of the audience, and then this gave way to a buzz of excited comment over the picture.

The comment was as varied as laudatory praise can be. The performance of Miss Negri was given high praise. The production, especially in the way the larger scenes were displayed, was accepted as a revelation of the artistic realism that can be accomplished by the camera. Many inquiries were received as to the directors and the names of other persons in the cast, and altogether the showing resulted in a high indorsement of the film.

The presentation was organized by Mrs. Faith Greene and Mr. Joseph Kerr with the co-operation of Mrs. McGill, society editress of the Philadelphia North American.

# Engage Russian Ballet for Yuletide Scene in Metro Picture "A Message from Mars"

AS a special feature of the Christmas festival that will constitute one of the outstanding novelties of "A Message from Mars," the forthcoming Maxwell Karger production starring Bert Lytell, that is now being made at Metro's New York studios, Arthur Zellner, production assistant to Mr. Karger, has engaged the Vestoff Serova Dancers, who will present a ballet that will be staged personally by Mme. Serova. The ballet will require special investiture and will occupy a set nearly 40 feet in width.

In addition to the foregoing novelty, the festival will contain a mammoth Christmas tree which, at a given time, will open and a figure of Santa Claus will step forth. Many other novelties also have been arranged.

The Christmas festival just outlined is part of the dream of "Horace Parker" in the story of the play, when he is redeemed from his inherent selfishness by the messenger from the planet Mars.

Bert Lytell enacts the role of "Horace Parker," and supporting him are Ray Dean, Alphonz Ethier, Maul Milton, Frank Currier, George Spink and Leonard Mudie. Arthur Martinelli is photographing the production. The play, by Richard Ganthoney, was adapted for the screen by Arthur Zellner and Arthur Maude.

A voice, yelling:—"Don't slash admission prices."
A whole lotta voices, quietly:—"Well, who is?"

*GUESS GEORGE FISHER THINKS THAT THE PAYMENT TIME HAS ARRIVED IN SCENE THREE*

*Scenes taken from "The Devil to Pay," which will be released by Pathe, with Roy Stewart, Fritzi Ridgeway and Robert McKim*

# *Mme. Dulac, French Director, Speaks Well of Our Productions; Intends to Make Pictures Suitable for Our Market on Return to France*

MME. GERMANE DULAC, a French motion picture director who has been in this country studying the American method of film production, has a lot of pleasant things to say about our pictures and the consideration shown her by D. W. Griffith and the Famous Players-Lasky Corporation when she visited their studios. Madame Dulac expects to make a number of pictures, after her return to France, which will be suitable to the American market. It is her intention to erect a studio over there that will enable her to get American lighting effects and to adopt the other points of production which have given our films their wide popularity, both here and abroad. Falker-Tyrol Productions will handle these pictures.

Of some of the pictures that she saw during her stay in New York Madame Dulac says:

*Likes "Way Down East"*

"I have seen 'Way Down East.' Like everybody, I have been carried by the emotion when in the final drama, the heroine, small suffering little creature, slips on an iceberg toward an implacable whirlpool, but perhaps have I most quivered when Lillian Gish holds on her breast, with love, the child who is to die. This scene, so simple, so true, made with perfect movements, without any over-acting, is one of those most beautiful examples of the parallelism of which I have spoken. The action lived dominated by the action perceived. Mighy symbolism, without any false arbitrary means, drawn from truth itself. I have seen 'Earthbound,' this wonderful drama of a living soul; 'The Devil's Garden'; 'Something to Think About,' where the hero, a cripple, throws away his crutches, casts away his pride and becomes a strong man; Nazimova in a scene in which she plays alone the drama of a woman fighting against those two philosophical entities, present, although invisible, old age escorted by loneliness. And so many other films in which the great beyond of all things seems to have been captured.

"In France, until now we have received with interest the American productions, but the last ones published will, much more, captivate the attention, for they come a great deal closer to our own feelings. But in the same manner as we have adapted ourselves to the American vision, we would be glad if those of our productions which are worthy of it, reach the American public, for the efforts made in France since about a year show an interesting start toward the motion picture art. I have been able to ascertain that in reaching toward the sphere of thought and psychology, except for a few details of action and manners, both the American and French ideals are strangely close to one another."

# *Stoll Offices Humming with Activity; To Open Exchange Business December 6*

THE hum of activity pervades the offices of the Stoll Film Corporation of America at 130 West Forty-sixth street, New York City. Preparations are being rapidly completed for the opening of business by Stoll representatives in Pathe exchanges on December 6. The first release date has been set for January 2. The subject listed for initial issue is "Squandered Lives," an adaptation of Cosmo Hamilton's novel, "Duke's Son." While the picture is one that by many exhibitors will be rated as of unusual strength, nevertheless the officials of the Stoll company believe it is fairly typical of those to follow at the rate of one feature for every week.

*Successors to Be Chosen*

The immediate successors of "Squandered Lives" will be chosen from among "The Hundredth Chance," by Ethel M. Dell; "God's Good Man," by Marie Corelli; "The Lure of Crooning Water," by Marion Hill; "The Swindler," by Ethel M. Dell, and "Mr. Wu," by Harry M. Vernon. All of the six productions are selections from the World's Famous Authors Series, the backbone of the Stoll story source and including in its wide scope twenty-five representative authors.

*Introduces Two Players*

"Squandered Lives" will introduce to the exhibitors of the United States Ivy Duke and Guy Newall, two actors who are certain of a hearty welcome. While it is true Miss Duke is not a stranger to the screen in this country—pictures in which she played a leading part, having been shown here before the war—nevertheless she now brings in addition to her charm and wholesomeness a ripe experience. The partisans of Mr. Newall with large justification insist he is one of the screen's most natural actors as well as one of its most skillful character delineators.

*Featured in the Film*

Featured in "The Hundredth Chance" are Dennis Neilson Terry, Eille Norwood, Mary Glynne and Sydney Seaward. Mr. Terry, who plays the heavy, is a son of Ellen Terry and upholds the family name for acting ability. Mr. Norwood, who has the role of a surgeon who is also family counselor and friend, possesses a striking physiognomy of the Forbes-Robertson type, and has the faculty of getting an immediate grasp on the sympathy of his audience. Since his work in "Hundredth Chance," he has been selected by Stoll as the interpreter of Sherlock Holmes in the important series of productions now being staged by the company.

*Appoints Assistant Manager*

President George King announces the appointment of Jack Von Tilzer as assistant general manager. Mr. Von Tilzer will have charge of the eastern branches of the Stoll Corporation.

General Manager Ralph Proctor has named three more branch managers in addition to the list printed last week. They are: Pittsburgh, H. R. Wimsatt; Albany, Charles Charles; Dallas, L. D. Brown. There now remain but seven branch appointments and these will be decided within the week.


# TEN IN OR TEN OUT?

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**"SIMPLEX HAS THEM ALL BEAT!!"**

"I haven't much to say, but one thing—SIMPLEX has them all beat."

Adelphi Theatre, Reynoldsville, Pa.

# American Enterprise Is Busy Filming Picturesque India, Land of Mystery

AMERICAN enterprise has carried the frontiers of American motion picture production to the Orient. Famous Players' new studio in India is practically completed and the beginning of actual production now awaits only the shipment of staff and equipment from New York and London.

Representing Famous Players, Tarkington Baker, well-known film man from New York, arrived in Bombay in June. Four months later he had performed the herculean task of selecting a studio site, acquiring the property, incorporating the Famous Players Indian subsidiary company under the laws of India, remodelling the buildings already erected on the studio site, building new structures and laying the foundations for beginning the distribution of Famous Players films in India, Burma, Ceylon, Mesopotamia, Straits Settlements, Java and adjacent territory.

### *Meyer Special Agent Here*

Frank Meyer came to India with Mr. Baker but remained only a little over two months. He returned to America and to the New York office of Famous Players to resume his former tasks there, and, in addition, to act as the New York special agent of the Indian concern.

In addition to the huge task assumed and carried out by Mr. Baker, the latter likewise has made a thorough tour of the leading Indian cities, has visited Burma and Ceylon, and is now setting out for other and remoter sections of the territory under his immediate jurisdiction. He is the managing director of the Indian company, and in addition to the pioneer work he has already accomplished, he has assembled a native staff of workers, all to take their proper places in due time under the direct foremanship of the experts who will be sent out from America and England.

### *In Lowji Castle*

The Indian company is housed in what is known locally in Bombay as "Lowji Castle." It and the huge compound surrounding it was a famous place in its day. Here, when King Edward, as Prince of Wales, visited India, a great entertainment was prepared for him and in the marble floored room where, in this modern day, studio carpenters will shortly begin erecting "sets," the prince danced merrily with some of the handsomest of the native princesses.

The Famous Players' Indian offices are all housed beneath Lowji's roof. Mr. Baker has installed all modern conveniences. Dressing rooms are provided for the players and their comforts have been well looked to. "Punka" fans keep the rooms cool and numerous electric lights conveniently placed illuminate every corner of the main building.

### *Unlimited Possibilities*

Outside, the electric plant is housed and the laboratory is complete in every detail. Equipped with a battery of Sunlight arc lamps and with a truck generator, the companies working in India can be sent anywhere on location—into the deepest jungles if necessary—and interiors likewise can be made of the great palaces still standing as reminders of the glory of the days of the Great Moguls.

Mr. Baker is enthusiastic about the possibilities presented in India. "Not only as a producing center," he says, "but as a distributing center, its possibilities and opportunities are unlimited. In India alone there are 400,000,000 people. They are all potential motion picturegoers. Indeed, the demand for motion picture entertainment exceeds the supply. There are not enough theatres in India by a fifth to satisfy the picture appetite of the people. Multiply the present number of theatres by five and still the demand would not be met.

### *"India Is Virgin Soil"*

"And this does not take into consideration the huge possibilities of adjacent territory. China, for example, is up and coming. It is my firm conviction, in short, that the next ten years will see such developments of motion picture amusement enterprises in the Orient as will startle the industry. What is needed now is more theatres—the enterprise to build them and the enterprise to organize native capital to finance them. The capital is here. It will not hesitate to invest, but it requires organization to set it to work. And a crying need, too, is for some able American architect to design theatres suitable for this country.

"As for production, India is virgin soil. It is a land of tremendous contrasts. Desert as bleak as Sahara lies only a few miles removed from jungles into whose depth no white man has yet penetrated and in the shadows of which, according even to the official British publication on the subject, dwell tribes who have never seen a white man.

### *Wonderful Ruins*

"The highest mountains in the world lie along India's northeastern frontier. Along its northwestern frontier is Afghanistan. Another near neighbor is Thibet—land of mystery. Beautiful hills, or 'ghats,' are miniatures of the lofty Himalayas. Ruins that were ancient ruins even when Christ was born still stand, enshrouded in mystery.

"The grandeur of the flourishing days of the Mogus still reflects its glory in the huge architectural piles their builders left as memorials. The most beautiful building in the world, the Taj Mahal, is only a day's ride by train from the ancient capital of India, Delhi—and once more the capital under British rule—and in Delhi are ruins innumerable, silent evidences of the vast riches of ancient days. And beside the ruins are wonderful buildings, untouched by the ravages of time—palaces, mosques, forts.

### *A Civilization Unknown to Us*

"Rivers, streamlets, the sea; temples of every description; pagodas; crowded bazaars, teeming with native life; brilliant color arrays in the streets; bullock carts, camel-drawn vehicles, elephants as draught animals ply beside modern tramways; in the forests and on the plains are tigers, wild elephants, jabbering monkeys. And all this within forty hours of Bombay and our headquarters at Lowji Castle!

"It seems incredible, yet I state scarcely the bare facts. And everywhere, on every hand, in country, in city, in village, in hamlet, untold thousands of people in untold varieties of color, habit, custom and even of language. The Punjabi is different in all respects from his neighbor the Rajputana; the Madrasee differs from the Bengal; the Ceylonese is as distinct from the Burmese as a rabbit from a dog.

### *Picturesque Material*

"Some are Hindus in religion, some are Mohammedan, a mere handful are Christians. Native rulers hold absolute power in some sections. The Nizam of Hyderabad, for example, only a day's journey from Bombay, is absolute lord and master over his subjects. He is wealthy beyond estimate—a potentate who measures his pearls not by counting them, but by pouring them out in pint cups!

"And the picturesque army! The fighting Sikhs, who distinguished themselves on the battlefields of France, and their comrades of other sections—all different, all differently uniformed. What can't the wise director do with such material! There is no limit to the possibilities. And, all the while, it must be remembered that India, land of mystery, is today and always has been of the deepest and most appealing interest to the Occidental. About its very name is woven a spell of magic. And now, through the medium of the screen, depicted in interesting story, India—the real, genuine India—is to be brought to the western world."

The scope of production in India is being arranged by Mr. Zukor and Mr. Lasky. Personally selected by these two chief executives of Famous Players, a staff of players, directors, cameramen, scenarists, expert studio workers and laboratory employes are to be sent out to Mr. Baker. By the time they are landed in Bombay, the native staff will be at work laying the foundation for the operations that will follow.

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Some day some really snappy mind will invent a word to replace the flip and not overbright term, "meller." It may take yars and yars but it will happen.

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## *Editor of "Postage" Talks to Associated Advertisers*

Speaking before members of the Associated Motion Picture Advertisers, assembled at luncheon at the Cafe Boulevard on Thursday, November 18, John Howie Wright, editor and publisher of "Postage," the magazine of direct-mail advertising, advocated the greater use of direct-mail advertising in the motion picture business.

Mr. Wright devoted the greater portion of his interesting and enlightening discourse to good and bad direct-mail advertising, and to support his claims, presented valid arguments in favor of good direct-mail literature. Direct-mail advertising, he pointed out, was not alone inexpensive, but at times considerably more effective than other forms of advertising.

Mr. Wright related some of his personal experiences with direct-mail advertising, and cited many cases to prove his contention that good direct-mail literature was profitable if well-directed.

Preceding Mr. Wright, Mark Larkin, chairman of the Press Comittee of the A. M. P. A. rendered a detailed report of the proposed cameramen's contest to be conducted by the Associated Motion Picture Advertisers in conjunction with the Maryland Institute of Fine Arts. The terms of the contest were submitted by Mr. Larkin and later unanimously adopted by the organization. Fuller details regarding this contest will be announced shortly.

# *New Superior Productions Takes Over "Birthright," a Hemmer Superior Film*

THE Superior Productions, with temporary offices in the Brokaw Building, has entered the producing field, taking over the equipment and first production of the Hemmer Superior Productions, Inc., the production being "Birthright."

This picture, recently completed, was given a public showing at the Kingston Opera House, Kingston, N. Y., playing to large numbers of well-pleased spectators, according to the local press, for three days and nights.

The production features Maude Sylvester. The story concerns an orphan brought up in a secluded country hamlet and who, being suddenly obsessed with the spirit of wanderlust, sets out from her desolate home with a bag of well-bred puppies as her only asset. It was written by Maibelle Heikes Justice, author of "The Last of the Duanes" and other successes.

It is expected that "Birthright" will be released within a few weeks, or as soon as possible after the first trade showing.

# *Sir William Jury Cables for "Life," a Brady Film, to Be Sent to Great Britain*

WILLIAM A. BRADY is in receipt of a cable from Sir William Jury asking that a print of "Life" be forwarded immediately to London so Sir William may conclude at the earliest possible moment negotiations now pending, covering the purchase of the picture for Great Britain.

Sir William Jury also bought "The Whip," that other highly successful Brady production, for Great Britain, and with the acquisition of "Life" is demonstrating again his policy of acquiring big American productions for distribution abroad immediately they are available here.

In connection with "Life" there is strong likelihood that it before long will be housed in a "legitimate" theatre on Broadway, according to reports. The success achieved by the picture when presented as a "legitimate" attraction in Stamford recently, at which time it showed a box-office pulling power of unusual strength, has actuated Mr. Brady in his desire to secure a New York theatre for it.

It is said that many offers have been made for territorial rights on the film, which are being held in abeyance temporarily pending the result of the quest for a Broadway theatre in which to present it.

# *Harvey Day Succeeds Ralph Proctor as Manager of Allied Independent Company*

HARVEY DAY, a well-known theatrical and moving picture producer and manager, has assumed the general management of the Allied Independent Attractions, Inc., succeeding Ralph Proctor, who has assumed the management of the Stoll Film Corporation. Harry Leonhardt is president of the Allied, with O. E. Chaney as secretary and treasurer.

Mr. Day has been associated with some of the notable theatrical successes of a decade and entered the picture field with George Kleine, having management of the western territory with headquarters in Pittsburgh, where later he opened the first important western office for the Fox Film Corporation. Afterwards he became eastern district manager for Fox with headquarters in the home office.

For a short time Mr. Day was personal representative for the late Stanley Mastbaum, of Philadelphia, and subsequently was identified with Arthur S. Kane, of the Select Pictures Corporation, leaving Mr. Kane to start the Day Film Corporation, which he directed up to the time he took his present position.

Mr. Day graduated with Eugene Walter from the western newspaper field. Another well-known newspaper man who was associated with Mr. Day is Charlie Phillips, whose typewritten "copy" has been handled on all of the "copy desks" of the world's chief publications.

# *"The Thief," Starring Pearl White, Will Be Released by Fox Week of November 28*

THE third of the Pearl White specials, produced by William Fox will be "The Thief," released week of November 8, with Henri Bernstein's successful stage play of the same title as the subject of its story. Miss White made her own selection of this offering and Charles Giblyn was given a free hand in casting the company and making the presentation.

As a result, the producers say, the film is expected to surpass in money-making possibilities for the picture showman the gratifying results that attended presentations of "The White Moll," in which Miss White was first starred in her transition from serials to a central position in complete photoplays.

"The Thief" made a lot of money for theatrical managers when it was acted in New York, and subsequently traveled to all sections of the country. Not alone was it done extensively in America, but it was translated into many languages for presentation abroad. After it had played to its limit in New York and on the road it was played by different stock companies.

Therefore it is contended by the producers that a great following for the play is ready at hand in every town where there is a theatre, and this large element among showgoers will be eager to see the Bernstein play in its new form.

"THE DOCTOR FOR BAD PROJECTION!!"
"The SIMPLEX is easy to handle. A SIMPLEX is a doctor to bad projection."
PRINCESS THEATRE, SO. BOSTON, VA.

## *Nick Carter Film Series*

Robert B. Broadwell, president of Broadwell Productions, Inc., writes Moving Picture World, in part, as follows:

"It having come to my attention that various motion picture trade and other papers were publishing statements to the effect that the Mastercraft Photoplay Corporation of Filmland City, Medford, Mass., were producing the Nick Carter series of pictures, I hereby notify all trade papers and others to beware of such misleading statements, for the Broadwell Productions, Inc., a regularly chartered Massachusetts corporation of which I am the president and director-general, owns and controls the sole world's motion picture production rights to the Nick Carter series of films, and I have been producing them since June, 1920, and they are being distributed through the Pioneer Film Corporation of New York City."

## *New Plans Are Made for Anglo-Canadian Company*

Following a rearrangement of plans for the Anglo-Canadian Picture Plays, Ltd., distributors in Canada of British Mastercraft Productions, Mr. J. B. MacKay, managing director of the company, left Montreal for England, November 19.

The British Mastercraft releases are not now being handled by the Specialty Film Import, Ltd., Canadian Pathe distributors. The Anglo-Canadian company has arranged to work with the Horsfall Productions, Ltd. A. H. Beaulne, of Montreal, has assumed charge of the entire sales organization. He was formerly identified with the Montreal Exhibitors' Association.

Eleven British features are now lined up for early distribution in Canada, the first of these being the Hepworth success, "Alf's Button." This was screened in Ottawa, the Canadian capital, recently and was immediately booked by Manager Ben Stapleton of the Centre Theatre for first run. Other English attractions for the Canadian market are: "Westward Ho," "Snow in the Desert," "A Little Child Shall Lead Them," "The City of Beautiful Nonsense," "A Dead Certainty," "The Forest on the Hill," "Her Son," "The Case of Lady Camber," "Sunken Rocks" and "Foul Play."

## *Make Americanization Film*

The resources of Paramount's new Long Island studio have been turned over to the Americanization committee of the National Association of the Motion Picture Industry for the making of "Bullets or Ballots," one of a series of films that are being made for the Government and designed to awaken the political conscience of Americans.

E. M. Wooley, assistant to Thomas Geraghty, production editor of Paramount's eastern studio, is directing the picture, which tells the story of how the niece of the corrupt governor reforms a radical leader and defeats her uncle by clean political methods. The picture will be one reel in length.

A David G. Fischer Production

# Chicago and the Middle West

By PAUL C. HINZ

## *"The Jewels of Industry" Completed by Rothacker*

The Rothacker Film Company has just completed an industrial picture for the Carborundum Company, which will be used to get Uncle Sam his share of the foreign trade.

"The Jewels of Industry" is an eight-reeler. After showing how carborundum is made, the film visualizes many of the uses industry has found for that abrasive. In all, the uses of carborundum are shown in fifty-eight different branches of American industry.

This picture, when shown abroad, will give foreign buyers a fairly well-rounded education as to Uncle Sam's industries. And it will be circulated in all parts of the world.

Here in Chicago, the Carborundum Company will show it to Chambers of Commerce, Rotary Clubs and at industrial conventions. While it is an eight-reel film, it is so assembled that it can be shortened to suit any program.

## *Celebrated Gets Rights to "Vanishing Trails" Serial*

"Vanishing Trails" has just been acquired by Celebrated Players Film Corporation for distribution in Illinois and Indiana. This serial was made by the Canyon Pictures Corporation and stars Franklin Farnum and Mary Anderson. The serial was written by William E. Wing, author of many motion picture successes, and was produced by Col. William N. Selig. It is regarded as his masterpiece in serial productions.

Franklin Farnum, noted screen actor and portrayer of western types that have always rung true, is said to be given unusual opportunities to display his inimitable ability as an athlete in this fifteen-part screen story. In "Vanishing Trails" he is called upon to perform a series of death-defying stunts which are accomplished in a thrilling manner. Mary Anderson, who appears in Farnum's support, has long been a favorite with motion picture patrons. She appeared in features for a number of years at the head of a Vitagraph company.

## *Russell Company to Film "Gasoline Alley" Cartoons*

Russell Griever & Russell, seeing the popularity of "Gasoline Alley," Frank King's cartoons which appear in the Chicago Tribune, have made a contract by which they will animate the cartoons. Thirty-five of the biggest daily papers published in the largest cities of the country are now running the cartoons. The tremendous circulation thus acquired for "Gasoline Alley" will give a tremendous amount of publicity to this new offering.

There was considerable competition for the screen right on the cartoon, and the Russell organization feels highly elated over their success in acquiring King's cartoons. Arrangements are all made and work has begun on the first script

## *Paramount Office Will Forestall Holiday Lull*

District Manager Harris P. Wolfberg has mobilized every department of the Chicago exchange to help Paramount exhibitors combat the usual "holiday lull." The booking department has prepared a list of specially appropriate pictures for the holiday term—pictures that reflect the spirit of Yuletide, appeal because of their clean, wholesome amusement qualities and many that especially are attractive to children.

The booking department, under the direction of Chief Booker Hamm, is giving special care to the December bookings, helping exhibitors arrange gala programs. Many exhibitors are making December, "Paramount Month."

"The day when exhibitors sat back and waited for a dull spell, without trying to combat it, is passed," said Sales Manager S. C. Montgomery. "The live exhibitor nowadays knows that he can make business. The solution of the 'dull period' is to so liven up the theatre as to create a new and enthusiastic demand for the special pictures booked. I don't mean that every Christmas week picture must have a Christmas tree in it—but the picture should reflect the festive, uplifting atmosphere of the holiday."

## *Bass Camera Company Has Encouraging Report*

Charles Bass, president of the Bass Camera Company, reports that the demand on motion picture apparatus continues strong. The fact that the Bass Camera Company purchased the entire lot of government motion picture cameras, and are offering them for sale at extremely low prices, largely accounts for the present prosperity.

Mr. Bass advised that they are making prompt deliveries on Spectro Win Arc Lights and Minor F:1.9 Lenses. A new shipment of Carl Zeiss Tessars for motion picture work has also been received direct from Germany.

## *Chicago Movie Week Is Planned by Press Club*

The regular weekly meeting of the Motion Picture Press Club in Chicago was held in DeJonghes Restaurant, on Friday, November 19. About fifteen members were present.

In the absence of Richard Robertson, George E. DeKruif acted as temporary chairman. Mr. Thomas Coates, of the Herald Examiner, was introduced as the guest of honor, and to the interest of all members he delivered a talk on the Herald Examiner Movie Contest, now being conducted in that paper.

*GETTING THE COMPLETE RETURNS ON THE PRESIDENTIAL ELECTION*

*Here is the San Francisco Call election-night party in Convention Hall, San Francisco. Fifteen thousand persons were thrilled by the Pathe News special telling of the election of Warren G. Harding as president and showing him with his family at his home in Marion, O.*

Following Mr. Coates' talk there was a discussion on the proposed Chicago movie week and trade exposition and ball, which will probably take place in the spring of next year.

The next meeting of the club is called for Friday, November 26.

## *Louisiana School Teacher Lauds Mary Miles Minter*

Mary Miles Minter, Realart star, recently received a letter of appreciation from a Louisiana school principal.

"For some time I have been wanting to write to you to tell you how very much I enjoy your pictures," he states. "I have seen this week, 'A Cumberland Romance,' and 'Sweet Lavender.' You seem to lose yourself in the stories to become so wholly absorbed in your part that you live it on the screen. There is a winsomeness and a charm about you, and a natural fresh idealism in your acting which will carry you to greater heights."

This letter Miss Minter answered personally: "It is encouragement such as you have shown that inspires one to splendid heights," she wrote. "My ambition is to produce upon the screen the good and some of the evil of humanity and bring home to the hearts and minds of my fellow-beings the deep contentment that comes of right thinking, right living."

Miss Minter is now working on her newest Realart picture, "The Little Clown," adapted from a stage comedy by Avery Hopwood. Her current release, "Eyes of the Heart," is based on the Dana Burnet Ladies' Home Journal story.

## *Institutes Week of Bookings*

The first solid week booking will be attempted at the new Mark Strand Theatre in Albany, N. Y., during the week of November 29, when Otis Skinner's "Kismet" will be featured. Whether or not Albany and its 113,000 population will support a picture running an entire week, with an admission charge of fifty cents, is a question which will be answered to a great extent by the Strand's box office receipts for that week. If the proposition is successful other straight week bookings will be a part of the theatre's program. Smaller theatres charging less admission have tried solid week bookings at various times, with more or less success.

Ted Reed is the next director who will handle the megaphone for Douglas Fairbanks. The picture will be made from an original story by Doug, entitled "The Nut."

# *Special Showing at Selwyn Theatre of Ballin's "Pagan Love" a Big Success*

SUNDAY EVENING, November 21, there was held at the Selwyn Theatre a private showing of "Pagan Love," Hugo Ballin's first independent production distributed by the W. W. Hodkinson Corporation. The affair was a big success. Mr. Ballin's long years of training as a mural painter and interior decorator have served him in very good stead.

The central role is played by Mabel Ballin, Hugo Ballin's talented and beautiful wife, and her appearance upon the screen was the signal for an outburst of applause. She plays the role of "Kathleen Levinsky," the little blind girl whose sight is eventually restored.

Togo Yamamato is seen as "Tsing-Yu-Ch'ing," a noble-hearted Oriental, and Charlie Fang, as the grim little "Hatchetman"—the killer of men who goes about his deadly work with a cryptic Oriental smile. Nellie Filmore appeared as the blind girl's aunt, while Rockcliffe Fellowes was cast as the young medical student who finally restores Kathleen's sight and leads her through the portals of love.

The first number of a carefully-balanced program was the overture, Rimsky-Korsakoff's "Hymn to the Sun," rendered by an orchestra of twenty-five artists under the direction of Samuel Jospe, after which Joseph M. Mack sang the same composer's "Eastern Romance." Throughout the showing there were spontaneous outbursts of applause.

Many famous people were present, including representatives of the stage, the artistic, the literary and the editorial world were present. Among them were Rex Beach, ex-Governor Whitman, Jules Bache, Louis Joseph Vance, Maurice Tourneur, Mrs. Sidney Drew, Mr. and Mrs. Joseph Freelander, architect, Paul Manship, the sculptor; Capt. George Gray Barnard, famous sculptor; Ernest Peixotto, painter; Ernest Poole, novelist; Jesse Lynch Williams, Fania Marinoff and Barbara Milton; Herbert Croly, editor of the "New Republic"; Adolph Ochs, owner of the New York Times; Heyworth Campbell, Art Director of several publications; Walter Damrosch, Augustus Thomas, Charles Hopkins, Solon Borglum, sculptor; Frederick MacMonnier, sculptor; Robert H. Davies, editor of Munsey publications; Arthur Vance, editor Pictorial Review; ex-Borough President Marcus M. Marks, and many others.

# *First Madlaine Traverse Feature to Be Based on Percy Bretner's "Ivory Disc"*

ANNOUNCEMENT is made that Madlaine Traverse, the popular star whose early return to the screen after an absence of several months was forecast last week, has secured from the author the world motion picture rights to "The Ivory Disc," the book which interested all England last season, by Percy Bretner, the well known British novelist.

With this announcement comes the definite news that Miss Traverse will appear in a series of special productions during 1921, to be called the Madlaine Traverse Photoplays, which will be made by Trinity Productions, Inc., of which H. Lyons Smith is president, under an arrangement with Miss Traverse.

Each of these productions, of which there will be at least four, will be elaborately staged and presented and will be based upon vehicles especialy selected for Miss Traverse with a view to giving her the widest range for expression.

"The Ivory Disc," which has been selected for Miss Traverse's initial screen offering, but which will probably be retitled in its picturized version, is a psychological drama of unusual quality and distinct novelty of theme. Published here, where it first appeared in serial form, by Duffield & Co., it has already attracted wide attention, while in England where it was originally published, it was one of the notable successes of the year, attaining a popularity which ran to hundreds of thousands of copies.

The story will give Miss Traverse an unusual opportunity for the display of her talent for expressing the ultimate in artistic and modish dress, and her gowns promise to be a revelation in the newest Parisian creations. Artistically it should enable her to give the freest rein to her talents for dramatic expression on the silver sheet. It will be produced with an all-star cast.

*BITS FROM TWO PATHE SERIALS. SCENES ONE AND THREE ARE "RUTH OF THE ROCKIES," WHILE SCENE TWO IS FROM "THE PHANTOM FOE"*

*The first mentioned stars Ruth Roland, while Juanita Hansen stars in the last named*

# In the Independent Field

By C. S. SEWELL

## George Davis Shows Curwood Feature "Isobel" Before Enthusiastic Audience at Hotel Astor

AN event marking a milestone in the course of independent productions occurred on Tuesday evening, November 23, when George H. Davis presented "Isobel, or the Trail's End" in the grand ball room at the Hotel Astor, New York, before an invited audience, consisting of exhibitors, state right buyers and others prominently identified with the film industry.

The use of the facilities of a metropolitan hotel for presentation of pictures is not new, but this is the first occasion on which it has been used for a state right showing, and it is an encouraging sign for the future.

The picture, which is an adaptation of James Oliver Curwood's novel, features House Peters and Jane Novak. It was well received, there being frequent outbursts of applause at the telling points.

Another innovation which pleased the audience was a prologue prepared by Prizma, and presented in natural colors, showing the beautiful scenery in the locale represented in the story, which ended with a direct tie-up with the picture, inviting the spectator to take a journey to The Trail's End with Isobel.

The picture was elaborately presented. Incidental music was rendered by a large and excellent orchestra, and there was an elaborate stage setting of snow, ice and pine boughs. The large ballroom was taxed to capacity, and the usherettes were appropriately dressed in uniforms of the Royal Northwest Mounted Police, which figure prominently in the story.

Prior to the presentation, representatives of the trade press were entertained by Mr. Davis at a dinner at Maxim's, at which Donald Walk, of the Davis forces, acted as host.

The consensus of opinion of those present appeared to be that the picture is an excellent one and will prove a big box-office winner. A review of the picture appears elsewhere in this issue.

### *Plymouth of Cleveland Changed to "Top Notch"*

The Plymouth Producing and Distributing Syndicate of Cleveland anounces that, due to the fact that since the company began operations it has been found that four other companies in Ohio, New York and New Jersey have "Plymouth" in the title, therefore the title of the company has been changed, and henceforth Top Notch comedies will be produced and released, and the title contest conducted under the name of the Top Notch Producing and Distributing Company.

### *Graphic Announces Sales*

Graphic Film Corporation announces the sale of rights to "The Wrong Woman" to Louis Frank of Chicago for Illinois, Inidana and southern Wisconsin, and to the St. Mungo Film Company of Glasgow, Scotland, for Great Britain for the same production, together with "A Child for Sale" and "Someone Must Pay."

### *Joan-Billy West Comedy "Service Stripes" Ready*

The second release of the "One-a-Month" schedule of Joan's Billy West two reel comedies, is announced as "Service Stripes," and includes in its cast of sixteen Ethelyn Gibson, leading woman, and Sam Ash, who takes the heavy role. The completion of "Service Stripes" was delayed a week, due to the introduction of novel touches that required specially constructed apparatus.

The plot of "Service Stripes," like the hero, is laid in prison. In the course of the star's efforts to befuddle the warden, his personality is transfigured into that of a laundry basket, a colored washwoman, a waiter, and a succession of inanimate objects.

"Service Stripes" contains the latest development in comic titling. The rule of making every title a laugh producer in itself is followed. It is also characterized by speed.

Of particular importance is the work of West. This comedian has eleminated all imitation and parody, and in his own style is said to be funnier than ever.

### *Cohen Starts on Trip*

Milton L. Cohen, one of the executives of the Reelcraft Pictures Corporation, has just left New York on a 22,000 mile trip, covering every Reelcraft distributing exchange in the United States. Mr. Cohen will introduce the six new Reelcraft series to the exchanges.

## *Illinois Pledges You Its Support*

IN convention in Peoria on the eighteenth, the Illinois Exhibitors' Alliance unanimously adopted a resolution pledging its hearty and practical support to the independent producer and distributor and declared its intentions of assisting both the independent producer and distributor in marketing their products, stating the convention believes "there can be no end to competition in producing pictures of quality.

This convention was attended by about fifty live-wire exhibitors from all parts of the state. Its action in this instance is a fine thing for the independent branch of the industry, and puts in concrete form what we believe to be the sentiment of exhibitors throughout the country.

With such encouragement from the men on whom you depend for marketing your product, it is up to you gentlemen who are producing and distributing independent picures to justify their faith and support. The situation is in your hands and you certainly cannot expect a more favorable opportunity to show what you can do.

Note particularly what the above resolution says about "quality." With such encouragement it is up to the independent producers and distributors to bestir themselves and see that pictures of quality that will please the audiences and stand up under the cold scrutiny of the box office report in comparison with the best program offerings are offered to the exhibitors who have faith in you and are glad to give you their support as evidenced by the action of the Illinois Exhibitors' Alliance.

With such exhibitor co-operation you are in position, Mr. Exchangeman, to convince the distributor and those who are producing for the state rights field that you not only desire "quality" pictures, but that you are in position to handle the best productions, and *have a market already waiting for them.*

C. S. SEWELL.

### *David Fischer Feature Is Nearing Completion*

David G. Fischer's special eight reel feature, "In the Shadow of the Dome," is in the last stages of production at the Blackton studio in Brooklyn. The final set, the largest of all, is now being used; it is a replica of the House of Representatives in Washington.

The picture will be completed in a few days, and two weeks will be required for the cutting of the 50,000 feet of film shot.

### *Sun Films Buys Rights to Emmett Dalton Film*

Emmett Dalton, the famous ex-bandit of early days, announces the sale of his series of two reel Western pictures featuring himself to Sun Films, Inc., of Los Angeles, San Francisco and Seattle, of which Willard Wyatt is president, for Arizona, California, Nevada, Oregon, Washington, Idaho, Montana, Alaska and the Hawaiian Islands. Both Mr. Dalton and Mr. Wyatt are highly pleased with this sale.

Mr. Dalton will now turn his attention to the productions of big features in which he will have the leading role as he did in his previous six reel feature, "Beyond the Law."

### *Christie Making "Air" Comedy*

Director William Beaudine, of the Christie Comedy forces, is putting the finishing touches on a new two-reel comedy which is centered around aviation, having the entire forces of an aviation company at his disposal to work out a plot in which some ridiculous flying is done. It is called ridiculous flying because, in the plot, Bobby Vernon plays a youth who cannot fly.

The comedy was originally called "The Keewee," named after the Australian bird which does not fly, which gave rise to the slang term for land aviators during the late war. In the comedy are Bobby Vernon, Neal Burns, Laura La Plante, William Sloan and others.

### *Sherman Reports Sale*

Sherman Productions Corporation announces that the Superior Screen Service, Inc., of Chicago, of which Harry Weiss is president and Fred Aiken secretary treasurer, has secured the rights in Indiana and Illinois for the release of Sherman productions.

# In the Independent Field

## *Celebrated Players Secures United States Rights to Sunkist Comedies with Alice Howell as Star*

J. L. FRIEDMAN, president of Celebrated Players Film Cortion, Chicago, has closed with George B. West, general manager of the Sunkist Comedy Company for the entire United States rights to the new series of one-reel Alice Howell comedies. These comedies have met with the highest praise. They were directed by Dick Smith and present the comedienne in roles in which she excels—unadulterated slapstick.

The Sunkist Company is making a series of fifty-two single reel comedies. The first to be released with Miss Howell starring will be "Boulevard Profiteers." This will be followed by "Who Chose Your Wife?"

### *Lubin Announces Sales on "Honeymoon Ranch"*

Bert Lubin, who is state righting "Honeymoon Ranch," the five reel Tex O'Reilly Western, in which Allene Ray is starred, returned from Boston yesterday after having sold the New England rights for the picture to George Fecke of the Motion Pictures Distribution Corporation.

Other sales closed by Lubin during the week included Colorado, Utah, South Idaho and Wyoming to the C. C. McDermond Theatre Amusements Co. of Salt Lake City and Delaware, Maryland, Virginia, District of Columbia, and North Carolina to the Reliance Film exchange of Washington, D. C.

Mr. Lubin reports very favorable business on this feature. "With some of the crowd howling about 'bad business' and others announcing sales, it seems to me," states Lubin, "that conditions are not at all as bad as some would have us believe."

### *Ford Sterling Finishes First Comedy for Special*

Ford Sterling this week completed his first independent comedy production made under his new contract with the Special Pictures Corporation at the Special Pictures studio in Hollywood. "A Ballroom Romeo" will be the release title. Reggie Morris, production chief of Comiclassics, personally directed Sterling in his first production, which is to be a Comiclassic special. Charlotte Merriam, a star in her own right, played opposite Sterling. In the supporting cast are Eddie Baker, Margaret Cullington, Jay Belasco, Will Sloan and others.

### *Sunrise Pictures Will Open N. Y. Exchange*

Pending the closing of deals whereby Sunrise Pictures Corporation of 220 West Forty-second street will distribute several large features, New York and New Jersey territory will be retained by the company, and exchange headquarters opened within a short time. President Carnot announces this step is being taken on account of the excellence of the pictures which the company will distribute direct to the exhibitor along a new idea. Innovations in press books and exploitation material will also be introduced by Publicity and Advertising Director Nat Dorfman, who has had considerable newspaper experience.

## *Hadley and Diggs Form Company to Handle Independent Productions*

With offices in suite 1209 Times Building, Harry P. Diggs and Hopp Hadley have launched an organization for independent producers presenting several new angles. Producers Service Company is the name and also describes the scope of the new organization.

As soon as a production is finished, the service can be taken advantage of or at any stage during the life of the subject. If complete service is desired, the producer makes the Producers Service Company offices his New York address and ships it his sample print. Posters, photographs, press books and advertising accessories are prepared, an advertising and publicity campaign launched and a trade-showing given. A sale of state rights territory is then conducted if desired. or the distributor can call upon the company for as much of the service as he wishes.

The name of the organization and its officers are to be kept in the background. All advertising and publicity space is considered the property of the producer. "Just how much of an advantage the organization is, especially to a studio in Los Angeles," according to Harry Diggs, "is illustrated by the action of one producer who arranged four weeks ago for the service. Another well known director has delivered stills and working-script, with full instructions, and his next duty will be to read the reviews after the showing.

## *Capital Names Sales and Reports Cuneo Has Started on New Feature*

W. D. Russell, general manager of the Capital Film Company, announced work has been started on "The Ranger and the Law," the second five-reel western drama starring Lester Cuneo, who is supported by Francelia Billington and a competent cast.

Miss Billington is a valuable addition to the Cuneo company. She appeared as the doctor's wife in Von Stroheim's "Blind Husbands" and was starred in "The Day She Paid." She has also appeared in Griffith, Reliance, Majestic, Universal and American productions.

Capital announces "The Ranger and the Law" will be one of the most splendid westerns ever produced and that its faith in the independent field is so strong that every effort is being put forth to make this an incomparable box-office attraction.

Capital also reports the following sales: "Witches Lure," a story of oil fields, to Salley Films of Atlanta and Apex Pictures, Pittsburgh; Fritzi Ridgeway two-reel westerns to Supreme Photoplay Company of Denver and Greater Productions Company of Des Moines; Helen Gibson two-reel westerns to Supreme Photoplay Company for Seattle territory, and Al Jennings pictures for same territory. The ninth, tenth and eleventh Ridgeway films are "Trial of the Buzzards," "Flirting with Fate" and "Polly and the Bandit."

## *Joe Brandt Returning from Trip Makes Announcement of Many Sales*

Joe Brandt, president of C. B. C. Film Sales Corporation, returned Monday from a flying sales trip with a bunch of contracts, for Hallroom Boy comedies to the Standard Film Service for Ohio, Kentucky and Michigan; also to Crescent Film Exchange, Kansas City, for Kansas and Western Missouri; Nevada, Arizona and Hawaiian Islands; and to Supreme Photoplays of Denver for Colorado, Wyoming, Utah, New Mexico, Oregon, Washington, Idaho and Montana.

Star Ranch Westerns have also been sold to Standard Film Service for Ohio, Kentucky and Michigan; to Crescent Film Exchange, of Kansas City, for Kansas and Western Missouri; to Consolidated Film Corporation of San Francisco for California, Nevada, Arizona and Hawaiian Islands.

The new series of Hallroom Boys comedies have also been bought by the Merit Film Corporation for New York City and Northern New Jersey; Masterpiece Film Attractions, Philadelphia, for Eastern Pennsylvania and Southern New Jersey; Exhibitors Film Exchange, Washington, D. C., for Delaware, Maryland, Virginia and District of Columbia; Columbia Film Service, Pittsburg, Pa., for Western Pennsylvania and West Virginia; Specialty Film Corporation, Dallas, Texas, for Texas, Oklahoma and Arkansas; Celebrated Players Film Corporation, Chicago, Ill., for Northern Illinois and Indiana; and Consolidated Film Corporation for San Francisco and Los Angeles for California, Arizona and Nevada.

Star Ranch Westerns have also been acquired by Specialty Film Company, Dallas, Texas, for Texas, Oklahoma and Arkansas and Fontenelle Feature Film of Omaha, Nebraska, for Iowa and Nebraska.

*A DROP TO FREEDOM*
*Billy West in "Service Stripes," a new Joan comedy*

### *Still Another Series Is Announced by Reelcraft*

In addition to the five new series which Reelcraft recently announced would be added to its program, still another has been added. This is said will involve over half a million dollars. The new series will include twelve two reel mystery dramas, founded on well known stories, a series of two reel comedies released every second week, two single reel weekly comedies, one a slap-stick and the other featuring a well known comedian; a series of reissued comedy one reelers and a scenic series.

The scenic series will be released beginning December 1.

# In the Independent Field

*FRANCELIA BILLINGTON*
*Playing opposite Lester Cuneo in "The Ranger and the Law," made by the Capital Film Company*

## *Herman J. Garfield Back from Trip to the Coast*

Ater making a flying trip to his Western office, Herman J. Garfield has returned to New York to arrange for the presentation and advertising of "The Parish Priest," a special picturized version of Daniel Hart's drama, in which Dan Sully appeared for a number of years.

The picture was supervised by Robert Thornby and directed by Joseph Franz, and the all star cast of players is headed by William Desmond.

## *Arrow Names Sale on "Daughter of the Don"*

Arrow Film Corporation announces contracts for the release of the "Daughter of the Don" have been closed with Benjamin Amsterdam of the Masterpiece Film Attractions of Philadelphia for Eastern Pennsylvania and southern New Jersey and Sam V. Grand of the Federated Film exchange of Boston for New England.

This feature will be ready for release about December 1, or as soon as the advertising is off the press. It is a spectacular feature and said to be an extremely interesting production, with a strong love story and an excellent cast.

"Daughter of the Don" is a story of the early days of lower California, dealing with the lives of the inhabitants of this pleasant land prior to the war with Mexico.

### *Arrow's Foreign Sales*

An announcement is made by W. Ray Johnston, vice-president and general manager of the Arrow Film Corporation, that reports have been received from Arrow's London office recording the sale of the Muriel Ostriche comedies for the United Kingdom. Arrow's Paris office reports several sales on Sunbeam and Hank Mann comedies.

## *Bromberg and Premiere Companies Enter Feature Field and Buy Rights to Several Arrow Pictures*

A. C. BROMBERG, of the Arthur C. Bromberg Attractions, Atlanta, and A. B. Cheatham and William Conn, of the Premiere Pictures Corporation of North Carolina, were visitors at the Arrow Film Corporation offices recently, and W. Ray Johnston, vice-president and general manager of Arrow, announces these gentlemen have entered the feature field of motion picture distribution.

Heretofore, both have specialized in short subjects, but they state the business has now grown to such a point and there is such a demand for good high-class features in their respective territories, that they have decided to enter the feature field.

Both organizations purchased a number of pictures from Arrow as their initial productions. Among them are "The Man From Nowhere" of a series of four five-reel western features produced by Ben Wilson and starring Jack Hoxie, purchased for Georgia, Florida and Alabama by the Bromberg Attractions, also "Woman's Man" and "The Golden Trail" for the same territories, while the same productions were purchased by Messrs. Cheatham and Conn for North and South Carolina.

All three men were extremely optimistic over the prospects for the coming year, and state that business has never been better.

## *Kremer's New Texas Guinan Films to Truthfully Present Ranch Life*

"The day of the impossible melodrama is gone," said Victor Kremer, president of Victor Kremer Film Features, Inc. "I have made a careful survey of the field and have discussed the situation with representative exhibitors. These concur in the belief that the day has come when as much attention must be paid to the production of the Western drama as is given a feature dealing on some other phase of American life.

"Then, too, there is another point. The independent producer is turning out productions of marked quality and these will find a welcome market here. But his efforts must not be confined to satisfying the American public, for the foreign field will play a big part.

"As soon as conditions internationally become normal the independent producer and distributor will be most welcome. Foreign exhibitors have for years clamored for American productions depicting Western ranch life. The whirlwind riding of the cowboys and cowgirls has a strong box office value abroad, but the story must be interestingly realistic, for fans abroad have a sense of artistry and abhor impossibilities. With this situation in mind I have contracted for a number of well-known vehicles for Texas Guinan. They will have box office value, and will present Western ranch life as it truthfully is. They will be produced by one of the best known directors in the industry."

## *Charles Jawitz Forms Company to State Right Special Productions*

Charles N. Jawitz has formed the Jawitz Film Company, capitalized at Albany for $50,000. The organization will confine its activities to the production and marketing of high grade independent offerings for state rights buyers. Temporary offices are at 729 Seventh avenue.

It is announced that this will not in any way conflict with Mr. Jawitz' other film activities. The Popular Film Company, with branches in New York and Boston, will continue its operations. Plans are under way by Jawitz Pictures Corporation for the acquisition of several big productions of high class.

Mr. Jawitz has been in the film business for fourteen years, starting with the Vitagraph Company. Since that time he has been associated with the sale and manufacture of pictures and management of theatres.

## *Equity Has Novel "Selling Sheet" to Assist the Exchange Salesman*

For the third time within a few weeks, Equity Pictures Corporation has come forward with an innovation in service to its clientele. The first was special advertising advice by Nath Rothstein, then special exploitation in addition to that outlined in the press books. Now comes the third, which is believed to be a new idea in sales service, and is designed for use between the salesman and exhibitor.

Joseph I. Schnitzer, president of Equity, believing that the press book which forms the chief service to the exhibitor is frequently too wordy for the exhibitor to digest while the salesman is visiting him, has prepared a two-page circular which refers to the press book for details.

This "selling sheet" describes the class to which the picture will appeal, the critical scenes and situations, theme, nature of the exploitation, biography of the stars, and accessories of the picture.

An interesting feature of this abridged press book is the information about the exploitation methods used by other exhibitors on the picture. It will be kept up to date, and will enable territories releasing "Whispering Devils" and "Keep to the Right" late to benefit by the experience of early distributors.

## *Anetha Getwell to Star in Coscardar Pictures*

Coscardar Film Productions, Inc., of Syracuse, with offices at 158 West Forty-fifth street, New York, of which W. H. Darrow is president and Jack Costello vice-president, is making a special dealing with the granting of a bonus by Congress to the boys who saw service overseas. Anetha Getwell, winer of a recent contest for amateurs, will be starred and Kenneth Carson, who saw service overseas, will have the leading male role. The working title is "Lest We Forget."

Rain interferred with the filming of scenes which were to be taken during the Armistice celebration in Washington, but the next day Miss Getwell was "shot" releasing a veteran army carrier pigeon for a flight and also while occupying the driver's seat of an army tank.

### *Completing Legend Film*

Legend Film Productions, Inc., have surrounded Edna Shipman and John Junior with an excellent supporting cast in their first two reel special light comedy entitled "A Million—More or Less," written by Treve Collins, Jr., and directed by Teff Johnson. The company announces it is bending every effort to establish a new standard for two reel comedies. Many of the special sets are said to equal those seen in five and six reel features.

### *S-E Films for Road Shows*

S and E Enterprises are offering "It Might Happen to You" and "Cowboy Jazz" as a combined road show attraction. In addition to these two pictures, it is announced that several territorial buyers will present other novelty features, including a cowboy monologist together with a troupe of monkey actors. It is planned to use the monkeys as well as lions which are prominent in "It Might Happen to You" as a ballyhoo.

# In the Independent Field

## *Pearce Films Arrange Novel Tie-up with Schools in Exploitation Campaign for "Invisible Ray"*

J. EUGENE PEARCE, head of Pearce Films of New Orleans, has inaugurated in his territory what is said to be one of the most extensive campaigns ever used in connection with a serial. The company recently purchased from Joan Film Sales Company the rights for Louisiana and Mississippi on the fifteen-episode serial, "The Invisible Ray," starring Jack Sherrill and Ruth Clifford, and is aiming to make it the talk of his territory.

Mr. Pearce's first angle was a tie-up with the public schools, inasmuch as this serial deals with recent and fascinating discoveries of science in connection with the atomic theory, and is interesting to children as well as grown persons. He will begin to stimulate the children's interest by emphasizing the simpler points in connection with electricity, magnetism and light.

The endorsement of Franklin Brown, director of public education for New Orleans, has been obtained and a series of leaflets on the scientific data in "The Invisible Ray" is being prepared to be distributed among the children in connection with their class work, and class excursions to local theatres showing the serial are being arranged. The pupils will be admitted at a reduced rate, their parents paying the full charge.

Mr. Pearce won his point with the educational authorities on the thrilling action of the serial, explaining that the surrounding action of a non-scientific nature helped sustain the children's interest. He is arranging a high-school tie-up which will follow, but while the younger children will see the entire serial the high-school students will only view four episodes. He expects, however, that they will voluntarily go to see the remainder.

The museums and libraries will also co-operate by posting announcements of the serial and reduced rate tickets will be supplied these institutions. A tie-up with the electric company which will include window cards and still illustrating the electrical side of the serial has also been arranged. Similar campaigns will also be carried out in other cities.

## *Canyon Announces Sale of Rights to Farnum Serial for Two States*

Celebrated Players Film Company of Chicago has purchased from Canyon Pictures Company rights to the Western Serial, "Vanishing Trails" for Illinois and Indiana.

This serial which stars Franklyn Farnum and has Mary Anderson in chief support was made by William N. Selig, and has proven to be among the most successful picture offerings of its kind. The story was written by William E. Wing and is in fifteen episodes.

The deal was consummated for the Celebrated Players by J. L. Friedman, who is now busy superintending the initial work in an exploitation campaign which will bring this serial before the attention of every exhibitor in his territory.

Mr. Friedman expressed himself as confident that the Celebrated Players would eclipse even the high record set by other independent exchanges which had purchased right in their territories for the picture, "Vanishing Trails."

Mary Anderson, who was recently starred in "Bubbles" by the Pioneer, plays opposite to Mr. Farnum.

Joseph Goldstein and Jack Weinberg, heads of the Canyon Pictures Corporation, state "It has always been the policy of the Canyon Pictures to handle only that type of picture which would find a constant market. This serial and other productions from the studio of Colonel William N. Selig, which we have handled on a state rights basis were all made to fit the specific needs of the independent exchangeman and the enterprising exhibitor."

## *H. G. Burroughs Producing Film Dealing with Psychic Phenomena*

H. G. Burroughs, who has directed the production of "The Guiding Spirit," is one of the foremost exponents of occult science and spiritualistic philosophy, having spent twenty-seven years, lecturing and demonstrating psychic phenomena. He has been associated with the organized movement and is in a position, because of his technical knowledge to direct a production, in which psychic phenomena and human interest predominate.

The photography by E. S. Carpenter, who has given particular attention to producing the effect so essential to portray phenomena of this character. Mr. Burroughs pronounces these scenes unusually realistic. "The Guiding Spirit" is said to be different from any other film of this nature, as each character is portrayed by players, who have knowledge of the phenomena and philosophy, which is attracting many minds of today.

*HANK MANN DOESN'T CARE WHETHER THEY BUILD APARTMENTS OR NOT*

*He's always moving in this new Arrow comedy, with Madge Kirby*

## *Fanny Ward in Joan Film Regains Her Popularity*

Joan Film Sales Company is highly elated with the record being made by "She Played and Paid," starring Fannie Ward, and points to the business being done by this film as evidence that a star of ability can "come back" after an absence from the screen.

It was necessary for Miss Ward to go to France more than a year ago, however. This production, which has only been released in New York and Chicago territories, is being heavily booked, according to reports received from Sam Zierler in New York City, Gallos Enterprises in Illinois and Indiana and Fred Zimmerman in Buffalo.

Joan plans a second Fanny Ward film at an early date.

## *Christie Starts Big Two-Reeler Which Will Star Dorothy Devore*

Al Christie is undertaking a two-reel comedy to be personally directed this time by himself which will feature Dorothy Devore. Miss Devore plays a boy in the story, which is said to contain all the elements which are generally looked for in two-reelers. It will have an atmosphere of ocean, cabaret and the theatre behind a farcical story.

Christie has drawn heavily on the stock company for the big cast which he is using, which includes Dorothy Devore, Earl Rodney, Lilie Leslie, Marion Mackay, George French, Molly McGowan and others.

## *Kineto's "Emerald Isle" Is Proving Big Success*

"The Emerald Isle," the first of the Kineto Reviews to be shown in any theatre, is scoring a big success. It was first chosen by S. L. Rothapfel, of the Capitol, and presented by him with a magnificent musical accompaniment as a solo feature.

Then Edward Hyman, of the Strand in Brooklyn, chose it as a special feature in his house, and in his own words, "it went over like a house afire." His musical accompaniment included a soloist, as did Mr. Rothapfel's, and the result was a short subject feature such as few exhibitors have ever visualized.

Mr. Hyman's enthusiasm about "The Emerald Isle" has awakened similar enthusiasm among many other exhibitors who are arranging to feature it, using the musical setting in its entirety.

### *Exploitation for S-E Film*

S and E Enterprises have prepared an extensive line of exploitation matter on "It Might Happen to You." Particular emphasis has been laid on the lions and monkeys in the production and they have been featured in the lobby displays, posters, etc. A full line of accessories, including a twelve page herald, announcement trailer, postcards of the star, imprinted cigarettes and small scene cards, have been prepared, together with a novelty cut-out of Jimmie, the lion.

# In the Independent Field

*Cutting Farnum Feature*

"The Fighting Stranger," the third of the series of six five reel Western features starring Franklyn Farnum which are being made by Colonel Wm. N. Selig for the Canyon Pictures, is now in the hands of the cutting department at the main office of the Canyon in New York.

"The Fighting Stranger" is scheduled to follow "The Struggle," which will be released within a short time in all the territories where franchises have been sold.

## *Charles Urban Is a Firm Believer That Quality Will Always Win Out*

THE time has passed," said Charles Urban, president of the Kineto Company of America, "when success is easily won. In the film industry, as in other industries, we are in the midst of a period of readjustment, and it stands to reason that in the long run the highest quality product is going to stand the test of popularity and win out for the producer, distributor and exhibitor handling it.

"I have produced quality films all over the world and it is my opinion, based on twenty years' experience, that audiences are much the same everywhere, and no product can be too good, too high class for them. I am applying this experience to Movie Chats, the Kineto Review and the Science series.

"Audiences, too, have gone through a period of 'education' and their taste is being uplifted in pictures as it has been in music. I believe the reason why short subjects have come so to the front is that exhibitors have realized this and are building up their programs by choosing the fine short subjects available.

"The Kineto pictures have reached the stage where a steady supply is assured. We now have seventy of the Chats, sixty Reviews and thirty of the Science series. The collection is growing rapidly and the quality will be held up."

*Lawyer Praises "The Victim"*

"The Victim," the super-feature in which Robert T. Haines is starred and which the C. B. C. Film Sales Corporation is selling territories on, has been declared by Tobias Keppler, a New York lawyer, to be one of the best written, best directed circumstantial evidence stories from a legal standpoint he has ever seen.

## *Aywon Announces Several Features Ready for the State Right Market*

Nathan Hirsh, president of Aywon Film Corporation, has built up a reputation because of his square deal policy, selling pictures at a price that will permit the buyers and exhibitors to make a profit and supplying them with the sort of box-office attractions they desire.

Mr. Hirsh has long been connected with the film industry and has been successful in producing and distributing pictures for the state rights field. He has made this a specialty and his organization is known as one that delivers the goods.

Believing that both the state rights buyers and exhibitors want to know what pictures they can book ahead and just what kind of pictures they are, Mr. Hirsh has arranged to place on the market several features, territorial rights for which he is now making contracts. They include "The Woman Above Reproach," "The Evolution of Man," "The Woman of Mystery," "When Dr. Quackel Did Hide," "Thirty Years Between" and "The Man of Courage," starring E. K. Lincoln. In additional, he has in preparation several series of short subjects which will give him a complete line of dramatic and comedy offerings to suit all state rights needs.

## *Many Turned Away as "Madonnas and Men" Play Toronto Strand*

Jans Pictures, Inc., announce that "Madonnas and Men" opened at the Strand Theatre, Toronto, to the biggest business in the history of that house. Despite the worst storm of snow, sleet and rain that the Canadian city has experienced in some long time the Jans feature "turned 'em away," and at the first performance over six thousand people paid advanced admission prices. An additional crowd, estimated at several thousand, were turned away.

Arrangements are under way whereby the big feature will be booked and played in a chain of "legitimate" houses from coast to coast, the attraction being put on like a road show and played on a percentage with guarantee.

## *Irving Lesser Reports Many Sales and Secures New Lew Cody Feature*

Irving Lesser, general manager of Western Pictures Exploitation Company, announces he has secured world rights to Lew Cody's first independent production, "A Dangerous Pastime," and will launch an extensive exploitation program in connection with the picture. Mr. Cody has recently achieved great success in a number of productions for Robertson-Cole.

This production was directed by J. W. Horne, who also made Cody's last picture for Robertson-Cole. H. Tipton Steck wrote the scenario. Elinor Fair and Cleo Ridgeley appears in the principal feminine roles.

Mr. Lesser announces the following sales on the productions his company is handling: The True Film Company, Dallas, rights to "That Something," featuring Marjorie Wilson and Charles Meredith; to Crescent Film Company for Kansas and Missouri, "That Something," "Neptune's Bride," "Sins of the World" and "Souls of Men"; also the same four productions and "The Stranger" to Fred Cubberly, of First National, for Minnesota, Wisconsin, North and South Dakota.

*Lena Joins Ziegfeld*

Albert J. Lena, for ten years an active figure in picture affairs, has just been placed in charge of W. K. Ziegfeld's studio activities. He will continue to act as general manager for Emile Chautard, the director who is now filming Mr. Ziegfeld's first production at the Peerless studio, Fort Lee. Mr. Lena has been with Universal, Eclaire and Peerless Feature Company, and with Emile Chautard since he came to this country in 1914.

*Muriel Working Fast*

Muriel Ostriche, the popular leading woman of the Arrow-Muriel Ostriche comedies, which are being produced by Mrs. Garnette Sabin, is now actively engaged in production of her latest comedy to be released by Arrow, the work of which she is speeding up in order to be through in time to visit Atlanta for the Motion Picture Exposition which she and Mrs. Sabin have promised to attend.

*Baren Joins Signet*

L. Lawrence Baren, formerly sales manager of the Bluebird and Aywon Film corporations, has been appointed manager of the New York exchange of the Signet Film Company. Mr. Baren has just booked the Doraldina photo-drama, "The Woman Untamed," to the Newark Theatre, Newark, N. J., and has arranged a special exploitation program.


# WESTERNS

*EXHIBITORS who have been looking for fast action, thrilling two-reel Westerns are now booking the Star Ranch Series.*

*If you want the kind of pictures that will sit patrons on the edge of their seats get in touch at once with your exchange, or*

| | |
|---|---|
| **Standard Film Service** | CLEVELAND OHIO, KY., MICH. |
| **Fontenelle Feature Films** | OMAHA IOWA AND NEB. |
| **United Film Service** | ST. LOUIS E. MO. AND SO. ILL. |
| **Specialty Film Co.** | DALLAS TEX., OKLA. AND ARK. |
| **Crescent Film Exch.** | KANSAS CITY, MO. W. MO. AND KAN. |
| **Consolidated Film Corp.** | SAN FRANCISCO LOS ANGELES CAL., NEV., ARIZ. HAWAIIAN ISLANDS |
| **Pearce Films** | NEW ORLEANS LA., MISS., SO. CAR., GA. FLA., ALA., TENN. |

*ALSO ASK YOUR EXCHANGES IF THEY ARE READY TO BOOK YOU*

*"THE VICTIM"* The greatest 6-reel melodramatic super-feature ever screened. A story of mystery, love and faith featuring Robert T. Haines and a wonderful acting cast.

**C. B. C. FILM SALES CORPORATION**

1600 BROADWAY, NEW YORK

# SUPER

BOOK IT AND GET YOUR S.R.O SIGN OUT!!!

*There're only two ways your patrons can see* INA CLAIRE
*First, they can buy a ticket & come to New York, where she is playing to capacity audiences. Thousands are doing it.*
*Second, they can see her in* YOUR THEATRE *in this elaborate screen version of her greatest* BELASCO *hit.*

# SPECIAL

## INA CLAIRE

*in*

## DAVID BELASCO'S

# POLLY *with a* PAST

*Personally Directed by*
MAXWELL KARGER

*Adapted from* GEORGE MIDDLETON'S *and* GUY BOLTON'S *play of the same name by* JUNE MATHIS

## METRO Pictures Corporation

*SETS THAT ARE BEING USED IN "THE MARK OF ZORRO" WHICH IS DOUGLAS FAIRBANKS' LATEST PICTURE*
*These buildings represent the type that stood in Los Angeles during the time when its destinies were in the hands of the Spanish. This picture will be released by United Artists*

# *Pathe Gains Wide Representation with "Ruth of Rockies" and "Phantom Foe"*

THE serials, "Ruth of the Rockies" and "The Phantom Foe," are playing bookings which give Pathe a wider representation than at any time since the inauguration last year of the two-at-a-time schedule, it is stated.

Through the medium of these two pictures, starring Ruth Roland, Juanita Hansen and Warner Oland, Pathe serials are showing to the largest public they have ever had, according to reports.

According to a recent announcement, "Ruth of the Rockies" has outstripped all Ruth Roland's former pictures in the quantity of bookings acquired previous to the close of its first run. The film is an adaptation of a novel by Johnston McCulley, called "Broadway Bab."

The combination of two such serial favorites as Juanita Hansen and Warner Oland in a mystery story containing a suggestion of the now popular subject of spiritism, is proving a highly successful attraction, and "The Phantom Foe" is registering a hit in all classes of theatres, the producers say.

"Ruth of the Rockies" will be supplanted on the current program by "Velvet Fingers," which will become the running mate of "The Phantom Foe" on December 5.

# *Oakland Greets Loew's State Theatre; Has Three Capacity Crowds in One Day*

LOEW'S STATE THEATRE, the latest addition to the big chain of houses conducted in the West under the direction of Ackerman & Harris, was opened at Oakland, Cal., on the afternoon of November 14, under the most auspicious circumstances. Three times that day the theatre, which has a seating capacity of 1,700, was filled to capacity and thousands were turned away.

### *Opened Despite Labor Troubles*

The opening was not held on the date originally scheduled, labor troubles having interferred earlier in the year, but the change was not without its advantages, since the house was in a fully completed shape when it was finally decided to open the doors. Harry David, formerly manager of the Imperial, California and Portola theatres, San Francisco, is in charge and many of the interesting features of the lighting and furnishings were installed under his direction.

The theatre is in Pompeiian design and this effect is carried out in an interesting manner in stage decoration, in color schemes and even in the attire of ushers. It presents a bright and colorful apeparance in Pompeiian reds, greens, purples, blues and yellows, in pure color, but so skilfully blended that there is no hint of garishness.

A frieze of graceful figures is supported by the huge Doric columns forming the proscenium, while Pompeiian figures decorate the four panels which form the square dome ceiling. The drop curtain used as a background for the orchestra concert set represents a water scene, with a smoking volcano in the background. The loge section is in the balcony and there are boxes on either side of the stage. Rest rooms for men and women are conveniently located on either side of the lobby and there are lounging rooms to accommodate the overflow crowds.

### *Trained Organization*

The bill included Griffith's "The Love Flower," Buster Keaton in "One Week," Pathe News, Literary Digest and three selected acts of vaudeville. Maurice Lawrence and his twenty-five piece orchestra made a big hit, especially in the stage concert numbers.

Manager Harry David has been especially fortunate in gathering a training organization about him and much of the success of the opening was due to the perfect manner in which the event was exploited and to the handling of the big crowds. He has an unusual capable assistant in the person of Irving Long, for nine years with the California and Portola theatres, and his exploitation staff has also had metropolitan experience.

The opening event was attended by many film men from San Francisco and the lobby and lounging rooms were filled with floral offerings.

"SIMPLEX PROVES IT TO MISSOURIANS!!"

The Largest Theatre in the West is the 4,000 Seat Missouri Theatre, St. Louis. Opened with SIMPLEX

## *Broadway Theatre Opens in Danville, Virginia*

The Broadway Theatre opened in Danville, Va., Monday, November 15. It is owned and operated by the Southern Amusement Company, has a seating capacity of 750, and is said to be luxuriously appointed.

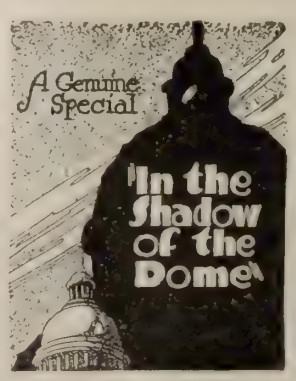
Officers of the company are C. M. Vanstory, president; John F. Pryor, vice-president; J. C. Hester, secretary, and George W. Pryor, treasurer.

Ken E. Finlay, representing the Southern Amusement Company, made an address at the opening of the theatre reviewing the advancement of the motion picture industry.

## *Clean-Up Campaign*

The Washington (D. C.) Exchange Managers' Association has begun a campaign against the practice which seems to have sprung up in the exchanges and projection booths of the theatres, of permitting scraps of moving picture film to lie around, be thrown in refuse piles or be given away.

In order to entirely comply with the fire laws of the District of Columbia, and upon the request of the Fire Department, on and after this date no film will be mixed with trash or be given to anyone, whether or not connected with the theatre, but such film be returned in the case of reels from which it is was taken.




A David G. Fischer Production

# Selling the Picture to the Public

## *Clemmer Theatre Makes Big Campaign on Farrar in "The Riddle: Woman"*

PLAYING the attraction in a strong newspaper campaign of extra size put over Geraldine Farrar in "The Riddle: Woman" as strongly at the Clemmer Theatre, Seattle, as did the Raffles stunt in Boston.

The attraction was booked in for a week, and the campaign covered an eleven-day period of persistent effort.

The Clemmer opens its attractions on a Saturday instead of Sunday, and this Pathe super-special was scheduled for October 30. The newspaper campaign was started four days earlier when the first announcement was a half of the double seventy lines used by James Q. Clemmer as his usual space.

These Clemmer daily spaces carry the head across the two columns and then split the remainder of the space between the current and the coming attraction, if the latter is of sufficient importance to warrant this advance work. A twelve-point border holds it all together.

### *Worked on the Idea*

This first space struck the keynote of the campaign, which was derived from the title itself, for it announced "A drama of the mysteries of a woman's soul—from the stage play of the same name."

Wednesday the space was 140 lines deep by four columns, and here a striking cut was incorporated into the display and the selling line was changed to "an exotic drama of a woman's soul. Geraldine Farrar's best picture." It built up on this with "Glorious in her tigeress-like temper as in her tenderest moments."

Thursday the space went back to seventies across two with "What man has not tried to solve the mystery of a woman's nature? What woman has not wondered at the uncertainties of her own heart?"

### *Getting Larger*

Friday there was a three-column, 140-line space with a 20-line box for the closing attraction, and the rest given the Farrar opening, still hammering on the title idea with "A searching drama of a woman's struggle with her own heart?"

The Saturday space was not much larger, but the Sunday advertisements tore things loose. There was a red and black 4 by 140 in the Post Intelligencer, which also gave a tint portrait on the front of the amusement section and a 14-inch story alongside with the theatre's regular reader in addition. The Times got four fulls.

### *Sold the Idea*

In no story was there any excess of text. The space was not loaded down with a lot of superlatives. It was taken for granted that Geraldine Farrar would sell to most on the strength of her name. To get the others, each space in the entire campaign played up the appeal of the mystery of a woman's heart, always with a change of copy.

That was the big thing—the riddle of a woman's nature—and Dr. Clemmer sold this to the limit.

The same thing was done in all the press stuff. It offers the premise of the play and then leaves it to the imagination of the reader to do the rest. It does not sell the star on her reputation—which would be a waste. She has been sold on her reputation. It adds to this fame the virtues of a story uncommonly strong, and sells that, as something not yet sold to the reader.

### *Took 479 Inches*

In all some 479 column inches were taken to put over the play, using only the three mediums.

This was entirely apart from the lobby display and other exploitation stunts. Dr. Clemmer knew that in this case he had an attraction which could best be put over through a newspaper campaign, so he used extra space to get those readers who do not ordinarily follow the pictures, but who would be attracted by the star, who was better known to them than the regular picture players.

He made his drive on the star and the play and appealed to a large number who could not ordinarily be reached, and yet his entire campaign rested almost wholly upon the title and ideas derived from the title.

## *Massaud Forms Society to Promote Gump Folks*

William Massaud, manager of the Orpheum, Reading, Pa., believes in putting over all his show. Recently he took four youngsters, dressed them up as the Gump cartoon family and dined them at the leading restaurant.

Then he formed a society with "What is a Gump?" as the hailing sign and "O, Min!" as the response. Twenty thousand membership cards were distributed and the stunt was promoted by means of window cards and speeches from the stage.

He figures that he will play the Gump series and it will pay to do all his advertising at the start, the same as a serial.

*You can build a fireproof theatre, but you can't build a panic crowd. Guard against panics.*

## *Raided a Furrier for "Marge O'Doone" Display*

Evidently the Hippodrome, Joplin, raided a fur store for its lobby display for "The Courage of Marge O'Doone." It borrowed a couple of deer, a fox and a lynx and with a painted back got a display that held the attention of all who passed the lobby and which probably brought a lot of people down to the house to see what the rest of the town was talking about.

That's the big angle on a lobby display. It can only sell the people who see the display. If you can make the crowd come to see that you can sell tickets to the majority of your visitors. In this case four stuffed animals and a painted set sold more than a full newspaper page probably would have done.

## *Got a Two-Column Head for a Music Cue Sheet*

A simple and yet effective stunt was worked by the Alcazar, Great Falls, Mont. The Tribune used Goldwyn's musical cue sheet for "Scratch My Back" as the basis of a Sunday story with a two-column head about music for the pictures.

Cue sheets are commonplace to the managers. It never occurs to them that there is any story in such a thing, yet the patrons know little or nothing about the preparation of music for the pictures, and they are really interested in learning about it.

And of course their interest extended to "Scratch My Back" and many went down to see how the music would work out.

There are lots of stories about the conduct of a picture theatre which will interest the public. Look around and see if you cannot get your own editor interested. Many of them are required to turn in a certain amount of Sunday feature stuff and in other cases they get paid space rates. In either instance they are sure to welcome suggestions for stories of interest to their readers.

*THERE IS SOMETHING FOXY ABOUT THIS DISPLAY*

*You'll find it just alongside the sign which tells the playing dates of "The Courage of Marge O'Doone," the Vitagraph-Curwood production. The lobby is an improvement on the snow clad box office because it is more novel*

# Selling the Picture to the Public

## *Cincinnati Newspaper Gets Behind Cartoons*

Cartoon comedies with a newspaper origin lend themselves exceptionally well, particularly in the larger cities, to newspaper hook-ups. This was again demonstrated in Cincinnati, where the Post got solidly behind the new Fox cartoon productions to be released by the Associated First National.

The Fox series are run in the Post and the first of the animated productions was "The Toonerville Trolley." The Post got out side sheets for all of the auto delivery trucks lettered "Toonerville Trolley. Now in the Movies. Daily in the Post."

These sheets will ke kept for a month and then changed for one of the other Fox creations; whichever happens to be the next filmed. As the Post has a morning and afternoon edition, the trucks are in commission all day and cover practically every part of the city.

The Fox cartoons are widely syndicated, because they contain more genuine humor of idea and drawing than most of the comic strips, and almost any town can hook in with this stunt to some degree.

*TRUCK EXPLOITATION IS WORKED IN CINCINNATI FOR CARTOON*

*The Post keeps the side boards filled with exploitation posters for the Fontaine Fox animated cartoons, released by Associated First National because they run the series in their editions*

## *Selling Scientific Idea of "Invisible Ray" Is Good*

J. Eugene Pearce, of the Pearce Films, New Orleans, is selling the serial "The Invisible Ray" through an appeal to the schools.

The invisible ray is supposed to result from the atomic theory and involves electricity, magnetism and light. Pearce has sold Franklin Brown, Director of Public Education in New Orleans, on the idea, and special showings will be given the children at a reduced rate at theatres.

Objection was offered to the rather pronounced action of the serial, but it was explained that this will help serve to hold the interest of the children to the scientific phenomenae supposed to underlie the action.

The lower grades will be shown the entire serial, the high school pupils being asked to visit only the first four episodes which unveils the mystery. The pupils will attend as classes and the educational angle will be treated in the class room afterward.

## *Used Babies to Exploit "What Women Love" Title*

E. Metzger, of the Strand, Creston, Ia., recently made a record by sending out a couple of six year old tots as "sandwich men" for "The Greatest Question." Now he goes it one better by using four bottle babies for his lobby attractor for "What Women Love," the Annette Kellerman production issued by Associated First National.

First he hooked up six stores with display of things dear to the feminine heart, each with a card on which "What Women Love" was the chief display line. The card wound up with an appeal to seek in the lobby of the Sttrand other things that women love.

Then he arranged with four mothers of tiny babies to park their perambulators in the lobby while they went in to see the show, promising that a trained nurse would care for their wants.

Mr. Metzger cannot pick them much younger, but he is likely to run an incubator baby show before he gets through with the junior exploitation.

*LOOKS LIKE HEADS THEY WIN, DOESN'T IT?*

*How the Lubin, Cincinnati, dressed up for Harold Lloyd in "High and Dizzy." A full length cutout was perched on a scenery chimney and streamers ran to the other heads, ribbons over the sidewalk catching the eye.*

## *Putting Lloyd Ahead in Cincinnati Lobby Dress*

The Lubin Theatre, Cincinnati, has a new stunt in lobby decoration for Harold Lloyd in "High and Dizzy." The Lloyd head is the chief trademark, so the Lubin uses these, placing a full figure before the box office and connecting up with ribbons to half a dozen cutout heads pendant from the ceiling.

Evidently they know the value of the comedies put out by Pathe for Lloyd gets the banner and one of three-sheets and shares frames with the five-reel feature.

If you try this style of decoration, note that some of the brightly colored ribbons are run out to the sign above the sidewalk, the idea being to draw the attention into the house. This may seem a small matter, but it will catch the eye of many who might not glance inside without these guides.

# Selling the Picture to the Public

## *Gave Oakland Food for Thought with "Something to Think About" Publicity*

BECAUSE he had a good title to work on for a good production, John D. Howard, of the Paramount San Francisco office, went over to Oakland and put over "Something to Think About" to a fare-ye-well.

It was booked in at the Kinema and they wanted to see just what they could get out of this newest De Mille, so they called Howard into consultation and he paid out a comprehensive campaign. The house did all the advertising it could, and the merchants jumped in.

This last was accomplished less through personal solicitation than through making the title so prevalent that the merchants could not help tying up with it.

### *Title, Title Everywhere*

Howard helped along by preparing a series of cards for the stores which read along the lines of

"No man knows a woman like a book until he tries to put her on the shelf. That's Something to Think About."

"Your valuables stored in our vaults are safe from burglars. That's Something to Think About."

Howard kept on thinking until he had lines that suited other lines of business just as the above worked for a book store and safe deposit vaults, and of course each card carried the playing dates and the house. In the cut below, the hook-up card reads:

"Something to think about in the way of imported and domestic perfumes and the motion picture 'Something to Think About' playing the week of November 1 at the Kinema Theatre."

This was set just below the large colored panel in the centre of a display of perfumes, and a dozen mounted stills were set into the display.

### *Following Up*

That planted the idea, for these cards and stills were everywhere along the main business streets. Then he went into the newspapers, playing the title large, and he took up all the spare billboards. The stores which had the signs followed him into the newspapers.

Perhaps the biggest hook-up was getting a new Woolworth store. This was about to open and all four windows carried great signs starting off "Something to Think About" and running on to tell of the store and its bargains.

The stores also came in on a two-page hook-up.

### *On Election Slides*

Election night Howard hooked up the paper for its bulletin returns. In between the news about the landslide were flashed comedy slides such as "If You Want Something to Think About" try to figure how many inches of cloth it will take to make a woman's skirt in 1933."

After the general trend of the returns became apparent this also gave the bulletin readers something to think about.

The car lines hooked in on a safety campaign, giving their dashboards to signs reading "Safety First." Many accidents occur through carelessness in boarding or alighting from moving cars. Wait until the car stops. That's "Something to Think About."

This was followed by blotters in the business offices and postcards in the home until for the time being the title was a more familiar phrase than "You tell 'em," which is saying a lot.

Forty "A" boards carried the message and the chances are that if Howard had had another week he would have had the ministers giving their congregations something to think about. It is about the only thing he could have done that he didn't do, and the Kinema and the bank teller will unite in saying that it was plenty.

## *Sent "Yes or No" to Ball and They Won the Prize*

W. W. Woodhead, of the Globe, Clinton, Mass., pulled a good stunt for "Yes or No" at a costume ball recently. He sent two girls, apparently twins, to a public dance in paper costumes covered with "Yes or No." Even their shoes, stockings and hair ribbons were lettered.

They entered the hall just before the grand march and refused to accept any of the partners who offered themselves, marching together. They did not reply to salutations or take notice of anyone.

Their actions as well as their costumes attracted attention and they were called to the stage to receive the first prize, when they tore open their skirts and disclosed beneath an advertisement for the coming attraction at the Globe.

It not only hit the crowd, but the afternoon paper gave them a line the following day. The costuming was simple, but the results were immense.

## *Used Shrine Chain Gang to Exploit "The Jailbird"*

Recently Dee Robinson played "The Jailbird" at his new Madison Theatre, Peoria. Ben Serkowich, his press man, happened to remember that there was an organization in Mohammed Temple of the Mystic Shrine calling itself a chain gang, which volunteered for public service. They wore the old-fashioned striped convict suits.

He borrowed the costumes for the house staff in advance of the picture with "The Jailbird is Coming" on the caps, and then he induced the gang to get out on the street for a parade. Robinson has five other theatres in Peoria, and they invaded them all, as well as stores and hotels, and when they got through the whole town knew about it.

Serkowitch also got a hookup with a savings bank on the get-rich-quick angle to the story and put over the Paramount to nice money. It didn't cost much, but it brought results.

## *First National Week Used to Open New Keeney House*

Frank A. Keeney added a second house—the Grand—to his holdings in Williamsport, Pa., and after renovation opened it as Keeney's Grand. The other house plays vaudeville and pictures with the Grand as a straight picture house.

For the opening Keeney announced a Frist National week, opening the Grand with "The Notorious Miss Lisle" and following with "The Yellow Typhoon." The other house played "What Women Love" and "The Jack Knife Man," making it 100 per cent. First National and playing up that fact in all the advertising. This gave extra importance to all four attractions.

*"SOMETHING TO THINK ABOUT" IS THE PRICE OF PERFUME*

*John D. Howard helped the Kinema, Oakland, put over the new Paramount with a special think card in the window of every store of consequence, and that was only a small part of his intensive campaign*

# Selling the Picture to the Public

## *Skimmed the Cream from Competitor Advertising*

Recently we told how Harry Swift got the merchants in Schenectady to send out all their bundles tagged "What's Your Hurry?" This was followed by big splashes on the Proctor Theatre, where the Wallace Reid attraction was showing. It was capital work.

Then Harry Fink, of the Palace, kicked in with a card which he broadcasted. Its largest lines were "What's My Hurry" and "Palace." The full text reading:

What's MY Hurry?
I'm on my way to the
Palace
to see
Charles Ray
in
"45 Minutes from Broadway."

That gave Fink all of the benefit of the elaborate Proctor advertising and put the Palace on the map alongside of Proctor's. It probably did not hurt the Proctor business and is assuredly did help Fink offset the other exploitation.

It tickled the local paper and he got a long story which further helped, and it was not charged to the house, but run as news, for a large portion of the town was talking about the stunt and that made it pure reading matter.

## *Tied Up Street Traffic to Boom "Go and Get It"*

Some months ago a New Brunswick, N. J., newspaper took up a subscription for an airplane to be donated to Rutgers College. The plane was purchased, but it got in a freight jam and was so long coming that it promised to be a flat sensation when it finally arrived.

Then Aaron Shustermann, who thinks exploitation even in his sleep, promised to pay Associated First National some money for the use of "Go and Get It" and decided that it was up to him to do something.

He suggested to the editor that he hire a man to go and get it. The idea made a hit and a former army aviator was given instructions to "Go and Get It."

He did. He found it only 150 miles away, tracing the car, got it out of its crates and started to sail it home. But it was not properly tuned up and he had to come down at Trenton, where he loaded it onto a canal boat and brought it up to New Brunswick. He thoughtfully arrived the night before the picture began its run.

He had it all set up by morning and, hitching it to a Ford, he started for the newspaper office. New Brunswick was founded a few years before the airplane and the streets were too narrow to accommodate the forty foot wings and the usual street traffic. He would not give way and neither would the traffic. It was the biggest jam the city has ever known.

He finally got it to the newspaper office, but not until everyone in the downtown district had seen the signs with which it was plastered. The paper gave him a big story and even the opposition sheet had to come in with the news.

The judge fined him $25 the next morning for collecting a crowd but it was cheap at the price, for that gave two more stories and a lot of additional ticket buyers.

And through it all ran the theme that he was a reporter and had been told to "Go and Get It" just like the army hero of the Marshall Neilan story. It was a clean-cut hook-up.

## *Advance Show Got Results*

When "The Penalty" showed at the Isis, Grand Rapids, an advance showing to newspaper men brought unexpectedly good results. The show was given the Thursday preceding the Sunday opening. This enabled the newspaper men to write their stories leisurely and run them before the opening instead of hustling the stuff out for Monday along with the reports of the other shows. It got the Goldwyn off to a flying start. The advance showing of good films pays from every angle where it can be arranged.

## *Dorothy Gish's Cud of Gum Wins Albany Window Display*

Harry Swift, the Paramount exploiter in Albany, got a window display for "Little Miss Rebellion," because Dorothy Gish chews gum in that production.

She was at the Proctor house and Swift was on the job. He got a Kreise window and stuffed it full of stills, cutouts and six kinds of gum, with signs telling that she chews "our gum" so you could pick on any of the six and still be fashionable.

*THE GISH GUM GUSH*

Swift certainly seems to be making an effort to earn what he finds in his pay envelope. He doesn't wait for some one to give him a stunt to copy. He gets ideas of his own and some of the other Paramount exploiters will have to jump out of their boots to keep up the Swift pace.

Albany is not precisely a jazz town, but Swift is doing his best to make it so.

## *Points the Finger of Scorn at "Notorious Miss Lisle"*

Something really new is the huge fist pointing to the cutout of Katherine Macdonald in "The Notorious Miss Lisle" in the lobby of the People's theatre, Portland, Oregon. The effect of this huge pointer extending down into the lobby multiples the value of the cut-out a hundredfold. It starts outside of the lobby recess and draws the eye into the space.

It is comparatively simple to work this fist, making it from beaver board or stiffened corrugated board. It will work for almost any display, but it works especially well for this title.

In the same way it might be helpful to link up displays with cross sidewalk banners by looking strands of ribbon or colored cloth from the sign to the posters or stills as is sometimes done on a smaller scale in store windows where the selling points are pasted to the window, the streamers running to the advantages indicated.

*LOOKS LIKE A BAD BLACKHAND ATTACK ON THE AMERICAN BEAUTY*

***How the People's Theatre, Portland, Oregon, made everyone look at its lobby cutout for "The Notorious Miss Lisle," a First National, with Katherine Macdonald. You simply could not get away from it***

# Selling the Picture to the Public

*A TEN-CENT STORE SOLD TWENTY-CENT TICKETS*

*The Rivoli, Denver, used a mystic to put over the Robertson-Cole feature, "The Fortune Teller," with Marjorie Rambeau. Then they hooked up a ten-cent store with a display of hair nets and "Don't look like a gypsy"*

## *Used Mystic to Put Over "Fortune Teller" in Denver*

When Marjorie Rambeau, in "The Fortune Teller" was shown in Denver, the Rivoli engaged Karland, a mystic, to do fortune telling stuff in the lobby. Then they tied up the Robertson-Cole special with the Woolworth stores with a display of hair nets and the appeal, "Why Look Like a Gypsy" when hair nets cost only ten cents apiece. The decorative material consisted of huge playing cards and stills from the play with the nets as the big noise.

If you were in trouble all you had to do was to drop around to the Rivoli and consult Karland, and of course he managed to ring in something about the play on every consultation. He also did his act on the stage, killing two birds with one contract.

## *Moved Recruiting Station to in Front of a Theatre*

Harry Swift, exploiter for the Paramount Albany exchange, happened to notice that the Albany recruiting station was on wheels, so he saw "the old man" just as the signs advise, and suggested that he park in front of Proctor's for a couple of weeks.

That sounded reasonable, so they moved the outfit down to the theatre a week before Bill Hart opened in "The Cradle of Courage" and got a lot of recruits, while the house played to standing room business from the jump.

There was quite a squad of men on the truck and they all helped tell about Bill, because Bill played up the army in this story, and both sides were well pleased—including Swift.

*Don't waste your exploitation on a poor picture: that will only make a bad matter worse. Keep the jazz for the pictures that will bring them back again.*

## *Free Love and Windows Brought Overflow Crowd*

H. M. Cady, publicity man for the Babcock, Billings, Mont., had a number of good stunts for "Harriet and the Piper" with Anita Stewart, but he had to cut some of them out because the earlier stunts made more than enough business.

He started his campaign with such epigrams as "Free love is as beautiful a theory as Bolshevism," "Free love a mirage in the desert of hearts," and similar lines, displayed on hand-painted window cards. Then these were taken over into the newspaper columns and linked up with the First National attraction.

Building on this, he had a cutout of the star in a milliner's window with a real hat on her head, a florist used the lotus and lilacs idea, though no one knows where he got the lotus from, and a furniture store built its window into a supposed reproduction of the studio.

To complete the idea the front of the theatre was masked with a painted brick wall showing "The Rabbit's Hole" used in the play.

A pied piper parade of school children was planned for the middle of the week of the run, but the crowds made further exploitation inadvisable.

## *Used Postcard Exploitation*

W. H. Ostenberg, Jr., of the Orpheum, Scottsbluff, Neb., put over "The Branding Iron" with a double postcard campaign suggested by R. P. Allison, of the Goldwyn exploitation staff.

The first card merely carried the "Bar-o" of the brand. The second carried that in a smaller cut, to connect with the first card, and went on to tell of the attraction.

*WHAT THE ARMY RECRUITERS THINK OF "THE CRADLE OF COURAGE"*

*Harry Swift, of the Albany Paramount staff, coaxed the recruiting squad to park in front of Proctor's to help put over Bill Hart for a week. They got right in front of the box office and caught recruits coming out*

# Selling the Picture to the Public

## *Nelson Bell Finds New Name for the Smaller Features*

Nelson B. Bell, of the Crandall theatres, Washington, has discovered a new fashion for billing the small stuff. If you will look at the space for "The Devil's Passkey" you will find that these are the "complements to the feature" which is putting it very neatly, for the short lengths are something more than fillers. They are put in not only to give length, but variety to the program

*A PAIR OF BELL'S THREE ELEVENS*

and any billing which helps them to distinction is to be commended. It will be remembered that some time ago Mr. Bell was of the opinion that only hand work could give him results, but he has found that a combination is better and now he is turning out some of the best type ads in the weekly grind. He gets out a three tens or elevens which dominates the dramatic section and now that Tom North has left the Moore theatres, the chances are that he will have things even more his own way. He sold "Married Life" to better advantage than most because he took the angle that this was burlesque of the style made popular by Weber and Fields when they were a New York craze. He did not sell it as comedy, but as travesty, and people went in expecting to see what they saw and did not come out disappointed. No thinking person expects to find Mack Sennett turning out straight comedy, but thousands have been given the wrong angle and went to "Married Life" and "Down on the Farm" expecting something other than they saw, and in such circumstances nothing they saw could please them. The Metropolitan lately played "The Woman in His House." They had a set of newspaper stills and the title, but nothing else was ready, not even a press book, so Louis B. Mayer sent down Bill Rudolph to act as a human press book, and Bell opines that Bill is all there. They cooked up a series that had the town looking for it. Starting Monday of the previous week, they ran a double column fifty line space that showed the cut of a house and the text:

"This is *His House*, built by the man who had in mind a wonderful plan to make a fine nest for a beautiful wife, to live happy therein for the rest of his life. *The Woman* he chose to live *in his house* was a sweet, loving creature, a demure little mouse, and both were as happy as happy could be. But life is a strange thing as we shall soon see."

This was all there was to the hundred line space, but Tuesday showed the Man also and Wednesday the wife was added. The Child followed on Thursday with the villain on Friday and the theatre on Saturday. Until Saturday there was nothing to show just what was being aimed at. The cut shows the full column drop for the last day, cut apart to conserve space. It

BEGINNING TOMORROW LOUIS B. MAYER WILL PRESENT THE REAL MASTERPIECE OF SILENT DRAMA
THE WOMAN IN HIS HOUSE
FOR ONE WEEK ONLY AT
METROPOLITAN

*THE HOUSE-THAT-JACK-BUILT AD*

dropped down two full columns and the campaign broke the house record held by Nazimova in "The Brat." Mildred Harris came down to make some personal appearances, and while she did not intend to stay the full week, she had to in order to satisfy the crowd. Mr. Bell has his own artist now, William C. Ewing, formerly of the Post, and figures on getting better results than ever, but as he is not going back to all hand lettering, for he has found that type lines and a lettered signature and title work much better.

## *Chambers Used Ushers to Put Over Paramount Week*

Stanley N. Chambers used his ushers to put over Paramount Week at the Palace, Wichita. He chased them out to a resort park and held a diving and swimming contest, while the still cameras clicked and he got some good pictures and a four-column cut in the local paper and a lot of local comment. No Sennett bathing girls for him when he has such an accomplished bunch of usherettes.

Mr. Chambers does not appear in these pages as often as he did, but only because his advertising is so uniformly good that nothing stands out above the rest. He has solved the problem of using the supplied cuts and he puts them into his own spaces and gets remarkable results. Some day we are going to take the time to paste up a page of Chambers displays just to show what can be done with the press book helps supplied by Paramount, First National and the others whose product he uses. He discards the layout, as a rule, and devises his own effects with the cuts as a basis.

—*P. T. A.*—

## *Japanese House Programs Very Much Like Our Own*

S. Yabe, of Okayoma, Japan, sends in his house program to give variety to these pages. There is not much we can read, but apparently it is a synopsis of the stories with the cast in English. One attraction seems to be the Corbett serial, while the other is "The Sundown Trail." The serial number of the program is 71, which shows it to have been in existence considerably more than a year. Mr. Yabe also sends in some of his throwaways on the thin white paper peculiar to the Orient. Chinese and Japanese methods of advertising really differ but little from our own, and the interest in the pictures is so strong as almost to justify the numerous letters quoted by the personal press agents of the stars. They have several picture magazines in ideograph and they seem to be getting more up to date all the time. This program

*A PROGRAM FROM S. YABE, OKAYOMA, JAPAN*

# Selling the Picture to the Public

is a four-page folder with a cut front page, the front page, of course, being what we would term the back and the right hand inside page being two instead of three.

—P. T. A.—

## *Roth and Partington Make Splash for "Earthbound"*

One of the advantages of the old style Roth and Partington half page is apparent from the cut reproduced here. They wanted to make a special splash for "Earthbound" and by using the spare columns they got the effect without hurting either of the other houses. It is a striking display and put the production over with a bounce. It's most assuredly a pretty piece of work.

—P. T. A.—

## *Another Example of Big Cutouts for the Lobby*

The Empress Theatre, Central City, Neb., used a huge cutout of "The Fortune Teller" to supplement its banner for the Marjorie Rambeau engagement. It covered half the house front, but there was room at either

*A LOBBY CUTOUT*

side to let in and out the large crowds the special display attracted. This is not an artistic lobby, but it is an effective one, and between the two the effective display is to be preferred unless one can be at once artistic and effective. Anything away from the usual run will get attention, and attention will suggest a better than usual picture and bring in the crowd. It would seem that the smaller exhibitors are making more out of this Robertson-Cole release than the first run men, for lately many good lobby ideas have come in on this picture from the smaller houses. It shows that the big houses haven't a corner on all the crack exploitationists.

—P. T. A.—

## *Loew Theatres Copying the Cleveland Half Pages Idea*

Other of the Loew houses seem to be falling into line with the Loew Cleveland theatres in using half page spaces to get the shows over, at least James H. Thompson, of the Rochester string, is doing this to good effect. About the best of his recent work is a cross page tens for "Something to Think About," in which he gets a very successful combination of crayon and solid blacks, with a panel of selling talk between. This signature would be lost were this in a smaller space, but with the display taking the half page it has room in which

*MORE ROTH AND PARTINGTON EXAMPLES*

to ride. This is a decided improvement over an earlier half page for "Humoresque," in which some scene half tones are required to fight a larger crayon drawing.

*A ROCHESTER HALF PAGE*

Crayon is so much more dominant that when it is used pictorially in a space with half tones, the half tones get much the worst of it. Crayon and black, as used in this display shown get along well together, for they are in the same general class, but a strong crayon drawing will kill down even large half tone plates and will make smaller cuts look foolish. This is a point to be remembered, for large spaces cost money and any waste should be avoided. Evidently Mr. Thompson made the discovery for himself, for the mistake is not repeated. He also sends in a very good reverse for "The Right to Love." That is to say, the proof is good, but we think that it was a matter of luck in the newspaper reproduction. With a mortised space for the talk, leaving the title as it stands, the results would have been better, though perhaps less artistic. The best scheme is to plan work in which a white space naturally falls for the type. It can be done with a little thought, and the results are well worth while.

—P. T. A.—

*If These Pages Help You Why Not Send for a Copy of*

*PICTURE THEATRE ADVERTISING*

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and anyone of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick building, Chicago, Ill., or Wright & Callender building, Los Angeles, Cal.

### *Needed a Full Page*

G. A. Bush, of the Superba, San Diego, felt that it would require a full page to tell about "Homespun Folks," so he took the page. He had only a quarter page cut, but by centering this and then setting around it he got a nice looking layout, which did not carry too much reading to be effective. He knows that white space is always good and is best of all in the large sizes. It will help a two threes, but it is often the making of a full page.

—P. T. A.—

### *Time for Doorknobs*

Now is the time to revive the doorknob idea. There is nothing better for winter work. Card costs more than paper stock, but cheap card does not cost much more and when it is realized that the doorknob is 100 per cent. efficient, the difference in cost is in favor of the doorknob. Throwaways are not only blown up and down the street and lost, but they make an unsightly mess and are disliked by the housewives. If you feel that you cannot afford the thin card needed, club in with some merchant and give him one side of the card. The stock does not cost double the cost of paper, and this will keep you whole, but plan so that you each have one half of each side, or one of you may lose.

# *Purpose of Fox's "Face at Your Window" Praised by F. A. Vanderlip and W. G. Lee*

SHOWMEN who play the Fox Film Corporation's special production, "The Face at Your Window," will find the cables alive with material that treats of the subject at the base of the Max Marcin story on which the screen drama was founded—the assimilation of immigrants, the producers say.

It is in drawing the attention of foreigners as well as native Americans to the dangers of Bolshevism that the film is meant to serve an essential purpose. But the entertainment value of the picture is said to be just as appealing as though its story were to unfold any other phase of life in a prosperous American community.

The Fox organization is making a special drive on the play and the publicity value of its subject is fully developed from all angles.

Recent endorsements come from two men representative of the main factors in mutual benefit—the employer and employee. William G. Lee, President of the Brotherhood of Locomotive Engineers, was present at a special showing of the picture in Cleveland and a special representative made a trip to Tarrytown, N. Y., that Frank A. Vanderlip, former president of the National City Bank of New York and leader of the Government's "Thriftstamp" drive during the war, might see the film in the community school building he maintains on the Vanderlip estate.

In written endorsements of the play each praised its purpose.

"The picture will lend splendid assistance to the work of Americanizing the foreign element so rapidly coming into our country," said Mr. Lee, "I am at a loss to know in what way the work could be improved upon."

Mr. Vanderlip declared: "It is an impressive presentation of the dangers of Bolshevism. More than that, it is a presentation to employers and employes alike of both the dangers and futility of narrowness, selfishness and the free play of passion and prejudice in industral relations."

# *Hodkinson Receives Prints of New Hampton Production; Praised at Review Showing*

FROM the Benj. B. Hampton studios on the West Coast has just been received the print of "The Spenders," which is scheduled for release by the Hodkinson organization in January, 1921.

"The Spenders" is a fast moving comedy-drama picturized from Harry Leon Wilson's novel and to the making of it Mr. Hampton has given a great deal of time and thought, the result of which it is said are evident in the completed production.

Heading the aggregation of artists one finds Niles Welch, one of the best liked juveniles appearing before the camera today. Another favorite is Joseph J. Dowling, as fine a character actor as is known to the silversheet; Robert McKim lends his ability to a role for which his talents are admirably fitted, and on the distaff side we have Claire Adams, a radiantly beautiful ingenue who has been seen to great advantage in a number of Benj. B. Hampton productions, including "The Dwelling Place of Light," and "Riders of the Dawn." Also included is Adele Farrington and Betty Brice.

At a preview showing of the picture which was held for the benefit of the Hodkinson organization during the current week, the various officials of the company expressed themselves as being most pleased with the latest of Mr. Hampton's productions for the consensus of opinion was that the picture contains all that the theatre-going public demand in the way of screen entertainment.

# *Paramount to Begin Work on Production, "The Affairs of Anatol," November 29*

CECIL B. DeMILLE will start work on his all-star production for Paramount, based on "The Affairs of Anatol," November 29. Extensive preparations are being made. Several well-known writers will collaborate on the scenario, including Jeanie Macpherson, Avery Hopwood, Elmer Harris, Beulah Marie Dix and probably a fifth writer.

George Melford has been busy making some added scenes for "The Faith Healer," his production for Paramount, and this will complete the photographic work, when the picture will go into the laboratory for cutting and assembling.

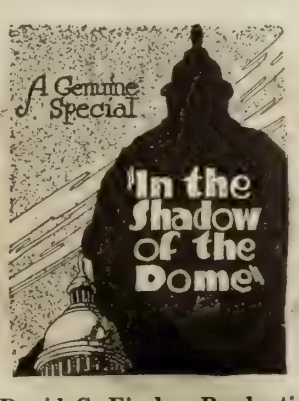
Wallace Reid, under the direction of Frank Urson, is at work on his picture, adapted by Eugene Lewis from Frank H. Spearman's story, "The Daughter of a Magnate." Some difficult and striking scenes taken in a railroad tunnel are engrossing the attention of the director of the company at this time.

William DeMille makes his last shot on his production, "What Every Woman Knows," this week. This picture is the work of Sir James M. Barrie and Olga Printzlau made the adaptation.

Roscoe "Fatty" Arbuckle will probably start work December 13 on "Three Miles Out" under the direction of Joseph Henabery, the story being by Frank Condon.

After completing her work in the production based on "The Affairs of Anatol," Gloria Swanson will begin, it is understood on "A Sheltered Daughter," the story of which is being especially written for her by Elinor Glyn, the noted British author.

Kathlyn Williams arrived in New York in time to witness "Conrad in Quest of His Youth," in which she has one of the leading roles, Thomas Meighan being the featured player. The picture was shown in successive weeks at the Rialto and Rivoli theatres.



**A David G. Fischer Production**

## *Import of Foreign Film Negatives Into Germany*

*(Special to Moving Picture World)*

*Berlin, Germany, October 30.*

***Some time ago, attention was drawn in an article to the activities of the German film industry, and special reference was made to the efforts made on the part of the industry with a view to inducing the government to permit the import of foreign negatives for production purposes in order to help lay the foundation of a new and great industry.***

***To-day your correspondent is in a position to inform you that the Federal Ministry of Economics has authorized the commissioner for the Film Export and Import Control to permit the import of negatives of foreign origin, provided they are used for reproduction purposes only. In view of the present unfavorable situation of the German film copying industry, this decision is hailed with general satisfaction, and interested circles have immediately taken steps with a view to insuring a smooth working of the new order and to preventing bureaucratical officialdom from hampering the development of this industry.***

## *Carl G. Milligan Joins Robert H. Davis Company*

Carl G. Milligan, motion picture sales manager of the Street & Smith publications, has resigned and will look after the screen activities of the new Robert H. Davis Corporation, of which "Bob" Davis, formerly managing editor of Munsey's, is the head. The Davis organization is handling the works of prominent authors and playwrights.

Mr. Milligan has been in the amusement business for twelve years. After managing and directing his own dramatic stock companies in Seattle and Spokane, he became connected in an executive capacity with the Alexander Pantages vaudeville enterprises and was eventually sent to New York as publicity director of the Pantages circuit. Three years later he entered the service, and after the armistice joined the scenario department of Joseph M. Schenck, where he was employed until last spring.

**"FIRST CLASS AFTER 5 YEARS!!"**

"Condition first class. Our SIMPLEX Machines have been in use five years this March, 1921."

**Auditorium Theatre, Buffalo, N. Y.**

*Drawing shows Gold-Seal Battleship Linoleum on floor of typical theatre lobby.*

*St. James Theatre, Boston, Mass. Gold-Seal Cork Carpet laid in 1914 by Gilchrist Co., Boston.*

*Inman Square Theatre, Boston, Mass. Gold-Seal Battleship Linoleum laid in 1915 by John H. Pray & Sons Co., Boston.*

# The Floor-Covering for Your Theatre—

Of course, there are a lot of requirements to keep in mind when planning the floors of your theatre. But doesn't *Gold-Seal* Battleship Linoleum fill them all? Let's see.

In the first place, it is sturdily tough and durable—well able to stand for years the grind of floor-service in the busiest theatre. Second, it can be cleaned easily, quickly and at remarkably low cost. Third, and of interest to your patrons—it is restfully quiet under tramping feet. Fourth, its soft brown tone blends artistically into any scheme of interior decoration.

*Gold-Seal* Battleship Linoleum is built to conform to the rigid specifications of the U. S. Navy—built to stand the grinding wear of deck service on our fighting craft. But it is not only built to give this satisfactory service, it is *guaranteed* to give it.

On every roll of *Gold-Seal* Battleship Linoleum you will find our Gold Seal Guarantee—"Satisfaction Guaranteed or Your Money Back"—a guarantee that means just what it says.

And this, after all, is the big point: When you buy *Gold-Seal* Battleship Linoleum you buy a certain investment in floor-covering satisfaction.

### *Gold-Seal Cork Carpet*

Here is a remarkably durable floor-covering, as restfully silent and yielding underfoot as a carpet of pine needles.

It is made in pleasing soft shades of green, terra cotta, and brown—the surface polished or dull—10 shades in all. Of course, the same pledge of satisfactory service, the Gold Seal Guarantee, goes with it.

CONGOLEUM COMPANY
INCORPORATED

PHILADELPHIA NEW YORK CHICAGO BOSTON
CLEVELAND SAN FRANCISCO MINNEAPOLIS DALLAS
KANSAS CITY ATLANTA MONTREAL

# GOLD SEAL
## Battleship Linoleum

(THE FAMOUS FARR & BAILEY BRAND)

Made According to U.S.Navy Standard

*Be sure to look for this Gold Seal on the goods you buy. It is our positive pledge of satisfaction.*

# *"The Old Swimmin' Hole," a Charles Ray Production, Has Now Been Completed*

THE production of "The Old Swimmin' Hole" has been finished. Word reached New York recently from California that the last shot had been made and that the film is now being cut and assembled, preparatory to its shipment to First National for release.

This picturization of James Whitcomb Riley's poem is another of Charles Ray's independent productions in which the star will again be presented by Arthur S. Kane.

Much care was exercised in selecting locations which would lend realism to the picture. Richard Willis declares that "a great big surprise" is in store for the public when it sees the finished picture and besides this there are the statements of several persons in no way connected with the Ray organization, who, after having witnessed the shooting of some of the scenes, declare that this film shows the popular star at his best, according to the organization's officials.

Ray is "just boy" in "The Old Swimmin' Hole"—the country youngster who goes barefoot and scratches his shins, who eagerly heeds the "Come on in, the water's fine!" call in summer-time, who yanks the braids of the little girls, and draws caricatures of teacher on the black-board and gets into other mischief.

For this production, it is said, Mr. Ray surrounded himself with a cast of players splendidly fitted for its faithful picturization.

# *Eight Paramount Features in December Offer Wide Variety of Entertainment*

EIGHT features, including Roscoe Arbuckle's second production of feature length, Lois Weber's first Paramount production and the fourth picture made by William S. Hart as an independent producer-star, find places on the Paramount release schedule for December as announced by Al Lichtman, general manager of distribution, Famous Players-Lasky Corporation.

Thomas Meighan in William DeMille's production, "Conrad in Quest of His Youth," leads off on December 5. This picturization by Olga Printzlau of Leonard Merrick's novel brings back to the screen, after a long period of retirement, Mabel Van Buren, who at one time was one of the best known of picture stars. Others in the cast are Maym Kelso, Margaret Loomis, Kathlyn Williams, Sylvia Ashton, Charles Ogle, Bertram Johns and Ruth Renick.

On the same day comes Dorothy Gish in "Flying Pat," a rollicking comedy by Virginia Withey. The scenario was written by Harry Carr and Richard Jones, and the latter directed the picture. Miss Gish's leading man is James Rennie. Morgan Wallace, Porter Strong and Kate Bruce are also in the cast.

*Second Arbuckle Feature*

"The Life of the Party," starring Roscoe Arbuckle, is the delectable feature ready for comedy-hungry theatre patrons on December 1. The story is by Irvin Cobb and was scenarized by Walter Woods. Joseph Henabery directed. This comedy is Arbuckle's second of feature length. Viora Daniel has the leading feminine role. Winifred Greenwood, Roscoe Karns, Julia Faye, Frank Campeau, Allen Connor, Frederick Starr and Ben Lewis are in the cast.

On the same day will come the Cosmopolitan Production, "Heliotrope," scenarized and directed by George D. Baker from Richard Washburn Child's story, "A Whiff of Heioltrope." In the cast are Frederick Burton, Diana Allen, Wilfred Lytell, Julia Swayne Gordon, Betty Milburn, William B. Mack, Thomas J. Findley and William H. Tooker.

December 19 marks the release of Lois Weber's first production for Paramount, "To Please One Woman." It was personally directed by Miss Weber, who also wrote the story and scenario. The cast includes Claire Windsor, Edith Kessler, Edward Burns, George Hackathorne, Mona Lisa, Howard Gay and L. C. Shumway.

*Washburn as a "Devil"*

The other release for December 19 is Bryant Washburn in "An Amateur Devil." Douglas Bronston wrote the scenario from a story by Jesse E. Henderson and Henry J. Bixton, entitled "Wanted—a Blemish." Maurice Campbell directed. Mr. Washburn's leading woman is Ann May and the cast includes Charles Wyngate, Christine Mayo, Sidney Bracey, Norris Johnson, Graham Petty and Anna Hernandez.

*In a Typical Role*

On December 26 William S. Hart comes to the screen once again in a typical western role in "The Testing Block," scenarized and directed by Lambert Hillyer from an original story by Mr. Hart. Eva Novak plays opposite the star and the support includes Gordon Russell, Florence Carpenter, Richard Headrick and Ira McFadden.

The other concluding release of the month is the Thomas Ince Production, "Silk Hosiery," starring Enid Bennett. Fred Nible directed, the story being by Frank Dazey. Geoffrey Webb is Miss Bennett's leading man and among the members of the large supporting cast are Joan Standing, Donald MacDonald, Marie Pavis, Derrick Ghent, Otto Hoffman and Rose Dionne.

*Two Sennett Comedies*

There are also scheduled for the month two Paramount-Mack Sennett comedies, "Dabbling in Art" and "Bungalow Troubles," a Paramount-Arbuckle comedy, "Fatty at Coney Island"; a Paramount-Post Nature Picture, "Indian Summer"; a Paramount-Burlingham Adventure Picture, "The Jungfrau Railway," and the usual weekly release of the Paramount-Burton Holmes Travel Pictures and Paramount Magazine.

**OPPORTUNITY FOR SCENARIO EDITOR**

Old established school of national reputation offers for sale its course in photoplay writing. This is a real chance for scenario editors and others familiar with the photoplay field. Time payments can be arranged. Write Box 157, care of this magazine.

# *Kansas City Exhibitors' League Has Demonstrated Its Value*

THE practical operation of the Kansas City Exhibitors' League was demonstrated on several occasions recently, saving annoyance and serious loss of time and patience for exhibitors. The election was one occasion for the League's functioning—when so many demands came for the use of theatres in promoting various objects.

There were, for instance, sixteen amendments to the state constitution—and every advocate of one of them wanted the help of the exhibitors. Under the program of the league, all requests for showing slides or for allowing time to "Four-minute speakers," must be made through the league. The official committee of the league suggested to exhibitors that time be given for speakers on the good roads amendment and that slides be run.

The league then passed upon the character and wording of the slides and suggested regulations for the speakers. The organization backing the amendment complied with the suggestions—and required compliance by its agents. Incidentally, the good roads amendment carried by a large majority, most others losing.

During the week of November 15 occurred the annual drive for a large fund for charities; again, application was made for presentation of slides in theatres. The committee approved the purpose, passed on the slides, suggested restrictions for speakers—and the drive proceeded with the valuable and well-regulated co-operation of the exhibitors. Occasionally some over-enthusiastic speaker would take advantage of the privilege, but was quickly apologetic when the arrangements under which the work was permitted, were explained.

The league functions in respect to these applications and permissions, much as the Merchants' Association. Like that body, it passes on applications for permission to solicit exhibitors to pay for space in programs and special issues of literature of every kind. The league, of course, does not prohibit any member from advertising in any medium which it may have disapproved, nor does its approval require the exhibitor to buy space. But the arrangement offers a most convenient method of evading persistent solicitors, especially those who think they have some reason to expect patronage from an exhibitor.

### *Will Attend Building Hearing*

Thomas H. Butler, manager of the Film Exchange Building Committee, and Jack S. Connolly, the Washington representative of the National Association of the Motion Picture Industry, will represent the National Association at a hearing before the District of Columbia Committee in Washington to amend the building regulations of that city. The proposed regulations, which, if adopted, will go into effect on July 1, 1920, are along the lines recommended by the National Board of Fire Underwriters. The new regulations cover twelve pages of single mimeograph copy and deal largely with the enlargement of vents and an extension of the sprinkler system. It also limits the number of reels that an exhibitor may have in his theatre at one time.

### *Motion Picture Directors to Give Annual Dinner*

At the Hotel Biltmore, on the evening December 7, will assemble members of the Motion Picture Directors' Association, New York Lodge, their brothers belonging to the coast organization, who are in New York, and a most representative body of guests. Heretofore M. P. D. A. dinners have been affairs that the wives of members, and other interested ladies, have been obliged to hear about, yet not personally enjoy. This time, however, the popular slogan, "ladies, too," will prevail.

*Elaborate Entertainment*

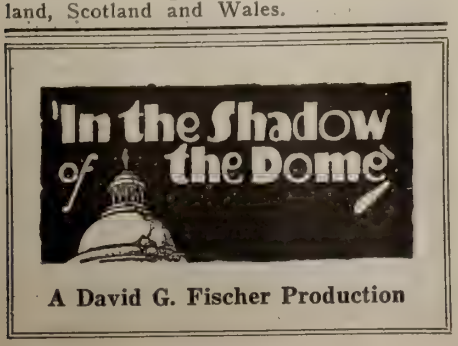
An elaborate entertainment is planned, interspersing and following the dinner. The guest of honor, who at this writing has not been announced, is said to be one of great importance and interest. The invited guests, it is planned will be authorities and celebrities affiliated with kindred arts for the good of the art and progress of motion pictures by closer affiliation with the musical, literary and the artistic world.

M. P. D. A. affairs have always carried a unique distinction. This one, it is believed, will surpass all previous efforts. The committee upon arrangements appointed by Director James Vincent should prove duly adequate, since it includes Charles Miller, chairman; Charles Giblyn, George Irving, J. Searle Dawley, and Ashley Miller, all men who have stood for "action" in M. P. D. A. activities and for the progress of the organization.

### *"Seeds of Vengeance" Is Sold*

Private showings of "Seeds of Vengeance," the Macauley Production, which was recently acquired by the Inter-Ocean Film Corporation for exclusive foreign distribution, has evoked warm praise from a number of foreign buyers who have seen the production.

The sale of this picture, which was made to one of the largest film renters operating in the United Kingdom, is said to convey to the buyer in question the sole and exclusive foreign distributing rights to "Seeds of Vengeance" for physical distribution throughout Great Britain, Ireland, Scotland and Wales.




## *First National's Activities Show That Western Production Is Not at Low Ebb*

### *Rumor Disproved by Completion of Holubar's "Man, Woman and Marriage," Franklin's "Parrot and Company," Ray's "Old Swimmin' Hole," Neilan's "Dinty*

THE activities of the independent stars and producers whose product finds a market through Associated First National Pictures are evidenced as disproving the claim which is abroad that production is at a low ebb on the West Coast. During the past week the camera completed four special productions.

Outstanding among these is the Allan Holubar-Albert Kaufman production, "Man, Woman and Marriage." This mammoth picturization has gone to the cutting room with reports branding it as the greatest achievement to date of Director Holubar and the masterpiece of the star, Dorothy Phillips. It is claimed that the Holubar film ran 400,000 feet in length, which means that it will have to be reduced to one-fifty-seventh of its original size.

Holubar is now having prepared a special music score to accompany the presentation of the picture and devoting considerable time and stage space to the task of select a suitable prologue. Associated First National officials upset all precedents by enlisting the services of M. Leone Bracker, poster artist, to travel to the West Coast and pose Dorothy Phillips, James Kirkwood, Shannon Day, Robert Cain, Ralph Lewis, Emily Chichester, J. Barney Sherry and the many other principal players of the Holubar film for a series of tableaux which will be used for the lithographs.

Sidney Franklin's initial independent production is finished and the youthful director is now applying the scissors to what he claims is his best work. It is a film version of Harold MacGrath's popular story, "Parrot and Company." The production has some new double exposure scenes which will be a distinct innovation, it is said. The cast includes Sylvia Breamer, Richard Rix, Molly Malone, Herbert Prior, Lloyd Whitlock and many others.

Charles Ray's fourth independent production, "The Old Swimmin' Hole," has also reached the cutting room. The James Whitcomb Riley poem is said to have lost none of its charm in the film version prepared by Bernard McConville, and it will present Ray in the type of role which earned him fame and in which he is probably liked best —the country boy. In the cast are Laura La Plante, Marjorie Prevost, Charlotte Pearce, Lincoln Stedman, Lon Poff, Blanche Rose. Joseph De Grass directed.

If length of time and amount of absorption is any criterion as to the merits of a film production, Marshall Neilan's "Dinty" should be his greatest achievement. Neilan has spent seven months on the making of this enthralling mystery story, and spent over two months in the process of cutting and editing it. And not until last week was the negative shipped east to First National officials. The picture will serve to introduce Wesley Barry as a star, and the supporting cast is a particularly noteworthy one. It includes Colleen Moore, Marjorie Daw, Pat O'Malley, Noah Beery, Tom Gallery, J. Barney Sherry, Tom Wilson, Kate Price, Walter Chung and Aaron Mitchell.

No less than eight big productions are under way in the studios of First National's independent producers. Every conceivable type of photoplay is included, ranging from two-reel comedies at the Henry Lehrman plant to James Oliver Curwood's thrilling North Woods story, "The Golden Snare."

## *Selznick Enterprises to Release Three Productions During Month of December*

THREE productions are announced for release by Selznick Enterprises during the month of December. The pictures are "Broadway and Home," starring Eugene O'Brien; "You Can't Kill Love," with an all star cast headed by William B. Davidson and Hedda Hopper, and "Pleasure Seekers," starring Elaine Hammerstein.

Alan Crosland, who directed Mr. O'Brien in "Broadway and Home," and who is also guiding the star in the forthcoming Selznick picture, "Worlds Apart," has brought to light a story that in the trend of its unfolding combines the tang of the sea with artist life in Greenwich Village.

Included in the cast are Elinor Fair, who plays the leading feminine role; Warren Cook, Frank Losee and Ellen Cassity. The story was written by John Lynch and picturized for the screen by R. Cecil Smith.

*Drama of Northwest*

"You Can't Kill Love," directed by Burton George, is a drama of the Northwest, the locale of which centers around Banff, Canada, in and around the Canadian Rockies, on Lake Louise and in International Park.

The cast, in addition to William P. Davidson and Hedda Hopper, includes Maurice Costello, who marks his return to the silver sheet in this production, Betty Hilburn, Charles Gerard, Warren Cook, Patrick Hartigan and Red Eagle, an Indian trapper. Michael J. Phillips wrote the story, and Edward Montague adapted it for the screen. It is scheduled for release December 20.

"Pleasure Seekers," with Elaine Hammerstein, presents the star as a small town girl. She marries the spendthrift son of a wealthy New York banker, and after meeting with a cold reception at her husband's home, she proceeds to teach the banker that his son, her husband, is not as bad as he has been painted.

Prominent members of the cast include Marguerite Clayton, Webster Campbell, in the leading male role, James A. Flurey and Frank Currier. George Archainbaud directed the production, John Lynch wrote the story, and Edward Montagne picturized it for the screen. It is announced for release December 30.

### *Riblet Joins World*

Philip D. Riblet, formerly first lieutenant in the U. S. air service, has been selected as one of the official pilot-photographers for the air picture department of the World Motion Picture Corporation.

"I'LL SAY YOU CAN'T BEAT IT!!"
"I have always found the SIMPLEX there when needed. I'll say you can't beat it."
TYLER THEATRE, PITTSFIELD, MASS.

*WAITING FOR SOMEONE*
*Dorothy Dalton appearing in "A Romantic Adventuress," to be released by Paramount*

## *"What Happened to Rosa," Goldwyn Film, Completed*

Mabel Normand, the screen comedienne, who for a number of years has been one of the most consistently hard workers at the Goldwyn Studios in Culver City, Cal., is taking a vacation in the East preparatory to starting on another big comedy production at the Coast studios. Her latest picture, "What Happened to Rosa," is now ready for release and promises to take a place among the finest of the star's comedies.

Adapted from a Saturday Evening Post story, the plot is highly original in theme, is replete with unexpected twists and an abundance of action, it is said.

There is a happy mingling of romance and realism in the unfolding of the story in which "Rosa" experiences surprising adventures after her encounter with a fortune teller. Among the most amusing passages in the picture are those in the concluding reel that reveals Mabel Normand in the ragged clothes of a street urchin, which she dons in order to gain access to the office of the man with whom she is in love.

### *Jennings in New Metro Play*

Dewitt C. Jennings, well known to followers of the legitimate stage for his work in police inspector roles in successful New York productions during the past twenty years, is playing an important part in the cast supporting Alice Lake in her new starring production, "Mother Love." The picture is being made at Metro's west coast studios in Hollywood, with Wesley Ruggles directing.

**COMING!**

**Special de luxe Christmas Number of Moving Picture World. First color sections go to press December 4. Today is the best time to wire for space reservations.**

# *Records for "Flying A" Production Are Being Broken by Three Latest Specials*

REPORTS of booking activities received at the American Film Company's offices on the latest "Flying A" Specials are announced as breaking records made by American productions, for continuous runs and exceptional business, covering the three last Specials, "The Gamesters," "A Light Woman," and "The Blue Moon," at unusually high prices.

In Des Moines, the Adams' Circuit has booked "A Light Woman" and "The Gamesters" and in New York City, "The Gamesters" and "The Blue Moon" have been booked by Consolidated Amusement Corporation circuit.

The Star Theatre of Chicago has closed with American for a week's showing of "The Gamesters" with option for extending the run for another week, while in Los Angeles the same production is booked for four days at the Hippodrome, and at the Orpheum Theatre of Louisville, for an extended run.

### *Many First Runs*

The better grade houses are said to be paying big prices for these features. Margarita Fisher in "The Gamesters," and Pell Trenton co-starring with Elinor Field in "The Blue Moon," are contracted for extended runs for Fox's Liberty Theatre of Elizabeth, New Jersey, and the La Salle of South Bend, the Orpheum of Detroit, the Dixie of Galveston, the Rialto of Wilmington, and the Royal of Atlantic City, will show "The Blue Moon."

At Houston, Texas, the Key Theatre has closed with American for a four days' run of "A Light Woman" and "The Gamesters" while other big first run contracts have been signed for the Plaza of Washington, and many other cities.

# *Success of "Heliotrope" Brings Five Attractive Offers to George D. Baker*

GEORGE D. BAKER'S latest production, "Heliotrope," was given a preview at the Ritz-Carlton Hotel, November 18. The ovation that the picture called forth was a personal triumph for Mr. Baker, as he wrote the continuity of the story and directed it. The success of this Baker production may be attested by the fact that it has been booked for two consecutive weeks by Hugo Reisenfield, The first week at the Rivoli and then a week's run at the Rialto.

Since the showing Mr. Baker has been deluged with offers. A well-known California producer offered a large sum if he will sign to direct a noted woman star. Another made an unusually attractive offer, while two financiers offered Mr. Baker a partnership wherein he would head his own producing corporation. His other offers came from two large organizations. Mr. Baker has not yet decided which of these offers he will accept, but will make known his decision upon the completion of the present George D. Baker Production, "Temple Dusk."

# *Producer of Dempsey Film Makes Another Hit for Pathe with "The Devil to Pay"*

ROBERT BRUNTON, producer of the Jack Dempsey serial, "Daredevil Jack," makes another bid for success under the Pathe banner with his feature production, "The Devil to Pay," which appears last on the list of Pathe's November releases. The picture was adapted from a novel by Frances Nimmo Green, and was directed by Ernest C. Warde.

Among the players are Joseph Dowling, of "Miracle Man" fame, who plays George Roan; Roy Stewart, Robert McKim, Fritzi Brunette, George Fisher, Evelyn Selbie, Richard Lapan, Mark Fenton and William Marion. Jack Cunningham made the adaptation.

The tragedy, the romance and the drama of this story could happen in any city, it is said. The author has chosen the small city of Hampton, where political and business battles are waged as fiercely as in the big cities. The stage settings have been beautifully designed and lavishly furnished, according to reports. The photography of Arthur L. Todd won the first gold medal presented by the National Cinematographic Society. All the night scenes were actually staged at night.

# *Opportunities in Motion Picture Field Await Girls with Ability, Says Keaton*

BUSTER KEATON, "the comedian who never smiles," says more feminine talent is needed in motion pictures. And furthermore, he urges girls with ability to enter the celluloid world.

"The motion picture business is becoming one of the country's biggest industries," said Buster, "and it is becoming more stable and reliable every day. It no longer is a big chance—an adventure on the part of some one with a few thousand dollars and a lot of nerve.

"And there is plenty of room for girls with real talent for film acting. Any girl, who after thinking the matter over carefully and being assured by some reliable authority that she will not be a dismal failure, should obtain the consent of her parents to enter the movies. Her parents will not attempt to hold her back in the majority of cases.

"At first the girl starting work for the screen may have to accept a part as an extra and there will be a lot of hard work. But if she has real talent, some wide-awake director will discover her and her ability will not go unrewarded. Directors' jobs depend on their ability to turn out good pictures and they're not overlooking any opportunity to obtain a likely character.

"But let me say that first, last and always there is a whole lot of hard, disagreeable work connected with the business of becoming a star," concluded the Metro comedian.

*WHY, THERE'S BROADWAY!*
*Eugene O'Brien in a scene from "Broadway and Home," made by Selznick*

## *Kansas City Project for Producing and Exhibiting*

A new project for producing, distributing, owning theatres and exhibiting has been launched in Kansas City by men heretofore connected with various branches of the film industry. This project is the Co-operative Film Corporation, with offices in the Minor Building. Its central idea is the ownership of a string of theatres in Missouri, to which it will route the pictures leased, bought or produced.

The first of these theatres, it is announced, will be erected in Kansas City. A design upon which all the buildings will be erected has been decided upon. Frank Graves is the architect. It is said that some stars have already been contracted for the producing phase of the project. The officials say that at least 50 per cent. of the pictures shown will be of their own production.

The president is Frank L. Sterling, formerly with the Sutherlin Securities Company, financial agents. The secretary-treasurer is Seaman Russell, widely known in Kansas City for more than thirty years, until recently chief engineer of the city. Phil B. Patrick, with experience both in exhibiting and in producing, is general manager, and George P. Mistachkin, twelve years an exhibitor, is business manager. The corporation has an imposing list of directors, including many leading Kansas City business men.

## *S. T. O'Brien to Manage Realart's Omaha Office*

S. T. O'Brien, who has been connected with the Philadelphia office of Realart as salesman, will assume the duties of manager at Omaha. This promotion, according to General Manager J. S. Woody, is in keeping with Realart's policy of advancing men who have given efficient and loyal service.

The new manager has been identified with motion picture distribution since 1912. He has served in a variety of capacities with Universal, General, National, Vitagraph and Triangle.

Mr. O'Brien is at home in his new territory. He attended the University of Iowa and was a member of the football team for three seasons. In 1910 he was named by Walter Camp on the latter's All-American team.

# *Indiana Franchise Holders of First National Hold Successful Convention*

AN event of much interest to exhibitors of Indiana was the first meeting and dinner of Associated First National Pictures, of Indiana, at the Athenaeum in Indianapolis on November 18. Franchise holders from all over the states were in attendance.

Robert Lieber, president of Associated First National Pictures, Inc., and also president of the Indiana organization, presided. He traced the growth of First National and said the organization would always stand for fair treatment and high standards of production and characterized the Associated First National plan as a form of insurance for the independent exhibitor against interests said to be seeking to control the exhibiting of pictures.

An advisory committee, which eventually will become the board of directors of the Indiana organization, was named by Mr. Lieber as follows: A. F. Brentlinger, of the Orpheum Theatre, Fort Wayne; C. E. Potts, of the Blackstone Theatre, South Bend; H. H. Johnson, the new Mars Theatre, Lafayette; Robert Harris, the Harris-Grand Theatre, Bloomington; B. C. Kixmiller, the Colonial Theatre, Bicknell; Ivan Arnold, the Isis Theatre, Kokomo, and Frank J. Rembusch, the Alhambra Theatre, Shelbyville.

Other addresses were made by Colonel Fred Levy, of Louisville, holder of the franchise in Kentucky; Samuel Katz, of Balaban & Katz, of Chicago, which has the franchise for Illinois; E. Mandelbaum of Cleveland, franchise holder for Ohio, and Leo Rappaport, of Indianapolis, a director of the Circle Theatre.

Col. Levy told of his experience in booking pictures before he became interested in Associated First National, which he characterized as one of the greatest assets an exhibitor can have.

Mr. Levy drew much applause from the visiting exhibitors when he told them that the Talmadge sisters, Norma and Constance, had just signed a new contract with First National.

Mr. Katz, after relating the circumstances that prompted his firm to buy an Associated First National franchise, said that with the co-operation of exhibitors who are franchise holders, the organization will be one of the biggest protections an exhibitor can possess.

Mr. Mandelbaum praised Robert Lieber and added that the organization was the result of three years' untiring efforts on the part of Mr. Lieber.

Mr. Rappaport cautioned the exhibitors to beware of influences that might seek to bias their minds against Associated First National Pictures, and advised them to put just as much effort in behalf of the organization as they would in anything else in which they expect to receive a benefit.

"You may find yourself influenced in the direction of pulling away," said Mr. Rappaport. "If you are, and any doubts arise please find out the facts. I am sure the investigation will convince you that you were mistaken and that success will be yours in the end.

After the afternoon business meeting a dinner was served under the auspices of the Indiana organization. Following the dinner the visiting exhibitors attended a special screening of "Passion."

# *"Over the Hill" Forms Subject for Illustrated Church Lecture in Newark*

"OVER THE HILL," the big William Fox picture now enjoying its tenth week of prosperity on Broadway and its third week at the Lyric Theatre and is, to all appearances, destined for a long and uninterrupted run at its present quarters—its fourth "home" since its premiere at the Astor Theatre on the night of September 17.

The popularity of the production, already demonstrated through having reached the pulpit as a topic for Sunday evening sermons, was again in evidence on the evening of November 21 when the Fox picture was the subject of an illustrated lecture in Newark's famous little worshipping house, The Church of the Redeemer, on Broad street near the City Hall.

The Rev. Dr. Harry R. Rose, pastor, elects to choose his topics for Sunday evening illustrated lectures from the motion picture and the drama and, as is the case invariably, the church was not only crowded to the doors but hundreds were turned away during the lecture on "Over the Hill." Beautifully colored lantern slides were used by Dr. Rose to illustrate the various scenes from the picture that has taken all New York by storm. The minister says in part:

"To touch the human heart and make it tender is the greatest need of the world. It is the most difficult of all things to do because there is so much inborn selfishness in human nature and such a lack of imagination. If we could only see ourselves as we are, it would change us for the better. It would make us kinder. If we could see others sometimes as they are and realize what unnecessary sadness there is in their lives, it would make us more sympathetic, more generous and more helpful. Especially is this true of the young who are apt to be forgetful of the old; and of children who are often ungrateful and unloving in their treatment of their parents who have done much for their welfare.

"'Over the Hill' is a moving picture that reaches down into the hearts of us all and stirs us to nobler and kindlier living. It is not only a great work of art, artistically conceived and artistically rendered, but it is a positive contribution to human happiness and human betterment.

"Wiliam Fox, in producing this remarkable play, has placed the motion picture side by side with the pulpit in driving home the lesson of maternal love and the gratitude we owe our mothers, as it needs to be driven home today."

## *Release "Unseen Forces"*

"Unseen Forces," the Sidney A. Franklin Production which Mayflower is presenting as a First National Attraction, was released last week and is now available to exhibitors. This picture features in its cast some of the most popular players on the screen. Among them are Sylvia Breamer, who has the title role and who is now being starred by Franklin in his independent productions; Rosemary Theby, Conrad Nagle, Sam De Grasse, Edward Martindel and Aggie Herring.

BEING THOROUGHLY FAMILIAR with film conditions as they exist today in England, and bringing with me a sales experience covering twelve years in motion picture activity, I am desirous of establishing an American connection as a salesman. Address me care of M. P. World, N. Y. City, Box 158.

# *"Daredevil Jack," Pathe Film, Gets More Publicity Through Dempsey's Activities*

THE Pathe serial starring Jack Dempsey, "Daredevil Jack," is continuing with undiminished power as a box office attraction, according to information from Pathe branches in various sections of the country.

The heavyweight champion has been more fortunate in his film venture than many celebrities starred in pictures. Dempsey's fight last Labor Day offered an opportunity for exploitation stunts which many exhibitors employed profitably by advertising the appearance of the champion at their theatres while the public interest was centered on the sporting event.

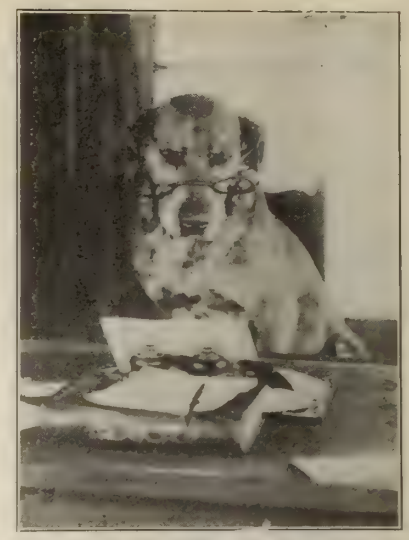
The wide publicity given his recent signing of articles to meet Georges Carpentier in a contest for the championship of the world was also reflected in the bookings received on "Daredevil Jack."

The indications are now that Dempsey will be a bigger card than ever in view of his forthcoming bouts with Bill Brennan on December 14 and his return engagement with Jess Willard, which has been announced for March 17, 1921.

The effect of the continued interest in Dempsey through the publicity relative to his ring work is reported to be demonstrating itself a big factor in the sale of his screen vehicle. It is said preparations are already under way at a number of theatres to link the Dempsey-Brennan bout with publicity for the picture, which has many bookings to open at houses on the date of the meeting on December 14.

The same results are expected to materialize as the date of Dempsey's fight with Willard draws near.

The serial is said to be one of the most remarkable Pathe has released. It was produced by Robert Brunton.



*TEDDY SIGNS A CONTRACT*

*Teddy, the widely known great Dane, is now starring in comedies for the Special Pictures Corporation*

# *Showing of "The Penalty," Goldwyn Film at Capitol, Brings Out Big Attendances*

GOLDWYN'S picturization of Gouverneur Morris' popular novel, "The Penalty," has at length had its New York showing at the world's biggest theatre, the Capitol, and won the liking and patronage of New York fans as easily as did its big predecessors, also from the Goldwyn workshops, "Earthbound," "Madame X," "The Branding Iron," "The North Wind's Malice," etc.

It did not break the attendance record at the Capitol, which has a seating capacity of 5,500, but it came within striking distance of the record set by "Earthbound" and which was nearly equalled by the attendance at "Madame X" and at "The Branding Iron."

The reception accorded "The Penalty" in New York has justified Goldwyn's contention that the Morris film was a smashing, dramatic picture of powerful appeal, the producing company says. Lon Chaney, who played the leading role, that of the legless "Blizzard," king of San Francisco's underworld, repeated in "The Penalty" the big hit he achieved as "The Frog" in "The Miracle Man."

The fans accorded him the same reception that they did in Chicago, Minneapolis, Los Angeles, St. Paul, and other large cities where they packed the theatres throughout the showings. The Chicago engagement at the Playhouse had to be extended to accommodate the crowds.

# *Associated Exhibitors Soon Releases "The Devil," Starring Goldwyn Film*

IF theatrical history repeats itself, as all history is said to do, the picture play of "The Devil," starring George Arliss and soon to be released by Associated Exhibitors, will cause a real box-office landslide. This remark carries back to the theatrical season of 1908-1909, when Franz Molnar's sensational play was the hit of two continents.

In New York the piece enjoyed the unique distinction of being produced simultaneously by rival managers and playing to crowded houses in two theatres all winter. Harrison Gray Fiske and Henry Savage both bought rights to the play from the author, or his agent, only to find that the play had not been copyrighted in the United States and that neither had any rights over the other.

Each staged the story according to his own ideas. Fiske's version of the play ran at the Belasco Theatre. George Arliss played "The Devil," with a supporting cast including Hamilton Revelle, Herbert Budd, J. Palmer Collins, Grace Elliston, Emily Stevens and Mrs. Arliss.

Savage's presentation held forth at the Garden Theatre. Edwin Stevens was "The Devil." Supporting him were Paul McAllister, W. Chrystie Miller, Marion Lorne, Dorothy Dorr, Frank Monroe and Marguerite Snow.

### *Only One "Devil" in Europe*

"The Devil" was first shown in 1907 in Budapest, and then in Vienna. It created a furore, and the following season invaded the theatres of every capital in Europe. But Europe had only one devil out of Molnar. In America he began two. One had a choice of them—the farcical delineation of Edwin Stevens, or the suave, bantering, cynical devil of George Arliss.

New York preferred George Arliss. There was something about his well-groomed, well-mannered, drawing-room devil, with his monocle, his discreet smile, his subtle innuendos and his clever, crafty, evil suggestions which made him very plausible and very fascinating, and it is this attractive, magnetic and logical devil that James Young, director of the forthcoming feature, succeeded in transferring to the screen.

**COMING!**

**Special de luxe Christmas Number of Moving Picture World. First color sections go to press December 4. Today is the best time to wire for space reservations.**

## *"Penny of Tophill Trail" Has Bessie Love as Star*

Some of its scenes laid in Arizona, and with many of the characters of the virile plainsman type, "Penny of Tophill Trail," the picture on which Bessie Love is now working, is, nevertheless, something new in "westerns," it is said. It is without a villain, a dance hall "shoot-up" or any other such boisterous scene. Yet the film, following faithfully the lines of Belle K. Maniates' novel, is said to be replete with situations that grip and hold. Exteriors were filmed in Tucson, Ariz.

This picture is the third of the series to be produced by Andrew J. Callaghan Productions, Inc., for release by Federated, under the special contract entered into with that organization by Mr. Callaghan and the Arthur S. Kane Pictures Corporation.

A strong cast attends the popular star. Playing opposite her is Wheeler Oakman. Raymond Griffith is the second lead. Arthur Berthelet is directing.

## *Schenck Signs Kenneth Harlan*

Kenneth Harlan, who recently played opposite Constance Talmadge in "Dangerous Business" and "Mama's Affair," has proved such a satisfactory type to play opposite the Talmadge girls that Mr. Schenck has signed him up for a year's contract. Mr. Harlan will continue with Constance in her next picture, now being directed by Chester Whithey. "The Man from Toronto," It is probable that he may occasionally support Norma, also.

Kenneth Harlan is the second leading man to be signed up by Mr. Schenck, for a long term contract within the past few months, As Harrison Ford, now playing with Norma in "Satan's Paradise," was also recently signed exclusively.

## *Reelcraft Expedition for Scenic Series*

To provide the new series of Reelcraft scenic, nature beautiful releases for the short subject program of the Reelcraft Pictures Corporation, an expedition has been started from New York to seek the beauty spots of the United States and foreign countries.

Each picture will be a one reel production, having in addition to beautiful scenic backgrounds, a touch of human interest.

## *Kaufman Brings Latest Franklyn Picture East*

Albert Kaufman, producer of the feature pictures now being directed by Sidney A. Franklyn for distribution by Associated First National Pictures, is on his way east with the finished prints of the second Franklyn First National productions, which has the working title of "Parrot & Co." It is an adaptation of the novel by Harold McGrath which bears the same title, but before release the motion picture title will be changed to one which will be more descriptive of the action.

The production gives an opportunity of embracing some of the most interesting parts of India, geographically as well as physically, and Mr. Franklyn spared no trouble in making these as realistic as possible. One of the big scenes was taken at Benares on the Ganges River, and the sight of thousands of Hindu women bathing not only has a big spectacular effect, but had an additional interest given by the fact that it plays a big part in the advancement of the plot.

Sylvia Breamer, Richard Dix, Molly Malone, Herbert Prior and Lloyd Whitlock are among the players. Billy Shea did the editing on the completed print after it was delivered to him from the hands of Mr. Franklyn.

## *Mid-December Release for "Finders Keepers"*

"Finders Keepers," starring Violet Mersereau and Edmund Cobb, will be a mid-December release of the Pioneer Film Corporation. This feature production was produced by Art-O-Graph for Pioneer and is expected to register a greater success than any picture in which Violet Mersereau or Edmund Cobb have ever appeared.

Miss Mersereau is not new to the screen. She has hundreds of thousands of admirers in all parts of the United States and Canada, and her name is a box attraction in itself. Edmund Cobb has a long record of achievement and every opportunity for the demonstration of his unusual talents are afforded him in this new Pioneer feature, it is said.

"Finders Keepers" is a screen version of the book by the same name by Robert Ames Bennet. The book has had a big sale and the story, as everyone knows who has read it, is overflowing with human interest and has splendid possibilities for the motion picture. These possibilities have been taken advantage of by Director Otis B. Thayer, it is said.

"Finders Keepers" will be released through all Pioneer exchanges from the East to the Pacific Coast.

## *Mayer's Director Coming East*

A second division of Louis B. Mayer's forces will leave New York on Sunday, November 28, to join Mr. Mayer at Los Angeles. The party consists of Virginia Norden, personal representative of Mr. Mayer, John Stahl and his wife, and William H. Leahy.

The party will split at Chicago, Miss Norden going to Minneapolis, Seattle and San Francisco to conduct personal previews and invitation performances of Mr. Mayer's latest feature, "The Woman in His House."

SIMPLEX NEVER TROUBLESOME!!
"My SIMPLEX has never given any trouble. Runs good. Think it is the best made."
MAJESTIC THEATRE, MANSFIELD, GA.

# *Audience Psychology Fundamental Secret of Picture Making, Says Director Vignola*

THE successful production of motion pictures is predicated fundamentally upon the thorough appreciation of the psychology of the average cinema audience, according to Robert G. Vignola, director of special productions for Cosmopolitan-Paramount.

"Success in the motion picture business is based on one's knowledge of the audience," said Mr. Vignola, "and in the proportion as we understand the emotions, feelings, thoughts, sensations and experiences of that audience during the showing of a picture.

"It must be remembered that a motion picture audience is always a crowd and never a public. This is due to the fact that the momentary nature of present-day exhibition prevents a motion picture from acquiring a public. Except in rare instances pictures are judged by single isolated crowds, here, there, everywhere, with no opportunity of welding these crowds together to the end that a public criticism might finally develop.

"Therefore, having no public to deal with we fall back upon the crowd which is of a different psychological nature. The individual in a crowd is not the same as when he is alone. Close contact with the others in the same audience has its effect on him. While he may not know it or admit it if he did know, he is subconsciously influenced by his neighbors until his emotions are heightened and his desire or ability to think is lowered. The individual in a crowd thinks with his heart and not with his head. He is inclined to be more sentimental and less philosophic. He wants a maximum of entertainment with a minimum of thinking. That is why when he is in a crowd he is more responsive and more demonstrative than when alone.

### *Three Classes of Appeal*

"The director or writer who knows the psychology of his audience knows that for them three classes of appeal exist in every motion picture that tells a story: the sense appeal to the eye, the emotional appeal and the intellectual appeeal. Of these the first two are the most important. The second is relatively slight.

"The first impression upon an audience is caused by the beauty of the subject photographed. This delight of the eye is a primitive sensation experienced by every spectator whether he be an infant or a mature man of culture. This first impression on the audience is tremendously important. Then follows the emotional impression. The audience by a law of psychology projects its selves into the characters on the screen, experiencing their sorrows and their joys. It is human nature to crave an increasing experience which is not limited by either circumstance or propriety.

"It follows, therefore, that if audience psychology consists mainly of sense appeal to the eye and the emotional appeal the productions that satisfy this appeal are bound to be successful not only commercially but artistically as well.

"There is only one test to apply to the motion picture. It is this: Does it please the eye? Does it stir the self-emotion of the individual in the crowd? Does it arouse and maintain his social sympathies? Does it gives him intellectual entertainment without mental fatigue? If it does all that it is sure-fire and cannot possibly fail."

# *Jerome Storm Advocates Collaboration of Author and Director During Production*

JEROME STORM, now directing Lillian Gish in her first stellar play for the Frohman Amusement Company, advocates the close collaboration of author and director during actual production, and he is putting his theory into effect by working out all details with Fred de Gresac, author of the story from which the Gish production is being made.

Mr. Storm worked with de Gresac in developing the screen continuity of the play and solicited the author's advice during rehearsals.

"It is impossible to obtain the best results from a story without this close collaboration of author and director," observes Mr. Storm. "No matter how apt a writer may be in preparing drama that photographs, problems constantly arise which must be met. And they can be met satisfactorily only by consultation between writer and director.

"In the past authors have complained, and justly, that their stories were not accurately translated to pictures. Sometimes the picture bore not the slightest resemblance to the original play. No matter how conscientiously a director labors to catch the exact spirit and thought of a drama, he needs on many occasions the advice of the person who wrote the play.

"The stage play invariably is produced under the eye of the playwright. The same should be done with the photoplay. The success of the Ince pictures produced from stories by C. Gardner Sullivan is due largely to Mr. Sullivan's presence at the studio and the numerous conferences between Mr. Sullivan, Mr. Ince and the director. I predict that the C. Gardner Sullivan pictures about to be presented by Associated Producers will prove of tremendous asset to the photodramatic art as well as to the exhibitor, because Mr. Sullivan will co-operate at all times with Director Hillyer.

"I cannot indorse too highly the principles of Thomas H. Ince as a producer, for his system is that of co-operation between all forces of picturemaking."

Mr. Storm has spent the past month in working out scenario details with the author and in rehearsing the large cast. He recently commenced the filming of the picture at the Biograph studio, which has been leased by the Frohman company.

**Give your appreciation for the men in the industry who are not afraid of their shadows nor to be bullied by the self-seekers.**

## *Soule Speaks to Gas Men*

Roy F. Soule, general sales manager of the Urban Motion Picture Industries, Inc., delivered an address last week at the national convention of the American Gas Association, held at the Hotel Pennsylvania. His subject was "Keeping Oiled the Hinges on Which Big Sales Are Hung."

Mr. Soule will go to Atlantic City this week to address the convention of the Associated Dress Industries of America.

# *Many Exhibitors Claim to Be the First Who Presented Pathe News to Film Fans*

MORE than a score of exhibitors laying claim to being the first showmen in the United States to exhibit the Pathe News, have come to the front since the announcement that the Pathe news reel was to celebrate its tenth anniversary beginning November 15.

Among these veteran showmen who claim the distinction of having been the exhibitors of the first Pathe News reel are some who have shown every issue since. Hundreds of letters and telegrams continue pouring into the Pathe home office, extending congratulations upon the occasion of the Pathe News decentenary.

Fred G. Nixon-Nirdlinger, the veteran Philadelphia theatre owner, writes: "I want to say that we consider the Pathe News on the occasion of its tenth anniversary, the foremost news in the field today. May you contniue to have the same success."

### *New Orleans Pleased*

H. E. Ellison, of the Mountain States Theatres Corporation, owners of the Rialto and Princess theatres in Denver, says: "I have been using the Pathe News for a long time, with more than ordinary satisfaction."

From New Orleans the Boudreaux and Benett Lyric theatre managements, telegraphs: "We are and have been using both issues of the news ever since our opening two years ago. We believe with our patrons it is one of the most entertaining features on our program."

The Wilmer and Vincent theatres, through J. Fred Osterstock, states: "We have used the Pathe News for the past four years. I do not know of any other news we could play that would give as good satisfaction. It is essential on any program."

In the same vein J. E. Martin, of the Martin Theatre, Mt. Pleasant, Tex., writes as follows: "I could not be without the Pathe News, as my patrons demand it." Theodore L. Hays, general manager of the Finkelstein & Ruben enterprises, adds this quotation: "The exhibitor who shows the Pathe News assures his patrons of real news service."

E. V. Richards, Jr., general manager of the Saenger Amusement Company, says: "This original idea of Pathe has grown to a place with the thinking public second only to newspapers and is undoubtedly one of the world's greatest educational mediums." S. N. Chambers, of the Princess Theatre Company, Wichita, Kans., expresses his sentiments on the anniversary in these words: "I congratulate Pathe News."

The Orpheum, Leavonworth, Kan., through Walter Wallace, avers: "We have not missed an issue of Pathe News since Vol. 1, No. 1. We consider it one of the best news reels edited, and will always find a place on our program for it." From Donaldsville, Louisiana, comes this praise of the Pathe News from Alex Blasmenstiel, of the Grand Theatre, Inc.: "It is the only news reel we have used at either Thibodaux or Donaldsville and our patrons subscribe to our opinion, that Pathe News is the 'Real News Reel.'"

### *Saunders Goes on Tour*

Claud Saunders, director of exploitation for Famous Players-Lasky Corporation, has left on a trip through the Middle West where he will visit the exchanges at Pittsburgh, Indianapolis, Cleveland, Cincinnati and Detroit and will confer with the exploitation representatives in those cities. He will be gone about a week.

## *Hugo Ballin to Revive "East Lynne" on Big Scale*

Hugo Ballin announces "East Lynne" as his second independent production and the famous old story is now well under way at the West Thirty-eighth street studios.

Mabel Ballin will play the leading role in which emotional actresses of every country have reveled lachrymally for years, in most instances to achieve lasting note. Edward Earle will assume the opposite role, with Henry G. Sell as that pattern of perfidy, "East Lynne's" arch-villain. Also in the cast are Violet Mack, Doris Sheerin, Nellie Parker Spaulding, Gilbert Rooney and others yet to be announced. Wm. S. Adams, who distinguished himself in photographing "Passers-By," will be in charge of the camera.

# *Mae Marsh, Star in "Little 'Fraid Lady" for Robertson-Cole Release in December*

MAE MARSH returns to the screen after an absence of more than two years in "The Little 'Fraid Lady," the Robertson-Cole super-special, which was based on Marjorie Benton Cooke's novel called, "The Girl Who Lived in the Woods," and which is soon to be released. The picture has dramatic and artistic qualities which are worthy of the return of an artist whose popularity has not been diminished by her absence, it is stated.

The experts who have worked out the elaborate press and campaign book, which is shortly to be published on this subject, found it contained much diverse material which can be turned to good use in exploiting and advertising.

The picture presents not only the atmosphere of the Great North Woods, but contrasts it with society life. Greenwich Village scenes are also shown.

The story was adapted for the screen by Joseph Farnham. It was directed by John G. Adolfi, who also directed "The Wonder Man," starring Georges Carpentier.

The picture deals with the adventures of a little girl who, with her dog as her sole companion, takes refuge in an old shack on a large estate, and there tries to earn her own living with her paints and brushes, but becomes involved in the meshes of a murder trial. The story, however, ends happily.

Miss Marsh is surrounded by a supporting cast including Tully Marshall, Kathleen Kirkham, Charles Meredith, Greta Hartman and Herbert Prior. In the cast also is little George Barthelon, Jr., four years and a half old, the nephew of Miss Marsh, who plays a large part in the story, his fall down a hill, whither he has been pushed by his pet dog being one of the motivating forces of the action.

One of the most elaborate settings shows a mountain house situated in the midst of the wilderness. This setting, which is unique in its size, occupied the entire length and breadth of the largest stage at the studio, and consists of a hall, living room, sun parlor and pergola.

### *Miss Marsh a Painter*

Of interest is the fact that the mural decorations on the walls, are done by Miss Marsh herself during the course of the play. Miss Marsh is shown actually painting the decorations, and her work in this line will come as a surprise to her many admirers who do not know that Miss Marsh is as capable with the brush and palette as she is with screen playing.

The scenes of New York's Bohemia, Greenwich Village, were taken on a specially constructed street that resembles in every detail that famous section around Washington Square.

More than 200 people, costumed in masquerade regalia and evening dress, thronged the bit of Bohemia, and created a storm of paper with their confetti and dusters that rivaled the Mardi-Gras.


# TO BE LEFT OUT

Of the big special Christmas Number of Moving Picture World means that you won't be in on the biggest party of really notable men and women in the history of screen publications. The color sections de luxe are especially designed and the printing is to start on December 4.

The issue dated December 25 will be published December 17, and those who would be in with the big ones will wisely make immediate reservations of space.

***DON'T DELAY A DAY!***

# *Harry Leonhardt and A. J. Callaghan Have Completed "The Devil," Starring Arliss*

## *Film to Be Released by Associated Exhibitors and Will Be Distributed by Pathe—Comprehensive Production Program Is Outlined for Coming Year*

AFTER a career of thirty years in all branches of showmanship, and an experience as an exhibitor of motion pictures which dates back to the days of flickering film, Harry Leonhardt, the builder of the California Theatre of Los Angeles, one of the finest in the world, has completed his first motion picture as an independent producer.

His first picture, made in association with Andrew J. Callaghan, is "The Devil," featuring George Arliss, and according to executives of The Associated Exhibitors, Inc., the production bears every evidence of the long box office experience of Mr. Leonhardt. It is confidently predicted that it will rank with the really big successes of the screen.

*Independent Producer Important*

Messrs. Leonhardt and Callaghan have outlined a comprehensive production program for the coming year. Mr. Leonhardt is a firm believer in the importance of the independent producer and thinks that the great majority of exhibitors throughout the country believe that the strongest assurance of support comes from the strength of independent producers. As an exhibitor of long experience and as an independent maker of pictures, he holds some decided and interesting views.

"I have talked to exhibitors from California to New York City," Mr. Leonhardt said, when interviewed upon his arrival from the Coast, "and they are all of one mind. They believe they have been carrying the burden of a tremendous and unnecessary overhead in production, and they are ready to welcome into the field of production those men who have had long and successful experience in the theatre, in the actual selling of pictures to the public.

*Can't Stand Pressure*

"The day when the home office will send thousands of dollars three thousand miles trusting to luck for results is over. The man who ultimately pays, the exhibitor, can't stand the pressure, and the home offices know it. That is why I have become an independent producer after many years at the theatre door.

"I decided to produce only after consultation with many brother exhibitors. I have several friends among the exhibitors who form the membership of Associated exhibitors and it was but natural that my first effort should be for that organization."

Mr. Leonhart is unique among showmen in that during his thirty years in the show business he has never left it, even for a part of a season.

Messrs. Leonhardt & Callaghan supervised the entire production of "The Devil" and, as Mr. Leonhardt expresses it himself, they worked "from the box office angle." It is said that they have achieved a magnificent spectacle combined with great dramatic force.

The picture will be distributed by the Pathe Exchange, Inc., in accordance with the selection of that organization by The Associated Exhibitors.

# *Pathe to Start Its December Schedule with H. B. Warner in "Dice of Destiny"*

PATHE announces the H. B. Warner feature, "Dice of Destiny," as its release heading the schedule for December 5. The excellence of the production from every angle should make it a sure box-office insurance for the exhibitor, its producers say.

Ever since his creation of "Alias Jimmy Valentine," Mr. Warner has been recognized on the stage and screen as a leading portrayer of crook parts. In "Dice of Destiny," from the pen of John Moroso, a well-known newspaper writer, it is said, he is provided with a crook drama that matches in action, thrills and suspense any vehicle he has been seen in.

Henry King directed the picture. Lillian Rich is seen in the leading feminine role, Rosemary Theby plays a secretarial role, and Frederick Huntley supplies the humor. Claude Peyton is seen as chief of the detective force and Howard Davies and Harvey Clark are "villains" and "crooks." The hero is a "gentleman thief" who, branded as an ex-convict, battles with brains, brawn, and wits to live straight so that his ward, the heroine, may be kept out of the crooked game, free of the law and enjoy more wholesome surroundings.

*Vivid Scenes*

There are interesting and vivid scenes in the operating room of a hospital, and the kitchen of a states prison. What goes on behind the scenes of a big jewelry house is also shown. Other settings are of a detective's office, the interior of a train and the deck of an ocean-going liner, including the bridal suite.

For the benefit of the exhibitor Pathe has issued the following advertising material: one sheet; three sheet, two styles; six sheet; twenty-four sheet; window card; rotogravure one sheet; campaign book; broadside; music cue sheet; special press sheet; eight 11 x 14's colored lobby display; two 22 x 28 star and scene, lobby; ten black and white press photos; one, two, three and four-column line ads; copy for full page ad with mat; one-half and one-column thumbnail cut of Warner; three two-column scene mats; one three-column scene mat; title slug; three slides; star, teaser and scene.

## *Metro Engages Jackie Saunders*

Executives of Metro's West Coast studios in Hollywood, Cal., are concentrating their efforts on the organization of the strongest possible casts for all-star productions about to be started and as supporting companies for the company's stars.

Jackie Saunders, one of filmdom's most charming blondes, is the latest addition to the Metro forces. She has been engaged for an important role in support of Viola Dana in her new starring picture, "Sorrentina," upon which actual filming has just been started under the personal supervision of Bayard Veiller, director of productions.

*MOLLY MALONE*
*Playing in Goldwyn's "Just Out of College"*

## *Pathe Representative Is on Trip of Investigation*

For the purpose of surveying conditions in the Middle West as they affect the motion picture industry in general, and the interests of Pathe Exchange, Inc., in particular, Elmer R. Pearson, director of exchanges of Pathe left Tuesday, November 16, on a trip that will keep him in the field for about three weeks.

Mr. Pearson will visit the branch offices at Detroit, Chicago, Des Moines, Omaha, Kansas City, and St. Louis. In several of the exchange cities, he will make arrangements for the enlargement of the Pathe offices.

In many centers, particularly in those to be visited by the director of exchanges, the economic situation has been undergoing a radical revision.

The motion picture industry has been the last to feel the return to "normalcy." Theatre attendance has slumped somewhat in several territories, but not enough to warrant the conviction that there is any decided let up in motion picture patronage, it is stated.

## *O'Brien Film Retitled*

The title of the forthcoming Selznick picture formerly announced as "Regret," starring Eugene O'Brien, has been definitely changed to "Worlds Apart," according to an announcement by Myron Selznick, president of Selznick Pictures Corporation. Under the direction of Alan Crosland over fifty well-known horsemen and horsewomen of Virginia will appear as extras in realistic fox-hunting scenes.

**COMING!**

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# *T. H. Ince Personally Directing Big Scenes in Second Associated Producers' Drama "Lying Lips"*

WHEN Thomas H. Ince, the guiding genius of scores of productions that have made photoplay history, steps beyond his supervisional methods for active direction behind and before the cameras, "there's a reason," a very big and logical reason that is accentuated, perhaps, by the now established fact, well known by the Los Angeles film colony, that Ince's second special for the Associated Producers, "Lying Lips," has called for an investment of time and money which far exceeds the aggregate cost of any Thomas H. Ince production since the memorable "Civilization."

In the productions made for release on the Paramount program, Ince exercised the close personal supervision which, among other things, demanded his own selection of all scenarios, his active participation in constructing them for the screen, his approval of the engagement of talent, his indorsement of the blue prints for sets and technical arrangements, his supervision of the directors at work on the various sets and his daily review of the rushes, with the accompanying verdict which either approves the scenes or orders them re-taken.

### *First Since Inceville Days*

But in the filming of "Lying Lips," the producer, for the first time since the days of Inceville and Triangle, packed up his supervision in the old kit bag, symbolically speaking, donned a rather jarred, time-traversed sweater (the same one he wore at Inceville, having retained it as an heirloom) and hit the trail for the personal direction of many of the big spectacular scenes which, when projected on the screen, will bear evidence of the unquestioned artistry and "showmanship" for which Thomas H. Ince is noted.

On Monday, November 8, Mr. Ince boarded the U. S. Battleship Minneapolis, one of the giant men-o-war of the Pacific Fleet, which had been chartered, lock, stock, barrel and entire crew, for the photographing of many of the melodramatic sequences which depict a fearful shipwreck on storm-tossed high seas with the principal characters, portrayed by House Peters, Florence Vidor, Joseph Kilgour and Margaret Livingston, thrown mercilessly into the maelstrom of conflicting elements which are characteristic of this story by May Edington.

### *"Neptune's Court" Revelry*

It was a revelation to behold the man who visualized "Civilization," "The Wrath of the Gods," "The Coward," "The Flame of the Yukon" and the more recent, "Behind the Door," in continual action behind a battery of cameras, his every movement carrying a meaning all its own, with the fine perception and expression which reaches the ultimate in human drama.

On previous periods, particularly during the three days and two nights required to film a spectacular "Neptune's Court" revelry in which some hundreds of performers were conspicuous by their presence, Ince assumed personal charge of the megaphone, yet on this auspicious day in November there was the added lure of a regulation U. S. battleship with its regulation crew of exactly 410 Jackies with a regulation way of doing things.

The action of the episode extracted every ounce of energy from both Ince and the sailors who graciously volunteered their services. From the blowing up of a derelict ocean liner, on which were huddled the survivors of a shipwreck of a previous scene, Mr. Peters and Miss Vidor, to the episode's concluding dramatic scenes on board the main deck of the Minneapolis, there was a living panorama of emotion and commotion, with the skilled directorial hand of Ince "in person" insuring that finesse and scope of melodramatic art which is so convincingly demonstrated in the finished product.

### *Realistic Storm Scene*

That same night—at the U. S. naval base at San Pedro, Cal., Thomas H. Ince personally directed a storm scene which, for downright realism and sustained suspense, should be comparable only to the best achievements in screen daring and technique. Wind machines—huge airplane propellers mounted to high-powered motors—lightning projectors, and a fleet of Pacific Coast fireboats combined to train their elements upon the derelict ship on which was enacted—in the dead of the night, according to the action of the story—a human struggle which strikes a new note in sustained sensationalism.

Back at his studios in Culver City, Ince continued his personal direction of the significant romantic and melodramatic scenes. It was early to rise and late to bed, planning, building and working, for "Lying Lips" is admittedly his "pet picture," embodying all those graphic potentialities which the producer is determined to inject into his special productions for Associated Producers release.

# *Great Thrills and Fascinating Romance Claimed for "Velvet Fingers" by Pathe*

A SERIAL made up of fifteen chapters of the liveliest action possible to the plot dealing with a society crook, and the ingratiating romance of an adventurous young man for a girl who differs with him on one point only and that is his mode of making a living by "high class" burglary, is promised in the newest Pathe offering, "Velvet Fingers," a Seitz production starring George B. Seitz with Marguerite Courtot and released on December 5.

The new picture will introduce the popular starring couple for the third time in a play written, produced and directed by veterans in the art of serial picture production. Bertram Millhauser wrote the original play, which was adapted to the screen by James Shelley Hamilton. It is the story of a young man gifted with good looks, polished manner and prodigious cleverness in outwitting the keenest minds at crime analysis. "Velvet Fingers" presents as its here a chap whose craving for adventure and whose generosity outweighed by a wide margin the thrills afforded by a prosaic existence, and the material wealth he has or can acquire by what society terms "honest endeavor." Consequently he is impulsively driven into a life of crime and of burglary.

The story contains an adroitly devised love romance, the marked novelty of which is found in the situation showing how the first love of a girl, a famous criminologist, is faced about when the professor's unbridled love for crime as a subject of research and investigation makes a criminal of him and the man he set out to capture, a notorious crook, puts away his precarious and dishonest ways through his love of the girl. Out of this situation the author has developed a reversal, interesting for its novelty and dramatically effective through the many incidents arising from it, wherein we find the professor who set out to run down a crook has turned crook, and the hunted turns about and becomes the hunter.

It is the first fifteen episode serial starring George B. Seitz, whose two former Pathe vehicles were in ten chapters. In the finished work there is handsome evidence of the success which has rewarded Mr. Seitz's endeavors, announced at the commencement of work on the picture as one of his main objectives, to surpass his previous productions and the serial generally in point of scenic beauties and pretentious setting.


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# *Keaton Comedies, Distributed by Metro, Having Long Runs in Los Angeles Houses*

BUSTER KEATON, comedian, is making a series of two-reel comedies for Joseph M. Schenck, which are released through Metro.

Two of the leading theatres of Los Angeles are exhibiting Keaton comedies for long runs.

At Grauman's Rialto, "Convict 13,'" is scheduled for a six-weeks' run in conjunction with "The Restless Sex." According to Sid Grauman, this laugh provoker is considered the best of the year, and his patrons have complimented him upon securing it. He states that he has signed for the entire Keaton output.

At the Alhambra Theatre, which is managed by Gore Brothers and Sol Lesser, "One Week," Keaton's initial comedy, is scheduled for a three-weeks' run. This comedy is featured in connection with Charles Ray's "Forty-five Minutes from Broadway." Alhambra audiences showed their appreciation of Keaton's efforts by applauding at the close of each running of the picture.

"One Week" and "Convict 13" will be followed by "The Scarecrows," "Neighbors" and others as yet unnamed, a new two-reel subject appearing every eight weeks. Keaton collaborates with Eddie Cline in the authorship and direction of his comedies.

# *Mandelstamm, Writer, Coming at Time of Pathe Release of "Empire of Diamonds"*

A CABLE from Paris announces to Pathe Exchange, Inc., that the French novelist and playwright, Valentin Mandelstamm, shortly will pay a visit to this country. His arrival in New York will coincide with Pathe release on December 19 of Leonce Perret's picturization of "The Empire of Diamonds," which is said to be the most original and thrilling of Mandelstamm's series of detective romances.

The picture presents the leading characters in scenes on the Riviera at Nice, Monte Carlo, Cape Martin; in Paris, in London, in New York, and aboard a palacial ocean liner. Throughout there is master photography, it is said, that enhances the value of the dramatic moments in a story which reflects all the passions born of rivalry for financial mastery in three of the world's greatest capitals.

Many of the novels of Valentin Mandelstamm have been picturized in his own country. For the last ten years he has been one of the main producing-author associates of Gemier, manager of the Theatre Antoine. With M. Gemier, he started the Shakespeare Society in Paris, under whose auspices splendid performances were given of "The Merchant of Venice," "The Taming of the Shrew" and "Antony and Cleopatra."

One of Mandelstamm's best known works is: "L'Amoral," a romance of adventure; a story showing the glamor of horse racing and racing people translated for England and America as "Jim Blackwood, Jockey."

# *Clifford Robertson, Goldwyn Expert, Says There Is Lack of Actors in California*

CLIFFORD ROBERTSON, casting director for Goldwyn at the West Coast studios in Culver City, Cal., arrived in New York City recently and will remain a short time. He will be on the lookout for promising screen material while in the city. His headquarters are the Goldwyn executive offices at 469 Fifth avenue.

With 247 screen companies at work in and around Los Angeles, the competition for players who know their business is keen, Mr. Robertson states, and there is plenty of opportunity for actors of intelligence and strong personality. Looks are a secondary quality in screen players nowadays, says Mr. Robertson, the first qualification being ability to act and ability to assimilate the conditions of silent acting, which vary from those of the spoken drama.

The fact that a good actor of screen promise is located in New York is no reason for refusing a screen engagement in Los Angeles even for one picture, Mr. Robertson holds. The producing companies, he says, are glad to pay railway fare and do anything else that is within reason for players who can deliver the goods.

# *Goldwyn Production "The Great Lover" Attracting Crowds to Capitol Theatre*

LEO DITRICHSTEIN'S popular stage success, "The Great Lover," written by himself in collaboration with Frederic and Fanny Hatton, received its first screen showing this week at the Capitol Theatre, where the crowds that witnessed the production attest the skill with which it has been transferred to the silver sheet.

"The Great Lover" is the first picture directed for Goldwyn by Frank Lloyd since "Madame X," which is proving one of the most artistic and financially profitable pictures that Goldwyn has made. It is also the first of the Frank Lloyd Productions, Goldwyn having decided to feature the picture directed by Mr. Lloyd because of the force, sympathy and imagination which he displayed in directing "Madame X" with Pauline Frederick in the title role. His first picture, after receiving the honor of having his work featured, is said to be fully up to expectations.

"SIMPLEX BEST" SAYS Y. M. C. A.!!
"We believe the SIMPLEX to be the best."
Y. M. C. A., ROSE LAKE, IDAHO

ACCLAIMED by PACKED THEATRE

ROBERTSON-COLE'S
Sensational Triumph,
OTIS SKINNER
"KISMET"
The MOST STUPENDOUS PRODUCTION THE HISTORY OF MOTION PICTURES HAS EVER RECORDED.
A REMARKABLE STAR
A STORY SO HUMAN, AND SO POWERFUL; YOU WILL MARVEL
AN AWE-INSPIR / 3 BACKGROUND OF GORGEOUSNESS.
"One thing is certain, a finer bit of characterization has not been given to the screen."—
Edward Weitzel, "M. P. World."
STRAND SYMPHONY ORCHESTRA
MARK STRAND
A NATIONAL INSTITUTION
B'WAY & 47th ST. DIRECTION JOS PLUNKETT
ALL THIS WEEK ONE WEEK ONLY
NO ADVANCE IN PRICES

*ONE OF THE ROBERTSON-COLE NEWSPAPER ADVERTISEMENTS*

## *Stage Settings Changed Weekly*

Weekly changes in the stage settings of the new Mark Strand Theatre, at Albany, N. Y., opened November 9, have been decided upon. A dozen or so drops which have been used in the past at the Strand Theatre in New York, will again be used in the Albany Theatre. This week the stage setting includes a view of Holland, while last week Lake Como was used. Prologues will find a place on the program from time to time. Albany audiences have shown themselves responsive to scenics and these will also be featured. Local soloists, who measure up to Strand requirements, have been impossible to discover thus far with the result that New York vocalists are being used from week to week. Mary Mitchell will be featured in the vocal part of the program during the week of November 29.

Ed. Foy, a prominent business man of Dallas, now controls one of the largest suburban circuits in America, nine in number.

* * *

C. J. Musselman, one of the most prominent exhibitors in Texas, will soon open a new theatre at Texarkana, Tex., seating 500.

## *Despite Labor Reduction Theatre Business Is Good*

The laying off of several hundred men in the railroad shops in Albany, N. Y., as well as the fact that several of the larger mills are now running on part time, has not made itself apparent in the box office receipts of local motion picture houses, according to the managers. This city has shared in the good times which have prevailed throughout the country for many months.

# *Paramount Pictures of Pigmy Tribe Shown to National Geographic Society*

MEMBERS of the National Geographic Society at Washington, D. C., had the privilege of seeing for the first time the first motion pictures ever taken of the pygmy tribe of the African Congo on November 19. Dr. Leonard John Vandenbergh, missionary and explorer, who headed the Vandenbergh-Paramount expedition into Central Africa, addressed the society at the invitation of its officers, an honor accorded him because of the wealth of accurate scientific data obtained, and gave an explanatory commentary on the pictures.

The National Geographic Society, whose interest in the diffusion of geographic knowledge is altruistic, has honored other explorers similarly; namely, the late Theodore Roosevelt, on his return from Africa and Admiral Peary, after his return from the North Pole.

Much interest was evinced at both the afternoon and evening showings and lectures by the spectators, among whom were representatives of the Army, Navy, Congress and organizations interested in science and travel. Gilbert Grosvenor, President of the Society, expressed his opinion that the lecture was one of the most enjoyable and informative given and John Oliver La Gorce, associate editor of the National Geographic Magazine, declared the pictures to be the finest of their kind ever shown on the society's screen. More than one hundred stills have been ordered by the society, many of which will be reproduced in the magazine with accompanying text.

### *Combating Censorship*

The Motion Picture Theatre Owners of Missouri are up on their toes in the censorship fight that is being planned for the coming session of the legislature in January. Following the recent meeting in St. Louis of the association, a program of intensive organization to meet the problem is being established. Various committees are being appointed, and these bodies will meet soon at the association's headquarters in Kansas City to map out their campaign. A. M. Eisner, secretary of the association, also secretary of the Kansas City Motion Picture Exhibitors' League, is able through his connection with both organizations to bring about full co-operation here.

St. Louis' closer contact with the state body is being brought about through the opening of an office there of the state association. President Charles T. Sears has announced the appointment of J. M. Welsh to take charge of this office. His headquarters are at 313 Empress Theatre Building, and all Missouri exhibitors in the St. Louis territory are urged to get into touch with Mr. Welsh on any matters pertaining to the association.

# *World Motion Picture Company Plans Co-Operative Newspaper Affiliation*

A CO-OPERATIVE newspaper affiliation is announced by the World Motion Picture Corporation. More than 75 per cent. of the charter members of the Associated Press newspapers have been brought into this co-operative movement and many small newspapers of the country, not members of the Associated Press, are included.

The essence of the statement is to the effect that within a short time approximately 2,000 newspapers will co-operate with the corporation in the exploitation and publicizing of its news-reel.

For a small consideration the corporation will supply a complete and timely photo-news service for newspapers. Still pictures taken by the cameraspondents depicting current events will be forwarded to the newspaper subscribers daily. The statement contends that the photo-news service syndicates now supplying pictures to newspapers have not been able to furnish news pictures. This the company will be able to do, it says.

*Gives Exhibitor Entree*

The company calls attention to the fact that the exhibitor and the producer have never been on equal terms with the newspaper editor and publisher. Heretofore, the statement says, the editor has doubted the sincerity of the picture industry. He has been asked for many favors and few have been returned.

Under the new arrangement the newspaper editor will publish simultaneously still pictures corresponding to the news-reel shown by the local exhibitor. In practically every case the reproduction will carry a caption crediting the corporation. This constitutes a direct tie-up with the local exhibitor of the company's news pictures. It should give him an entree into the office of the editor.

# *Pioneer Expects "Thoughtless Women" to Break Year's Records for Bookings*

A STATEMENT issued by the Pioneer Film Corporation tells of indications pointing to "Thoughtless Women," Daniel Carson Goodman's production starring Alma Rubens, breaking the record for the year in bookings on a feature production.

The critics on trade and other publications who have seen "Thoughtless Women" have given their verdict, and it is doubtful if there has been recorded in the past few months such a unanimity of praise not only for the story and the picture itself, but also for the work done by Mr. Goodman as well as the star, Miss Rubens.

The Pioneer Film Corporation reports the advance bookings on the picture as clearly indicative of a desire on the part of exhibitors to book pictures of merit; pictures that assure big box-office success and pictures that are entertaining and will appeal to every member of the family.

The most important points made by the critics are that it is clean and wholesome and will delight every audience, due to the fact that Mr. Goodman, who is not only the producer of the picture but also the author and director, has made the cast act in a natural manner and has eliminated everything theatrical. In other words, he has made a real human story into a human picture.

"Thoughtless Women" is the next release of the Pioneer Film Corporation and bookings are now being recorded at every Pioneer exchange from Maine to California.

## Albany Citizens Seek to Change Official Attitude Toward Sunday Shows by Writing to Newspapers

IF communications to the newspapers amount to anything, a movement which has just been launched in Albany, N. Y., among its citizens, favorable to Sunday motion picture shows, will be productive of results in changing the sentiment of the city's officials.

With a population of 113,000, and with a dozen theatres, including one that cost over $500,000, forced to remain closed on Sunday, hundreds of dollars go each week to Troy and Schenectady, where the houses are open.

The claim is made that the residents of Albany are entitled to Sunday evening entertainment at its motion picture houses, and that it is high time residents of this city were given an opportunity to better support the theatres of the city in which they live.

Managers of the houses claim that if they were permitted to open on Sunday, they would be in a position to better compete with the houses of Troy and Schenectady, where feature pictures are being shown throughout the week, often at a price of admission below that which is charged for the selfsame picture in Albany. The managers in the two neighboring cities, it is claimed, are better able to afford to book such pictures through the increased receipts that come by reason of the fact that an additional day is accorded them by the authorities of the respective places.

Katherine McDonald has completed her eighth production, "Conscience," for First National, and has gone to spend a six week vacation in New York.

A Benj. B. Hampton Production

# "The MONEY-CHANGERS"

Adapted by Benj. B. Hampton from the novel by

## UPTON SINCLAIR

Directed by Jack Conway

They came together in the room above the Chinese restaurant,—the girl in high society, acknowledged fiancee of the financier, and the girl whom he had placed there to hide his guilt. There he found them and knew that his mask had been torn away

Desperate men do desperate deeds. Only in the nick of time did the other man, the reformed crook and the police break through the ring of fiercely fighting Chinamen and gangsters!

No stirring drama ever had a more stirring finish!

Wag

Pathé

your room right -
His left.
"His wife" puts him wise!

Jesse D. Hampton
Presents

# BLANCHE SWEET

in

# "HER UNWILLING HUSBAND"

By Kenneth B. Clarke
Directed by Paul Scardon

She was charming. She was lovable, she was coy.

He knew her as the wife of his friend.

Imagine his surprise when she announced that she was his own wife and threw herself into his arms.

Imagine his even greater surprise when after he had fought and bled for her, he saw her in the arms of another.

Why did she do it?

Could it be true that her character was above reproach?

A fascinating comedy-drama.

Pathé
Distributors

# GEO. B. SEITZ
in
# "VELVET FINGERS"
with
## MARGUERITE COURTOT

Story by Bertram Millhauser
Produced and directed by
Geo. B. Seitz

Can a good woman love a bad man, even when she knows he has turned good?

Can a good woman continue to love a good man even after she knows that he has turned bad?

The fast-climbing Mr. Seitz in a fascinating, gingery, exciting, speedy serial with a real story; a feature story with feature production and cast.

Fifteen weeks of blazing enthusiasm from your audiences.

Pathé Distributors

# Edgar Lewis presents

# "A BEGGAR in PURPLE"

## Based on the novel by Andrew Soutar
## Personally directed by EDGAR LEWIS

Should a man pay with his life for the favor of a woman who is without honor?

Should a man jeopardize his life to vindicate the name of a woman who is without honor?

What is the woman without honor entitled to in man's justice?

These are a few of the highlights of this powerful picture of a faithless woman who won a good man's love and a devoted woman who was scorned by him until he found himself A Beggar in Purple.

Wag

Pathé Distributors

# *Early Release for "Broadway and Home," Selznick Film Starring Eugene O'Brien*

## *Star Plays Unusual Role in Story That Smacks of the Sea and Bohemian Quarter of New York—Written by John Lynch, Directed by Alan Crosland*

A PRODUCTION that smacks of the sea and in the trend of its unfolding focuses attention on the Bohemian life of Greenwich Village, namely, "Broadway and Home," a Selznick picture starring Eugene O'Brien, is announced for release on December 10. Under the direction of Alan Crosland Mr. O'Brien is seen in a series of big scenes taken in the heart of the Bohemian quarter of New York, and on the high seas with wind and rain and rolling waves buffeting him about on the ship of fate.

The author of the story, John Lynch, has provided a starring vehicle for Mr. O'Brien that in its weep reveals the blowing up of a yacht off the coast of Gloucester, Mass., which was witnessed by over 2,000 natives of the town, sixty of whom took active part in their proverbial sou'westers and rubber hip boots, the entire fire department of the town in stirring exteriors, the U. S. Coast Guard Service life-savers stationed at Montauk Point, Long Island, and lavish scenes of night life in an artist's studio. These are augmented by a bevy of beautiful girls who, as part of the plot, bring to view the latest Parisian and London creations.

### *Story of Adventurous Youth*

From a resume of the story is gleaned the fact that Mr. O'Brien portrays the role of Michael Strange, a small town youth living on the outskirts of a Maine seafaring center. He is in love with a home town girl, but he longs for the finer things of life seen through his mind's eye beyond the borders of the sea. Circumstances provide him with the opportunity to leave the village, and from then on his life is full of adventure, the lure of Bohemian life, until at last while on the high seas an unforeseen denouement brings the picture to an unexpected but satisfying close.

Included in the cast supporting Mr. O'Brien are Elinor Fair, who is seen in the leading feminine role; Warren Cook, who is a member of the Selznick stock company; Ellen Cassity and Frank Losee. R. Cecil Smith, the well-known scenarist who has written scores of picture plays, picturized the story for the screen.

# *"Lure of Youth" Is Metro's New Title for Luther Reed Story Filmed in West*

"LURE OF YOUTH" is to be the releasing title of Luther Reed's compelling screen drama which Metro Pictures Corporation has just completed with an all-star cast at its West Coast studios. The picture was filmed under the working title of "White Ashes," but inasmuch as its theme is a young man's infatuation for an actress older than himself, and her deep interest in his career, Metro officials concluded that "Lure of Youth" would more aptly describe it, as well as being a more potent box-office title.

According to reports from the company's Pacific Coast studios, the plot is different in that while it is a story of love and jealousy, it is without the ever-present "villain" in the eternal triangle of the sexes. It is enhanced by a number of scenic effects.

Luther Reed has signed to contribute four original stories to Metro for screen presentation. "Lure of Youth" and "Cinderella's Twin," in which Viola Dana is starred, are the first two from his pen under this contract.

The all-star cast is headed by Gareth Hughes, recently signed to appear in Metro productions for a term of years and now loaned to Famous Players for its production of Barrie's novel, "Sentimental Tommy." Others of the principals are Cleo Madison, William Courtwright, Alta Allen and Lydia Knott.

# *Goldwyn Is Learning Box Office Value of Films Through Exhibitors' Reports*

AN interesting system designed to determine accurately "what the public wants" has been put in operation by Goldwyn at the Culver City studios. A six-months' test of this check on the taste of the public in photoplays has proven it to be of the greatest value in the choice of stories that have a strong box-office value to exhibitors.

Recognizing that the worth of a picture must necessarily be estimated by the public, and that the exhibitor is closer to the public than any other factor in the motion picture business, the Goldwyn Coast organization for the past six months has been receiving complete reports from its twenty-two exchanges, giving accurate returns on all current productions, together with comments from theatre managers.

### *Reports Studied*

These reports are carefully studied by Abraham Lehr, vice-president in charge of production, and J. H. Hawks, managing editor. They provide a definite answer to the question of what type of photoplay will draw the largest patronage.

Supplementing the reports from exchanges are the exhibitors' comments and reviews published in the various trade papers. These are referred to the story committee, which consists of Mr. Lehr, Mr. Hawks, Thompson Buchanan, Clayton Hamilton and Louis Sherwin. They help to make possible a complete analysis of the box-office value of all Goldwyn releases.

In addition to the information gathered from these statistics, executives of the company are making it their business to keep in personal touch with as many exhibitors as possible, and to invite frank expressions of opinion about the pictures they have run.

"Our reports show that pictures with a strong, logical story get the most money," said Mr. Hawks. "Photoplays, to be successful, must have themes that will appeal to intelligent people."

*LADY DIANA MANNERS*

*Daughter of the Duke and Duchess of Rutland, who has just signed a contract with J. Stuart Blackton in London to appear in a series of pictures*

## *Saenger Shows Films to Harding on Trip*

The Saenger Amusement Company, of New Orleans, has arranged to entertain President-elect Harding during his trip to Panama aboard the United Fruit boat "Parismina" with an assortment of First National releases, which had been shown in that section and several of which hadn't been seen by the public anywhere. A. Harrison, of the Harcol Film Company, New Orleans, arranged with the United Fruit Company to have a projector and an experienced operator on the Harding boat. E. V. Richards, general manager of the Saenger Company, provided a selection of the newest releases. The Saenger organization claims to be the first exhibiting concern to entertain a president-elect with motion picture previews. The feature pictures selected include Constance Talmadge in "Dangerous Business," Mildred Harris in "Old Dad" and Charles Ray, Lionel Barrymore and Norma Talmadge features.

## *Fifth Keaton Comedy*

Buster Keaton has completed his first comedy, "The Haunted House," made for Joseph M. Schenck and to be released through Metro, at his studios in Hollywood. The picture, written and directed by Keaton and Eddie Cline, is en route to New York, where a release date will be set, early next week. Virginia Fox appears opposite the agile comedian and as usual Joe Roberts is the "villyun."


# COMING!

**Special de luxe Christmas Number of Moving Picture World. First color sections go to press December 4. Today is the best time to wire for space reservations.**

# George Fitzmaurice, Paramount Director, Has Left for London to Film Pictures

GEORGE FITZMAURICE, director of Paramount specials, sailed recently for London, where he will make a picture for Famous Players-Lasky British Producers, Ltd., at the studio at Islington, London. He will join his wife, Ouida Bergere, the author and adaptor of many of his pictures, who has been in London several weeks.

Mr. Fitzmaurice is the third Paramount director to be sent to London in the last few weeks, the others being Paul Powell and Donald Crisp, who are now engaged in making pictures with British casts. Hugh Ford, the first director sent to the London Studio, returned to America to work in the new Long Island City studio, after making two pictures abroad.

"Paying the Piper," the fourth Fitzmaurice Paramount special, made from an original story by Ouida Bergere, has been cut and assembled. Dorothy Dickson, the dancer and stage beauty, makes her screen debut in this film. Paul Iribe designed the gowns.

Since he became associated with the Paramount organization several years ago Mr. Fitzmaurice has advanced from the position of director to that of producer of special pictures featuring his own name. The first of these, "On with the Dance," in which Mae Murray and David Powell were featured, was one of the most praised productions last year.

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Rudolph Valentino and Stuart Holmes, hero and villain of the Metro "Four Horsemen" company, have completed their work in the picture and have gone hunting on a two weeks' hunting trip together.

# Robertson-Cole's "Kismet" Breaks All Attendance Records at Strand Theatre

JOSEPH PLUNKETT, managing director of the Strand Theatre, New York, in a letter to Robertson-Cole, producer and distributer of "Kismet," starring Otis Skinner, which played recently at the Strand, declares that the film broke every record in the history of that house for attendance.

His letter reads: "I have the honor to announce that Otis Skinner in 'Kismet' has broken every record, both daily and weekly, ever held at the Strand. Yours very truly, Joseph Plunkett."

### *Fraught With Deep Meaning*

Nothing fraught with deeper meaning, say the producers, could be placed before the exhibitor who is seeking the best possible attractions, than the statement that here is the picture which broke all records at the Strand, a house which has a most famous and representative place among motion picture theatres. Beyond all advance statements of the producers, all probabilities, and all speculations is the iron-clad test of cash-drawing power which the production has just passed.

Starting with the Sunday afternoon and evening showing, at the beginning of the week, the theatre began to experience record crowds. The high tide of the opening evening found the ordinary methods for handling the big crowds entirely inadequate. The week proved a genuinely difficult one for the house staff, as practically the same thing was repeated each day.

Altogether the week was one which points a certain index to the future of "Kismet," and the houses which book it, according to the producers. For the picture will act not only as a paying attraction, but one of the best prestige builders which has ever been offered, it is said.

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### *A Griffith Announcement*

The offices of D. W. Griffith make the following announcement:

"A man giving the name of Robert E. Ray has been representing himself to be an employe of D. W. Griffith at various theatres and banks throughout the East and has cashed checks for various amounts. His latest 'touch' was made at the Pacific Bank at Seventh avenue and Forty-ninth street, New York City, where he presented a small check on the Corn Exchange Bank of Washington Heights. He gave the cashier a season pass for 'Way Down East' at the Forty-fourth Street Theatre, and in order to make his identity positive, he showed a portfolio that contained newspaper still photographs and press matter for 'Way Down East.' He also displayed correspondence signed by D. W. Griffith on the Griffith office stationery."

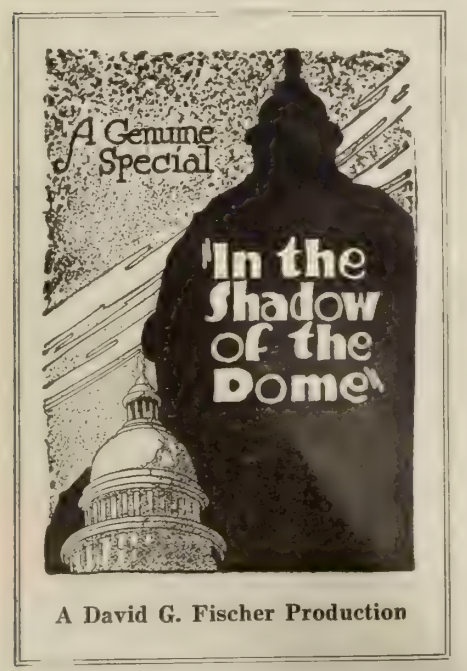
# Prominent San Francisco Men Dedicate the New Pacific Studios at San Mateo

OFFICIALS and prominent citizens from San Francisco and peninsula suburbs journeyed to San Mateo on November 21 to inspect the plant of the Pacific studios under construction there and to dedicate this latest addition to San Francisco's industries, from which so much is expected. It is estimated that 10,000 persons attended the event, which was a gala affair.

Isidore Bernstein, general manager of the Universal Film Manufacturing Company, was one of the leading speakers and stated that the time had come for San Francisco to grasp the opportunities which it has neglected during the past five years.

A. W. Scott, Jr., president of the Pacific studios, outlined the plans of the company and stated that additional acreage adjoining the present studio site has been made available. He promised that work on the present project will be rushed as fast as men and materials can be secured. Addresses were also made by Acting Mayor Ralph McLeran of San Francisco, Congressman Free and H. H. Van Loan.

Among those interested in production who were present were John Jasper, manager of the Hollywood studios, Hollywood; Alf Goulding, production manager of the Rolin Film Company; Marion H. Kohn, of the Marion H. Kohn Productions; H. Roach, secretary of the Hal Roach Productions, and Irving Ackerman, of the Ackerman & Harris firm.



A David G. Fischer Production

# United States Army Has School to Teach Moving Picture Work in San Francisco

A SCHOOL for training soldiers in all branches of moving picture production and presentation has been established in Fort Point, San Francisco, Cal., and Edward H. Kemp, official photographer for the Southern Pacific Railroad and a well known moving picture man, has been placed in charge as instructor. For several weeks the men have been studying photography, making "stills," and are now being given instruction in the use of the camera.

This school was started primarily for the instruction of men in the use of projection machines, but has branched out and now includes everything, from the taking of scenes to developing, printing and cutting the films, to the final projection on the screen. The War Department furnishes films for the shows given at the various army posts and the original idea of the school was to train men to handle these.

Lieutenant-Colonel O. Latrobe, who has charge of the educational and recreational department on the Pacific Coast, including Alaska, made an inspection of the school recently and found three squads of men at work with cameras. The report he received from Major Wing and Lieutenant Dingeman, in charge of the school, was very flattering. The latter are now looking forward to the time when scenarios will be written at the school and acted, directed, developed and projected by the students.

"YOU GOTTA SHOW 'EM IN MISSOURI!!"
SIMPLEX installed in the new Missouri Theatre, St. Louis.
THE WEST'S LARGEST THEATRE
4,000 Seats

# *Robert Edeson Will Direct Metro Films When "Are Wives toBlame?" Is Finished*

ROBERT EDESON, for nearly twenty-five years a prominent figure on the American stage, announces that he is preparing a series of surprises for picture-goers in his work as a member of the directorial forces at Metro's West Coast studios in Hollywood, Calif.

Mr. Edeson has permanently renounced the spoken drama to handle a megaphone before the camera. As soon as he completes his work as an actor in Metro's forthcoming special production of "Are Wives to Blame?" starring May Allison, he will begin his directorial duties on a new screen play which now is being prepared for the camera under the direction of Bayard Veiller, director of productions at the Pacific Coast plant. The title of the picture has not yet been made public.

During his long and varied stage career, Mr. Edeson earned a reputation for doing things "differently."

"For years the speaking stage was in a state of stagnation," said Mr. Edeson. "The difficulty was that all productions were duplicates of one another. Everybody was doing the same thing in the same way. That now appears as a danger that picture producers must avoid. I hope to accomplish something out of the ordinary in a small way in the very near future."

Mr. Edeson has been engaged in a study of screen technique and possibilities since his first appearance before the camera in the Fox production of "The Girl I Left Behind Me," several years ago. Some of his ideas will materialize in the Metro production of "Are Wives to Blame?" in which he is playing an important role. Philip Rosen is directing the picture, which is a screen version of one of Ben Ames Williams' stories, "More Stately Mansions," which was picturized by Edward Lowe, Jr. Theodore von Eltz will be seen in one of the leading male roles in support of Miss Allison.

*IN THE ARBOR OF FLOWERS*
*Scene from "The Daughter Pays," starring Elaine Hammerstein and made by Selznick*

# *All Competing Divisions Are Bunched in Pathe's "Pearson Month" Contest*

REGARDLESS of the general uncertainty of conditions throughout the country, Pathe branch managers, in the third week of "Pearson Month" contest, have reported brilliant accomplishments to the home office, both in collections and new business. Even in those territories where the industrial situation, pending the "turn in the road" in the present crisis, is none too roseate, most favorable progress has been made by the Pathe exchanges.

The race for first honors in the four divisions still remains a free-for-all. In two divisions, the leaders at the conclusion of the third week were holding some advantage, but even this margin could easily be wiped out in the final rush of business during the closing week.

More apparent even than during the second week, is the fact that the winners during "Brunet Month" are likely to be upset in nearly every division, unless they set a whirlwind pace during the final seven days. At the end of the third week, the four victors in March were holding positions advantageous for the final spurt, yet none too comfortably situated to be assured of ultimate triumph.

An entirely unexepcted complexion has been placed on the $10,000 prize competition by the unforeseen strength developed by the New England and southern exchanges. These sections have been the hardest hit by the economic readjustment, but despite this the exchanges in these territories are right up in front with a good chance of establishing the national high mark.

Outstanding in the many extraordinary feats reported in the contest thus far, is the increased bookings reported on the Pathe News. Two weeks after the opening of the "Pearson Month" drive, the Pathe News inaugurated its tenth anniversary. The always reliable service of this pioneer news reel has been augmented during anniversary month by a number of special features. One is the addition of specially staged thrill pictures, which are proving sensations. Another feature is the issuing of local editions, which exhibitors have found to be wonderful box office attractions.

# *Equity's "Midchannel" Plays to Capacity Simultaneously at Two Boston Theatres*

A RECORD run was established by the fourth Equity Clara Kimball Young production, "Midchannel," in Boston during week of October 25, simultaneously in the Modern and Beacon theatres, two of Boston's finest first-run houses.

The box-office statement is said to set new figures for both houses, and shows Clara Kimball Young to be a favorite in the Hub City. It was not expected the production would play to 100 per cent. business in both places. For that reason the original contract called for a three-day run. However, Manager Lourie held the picture over for a week, and up to the very last day it was still going as strong as ever.

Manager Lourie describes the achievement of "Midchannel" as follows: "I was somewhat shaky about booking the production in both my houses, as we only did this once before, and the results were discouraging. Since that time, however, my business has grown, and I decided to test it, and see if both theatres would hold out under the strain of a simultaneous run. The rival attractions were pretty heavy, both picture and legitimate. Two first-run houses have been playing program pictures to standing room. I was never more surprised. I think Clara Kimball Young in any other production would never have lasted, but 'Midchannel' is just the right sort for Boston. It's got class written all over it, and doesn't stew in smuttiness, like so many other sex-pictures. Personally, I think 'Midchannel' leads in Young's output, with the possible exception of 'Eyes of Youth.'"

This is the third simultaneous first-run accorded 'Midchannel,' the first being in Cleveland last month, when the Strand and Metropolitan ran the production an entire week. The other is booked for Philadelphia in the early part of December.

Mr. Lourie credits the success of "Midchannel" to the advertising, as well as the excellence of the Clara Kimball Young production.

## *Wells Hawks Back with Fox After Absence for Political Campaign*

Wells Hawks is back again with William Fox. He returns to the studio of the film producer after an extended leave of absence during which time he acted as personal publicity representative for Governor Cox, and his presidential campaign train.

With 18,000 miles of railroad travel to his credit on this trip, including 67 nights on sleeping cars, Mr. Hawks covered in the course of his journeying with the campaign party every important newspaper in the thirty-six states visited.

Prior to the opening of the campaign Hawks was associated with Fox Film Corporation in the capacity of special representative for William Fox. The producer reluctantly consented to his leave of absence for the period of the campaign, and now that the matter of "who will be our next president" has been settled, Wells Hawks takes up his duties with Fox as before.

## *New Moore Picture Completed*

Owen Moore's forthcoming Selznick picture, "The Chicken in the Case," has been completed at the Selznick Fort Lee studios under the direction of Victor Heerman, who is also credited with the authorship of the story. Details of Mr. Moore's next Selznick starring vehicle have been completed, and while no announcement was made of the title, Myron Selznick, supervising head of Selznick Pictures Corporation, stated he will make known all matters pertaining to the production within the near future.

**COMING!**

**Special de luxe Christmas Number of Moving Picture World. First color sections go to press December 4. Today is the best time to wire for space reservations.**

# Short Subjects of Importance

### *"Pathe Review, No. 80"*

This opens with some sharp, clear mountain-climbing scenes taken in the French Alps, one of the climbers being a sturdy boy, whose exploits will no doubt be followed with interest. The "Rogers'" underground wireless system, which was established during the war, reveals some informing things about secret communication during the great crisis. Hy Mayer gets some fun out of winter sports in one of his amusing combinations of moving pictures and animated drawings. The manufacture of lady's fans is a good Japanese feature.

### *"Queens Up!"*

Eddie Boland and the Vanity Fair girls appear to good advantage in this Hal Roach farce comedy, released by Pathe. The plot is as thin as you please, but has the requisite sparkle and the humor gets over well. While Eddie's wife is away a party of girls, with their matron from a nearby seminary, become stalled in an automobile. They invade the premises and make themselves at home. Eddie is busy playing poker with some of his friends and is quite innocent in the matter. His wife returns and some laughable developments follow.

### *"A Tray Full of Trouble"*

A Chester Comedy directed by William Campbell, "A Tray Full of Trouble" has but few of the elements of lively farce. Dependence is placed largely on the actions of a highly trained Chimpanzee, only mildly amusing in any case and lacking novelty, as the thing has been greatly overdone. To exhibit the tricks of a trained animal in farce as a main line of action is proved in this Chester Comedy to be a mistake. Such antics may become amusing in a two-reel product only as subsidiary to the human interest, lending assistance to it when possible. Otherwise the result is mediocre.

### *"In Sultan Land"*

A two-reel Century comic, filled with breezy knock-about scenes, many of which are laughable. This deals with the adventures of a sailor who is shanghaied and goes to Turkey. Many new and pleasing humorous effects are achieved in the first reel. The incidents in the Turkish harem are more conventional, but carry the interest well. In this part of the number some loose lions appear and do much to keep the action lively.

### *"Golf and Jail Birds"*

A two-reel Century comic in which the first scenes are taken on a golf links, where rival young men battle for the smiles of a young woman. Golf seldom brings out any very laughable screen effects, but there are some good knock-about moments in this and the scenes are attractive. The young men find themselves in prison, where they are forced to break rock. The small boy is quite clever and adds considerable to the humor of the picture. This is not extremely laughable but makes an interesting novelty.

### *"Cleopatra"*

Mutt and Jeff are equipped with an amusing subject in this animated. They visit a necromancer who induces them to enter a mummy case. They are instantly transported to ancient Egypt, where Jeff becomes "Anthony" and Mutt a dancing girl. Cleopatra is introduced and Jeff's overtures to the beautiful queen are laughable.

### *"Village Life Among the Mountains and Lakes in Switzerland"*

The beauty of the Swiss Alps, with the storied lakes, the famed chalets in their native surroundings, the quaint village life and the picturesque dress, worn by the natives, are attractively set forth in this Kineto Review. Appenzel, Morcotte, Candrea, the town without streets, the Sitter River, Lake Lugano, St. Gotthard are some of the places shown. An unusually interesting travel reel of fine photography.

### *Urban Movie Chat No. 26*

This number of the Movie Chats prove that there are a few old things in the United States by showing the oldest house the country. This building was erected in 1565 and is located in St. Augustine, Florida. Other interesting spots in this old city, founded by Ponce de Leon are shown. The meat supply for the British Isles is next shown, being unloaded and put into storage by the crane method. Mutton from Australia and beef from the United States and Argentine seem to be the favorite meat food of the inhabitants of the "right little, tight little island." Some fine views of the martyr ship, the "Lusitania," on her last voyage are in this reel. A railroad trip to the Cornish Coast with views of St. Michael's Mount and Castle, the crags inhabited by pelicans, and the summer resorts, close this reel.

### *"Silver Trail," Colorado*

The "Silver Trail," through Cunningham Gulch, winds its way across the precipitous sides of the Rocky Mountains, where the sure footed pack mule is needed to reach the mines. Trains of mules, taking supplies to the mine and returning, loaded with the precious ore, are shown in the Kineto Review. Next are shown Apple Falls, the waters of which irrigate the orchards, where grow the famed Colorado apples. The reel closes with views of the Aminac River, the "River of Lost Souls," so called from the desolation of the country through which it flows.

### *"The Stranger"*

In this two-reel Western, written by W. C. Tuttle, Ed (Hoot) Gibson plays the role of a stranger who rides into a little town on his white horse, where he finds plenty of excitement and a love affair awaiting him. He comes into contact with a crooked sheriff, who plays in with local bad men, and cleverly rounds up the entire band of criminals. This has the conventional settings for these Western stories, and the plot is one of an entertaining sort which gains in interest as it proceeds. It runs a strong average.

### *"His Wife's Caller"*

Because the janitor was musical and his discords got on the missus' nerves and because the plumber was jealous and objected to the janitor's unwelcome attentions this Fox Sunshine Comedy starts out in a riot, continues a riot and ends in a sky high riot.

*SCENES WITH ALICE LAKE IN "BODY AND SOUL," RELEASED BY METRO*
*A taste of artist's life may be had in this production in which Alice wields a brush*

# Newest Reviews and Comments

*Conducted by* EDWARD WEITZEL, *Associate Editor*

## *Sidelights and Reflections*

B. ALLAN, review editor of Kinematograph Weekly, is not inclined to accept as gospel the difference of opinion expressed in this column in regard to his article on "Stage Reputations or Screen Merit?" The issue of the English trade paper of October 21 devotes nearly a page to a reply to this journal's review of the article.

Four statements made by Mr. Allan are at the bottom of the controversy:

"Why is the famous stage actor so often foisted on us as a big attraction as if, with no further proof than that he has made good on the boards, he must of necessity be a photoplay success also?

"The arts of the stage and the screen are as the poles apart.

"The legitimate artist comes to the studio with a tremendous handicap in the form of principles of acting which have become second nature and which are opposed to the very axioms of camera acting. The bigger his stage reputation, the more confirmed, usually, his mannerisms and the more assured his failure.

"America's experience has conclusively shown that the photoplay star has seldom been found among leading members of the stage fraternity."

* * *

The last statement will be dealt with first—concretely. Here are the names of fifteen American stage stars who flit from the footlights to the screen and back again with profit to themselves and the supporters of both forms of entertainment, the three Barrymores heading the list: Ethel Barrymore, John Barrymore, Lionel Barrymore, Billie Burke, Alice Brady, Elsie Ferguson, William Faversham, Nazimova, Madge Kennedy, Doris Keane, Otis Skinner, Douglas Fairbanks, Louis Bennison; and Geraldine Farrar and the late Sidney Drew are entitled to be placed on the list. This does not complete the list of stars. As to screen stars like Dorothy Dalton and W. S. Hart, who were thoroughly trained actors before leaving the stage for the screen, there is another round dozen of them, Bert Lytell being of the number, also William Farnum and his brother Dustin. The three Barrymores, Alice Brady, Billie Burke, Constance Binney and Dorothy Dalton think nothing of making pictures by day and appearing in a stage play by night.

* * *

Of Nazimova Mr. Allen has written:

"As a story, 'Madame Peacock' is a remarkable demonstration of the versatility of one of the most notable of the very few reigning screen stars of real genius. A dual role gives full play to gifts of expression which sometimes seem almost uncanny, so great is their range, and Nazimova's personality—it should be personalities—captures the admiration so completely that it is only when it is over that one realizes that quite an unoriginal story of an estranged and reunited husband and wife has been the foundation of her magic. There is scarcely another artist who can thus appeal by sheer force of personality—but a flick of Nazimova's eyebrows is worth a reel of the ordinary film player's facial contortions."

* * *

Furthermore, almost without exception the films made in Sweden, Germany and France are acted in by stage artistes.

*In This Issue*


*"Velvet Fingers"* (*Pathe*).
*"The Brute Master"* (*Hodkinson*).
*"Her Husband's Friend"* (*Paramount*).
*"The Sin That Was His"* (*Selznick*).
*"The Iron Rider"* (*Fox*).
*"The Daughter Pays"* (*Selznick*).
*"She Played and Paid"* (*Joan*).
*"Pagan Love"* (*Hodkinson*).
*"The Life of the Party"* (*Paramount*).
*"Dinty"* (*First National*).
*"The Great Lover"* (*Goldwyn*).
*"The Devil To Pay"* (*Pathe*).
*"Heliotrope"* (*Paramount*).
*"What Women Want"* (*Pioneer*).
*"Blackbirds"* (*Realart*).
*"Isobel, Or the Trail's End"* (*George H. Davis.*)
*"Her Beloved Villain"* (*Realart*).
*"Risky Business"* (*Universal*).
*"The Last of the Mohicans"* (*Tourneur—See page 589*).


Mr. Allan objects because the name of Otis Skiner was mentioned as being among the stage stars who have appeared on the screen. "It will be time enough to say that Skinner is a screen star when he has a dozen film appearances, from original scripts, to his credit," is the English writer's view.

After reading the notices on "Kismet," the only moving picture starred in by Mr. Skinner, it must be admitted that he "got by" very nicely, very nicely indeed! The following is a sample of the praise bestowed upon him by the daily press; not one line of adverse criticism appeared.

"There are moments of tense interest in which Mr. Skinner impresses one with the feeling that never before have anger and jealousy and love and revenge and joy been so thoroughly portrayed on the screen."

As we say in Uncle Sam's domains, he'll "have to go some" before he forces the critics to top those few remarks.

* * *

Let us hear what Mr. Skiner has to say upon the subject under discussion:

"I do not think that the screen will ever supersede the stage, but I firmly believe that the next few years will mark the appearance on the screen of many of the most prominent stage players of the present time. The screen has advanced to the point where it is no longer in the experimental stage. It is a medium for expression which has sought and won the recognition of those associated with things theatrical. The actor of the legitimate stage is well fitted for screen work. He brings the temperament of the theatre to the studio and can adapt himself to any circumstances. That is why I think the screen will have more and more of these actors. My own brief experience with the screen was most delightful."

Mr. Allan says that well-known British actors have expressed the opinion that "they have had to unlearn at the studio all they had learned on the stage, and more than one believes that the two methods do not mix; that a player must decide either for the stage or the screen and let the other go."

Well, mebbe so! Mebbe so! Allan's closing remark about the difficulty of finding leading English stage players "with their receptive powers undamaged" does put a new face on the matter. The British-built locomotive has great solidity; the American locomotive great flexibility; both have plenty of speed. Perhaps the comparison applies to the mummers of these two countries.

## *"The Brute Master"*

*Hodkinson Presents Hobart Bosworth in a Dramatic Story of Man's Animalism*

Reviewed by Louis Reeves Harrison

"The Brute Master," a Hodkinson release, tears aside the veil from masculine egotism in nearly all its repulsive manifestations. In order to accomplish this "The Brute Master," a Hodkinson re- is placed aboard a sailing ship, where he may vent all the contemptible qualities of his nature on those whom circumstance has put within his power. His unrestrained anger makes him incapable of forming a right judgment of others—what they do to offend him blinds him to kindly appreciation and human consideration. He is selfish enough to appropriate all others do as a matter of course.

This striking characterization is wrought by Hobart Bosworth with skill and power and without any distortion of the truth. He is so intensely the small-minded man we meet in daily life in milder forms of stupid egotism that his final conversion is not wholly convincing. He has acted the brute to such purpose that tragedy appears to be the natural end, instead of the conclusion that he has at last acquired a soul. This is fine interpretation. The backgrounds are well chosen—they are mostly of the South Sea Isles, and Bosworth's support is without flaw, Anna Q. Nilsson impersonating the girl who masters the brute, showing especially fine appreciation of her role. The entire production, though its effect may be variously interpreted, is one of thorough workmanship, resulting in first-class entertainment.

Story by Mrs. Jack Rondon.
Length, Five Reels.

**Cast**

Buck McAllister.....Hobart Bosworth
Madeline Grey.....Anna Q. Nilsson
Walter Maxwell.....William Conklin
The Native Taupou.....Margaret Livingston

**The Story**

"The Brute Master," Bucko McAllister, imagines himself a god aboard the ship he commands, because the unfortunates beneath him have been cowed. At a South Sea Island he takes on Madline Gray and Walter Maxwell, but, as he has no license to carry passengers, he ships them as members of his crew. Pretending to give them light work as a mere formality Bucko soon begins to humiliate them, pursuing the girl with nauseating attentions until she is in a desperate state. One of the half-crazed victims sets fire to the ship and is killed in an attempt to lock the sailing master in his cabin. The crew and the passengers escape to an island in boats and are kindly received by friendly Indians. Eucko finds them eventually—he has managed to swim ashore.

The humiliation of Maxwell has resulted in his demoralization. In order to revenge himself on Bucko, he carries a native girl to the latter's hut and spreads a report that she has been outraged by Bucko. The natives rise against the whites in retaliation and capture Madeline after a spirited fight. They make off with her in a canoe and turn her over to the chief. Bucko has followed by clinging to the canoe. He saves her from

# Newest Reviews and Comments

the chief to claim her for himself, but he denies evil design on the native girl, and she substantiates his story. Bucko and Madeline are again free. He still desires to possess her, but a remark of her's about not abusing the helpless recalls a parting injunction of his mother when a young man. He thereafter treats her with respect.

When lots are drawn among the whites to determine who shall return to civilization by a rescuing ship, Madeline and Bucko are among the unfortunates. He gives up his chance in favor of one of his crew who longs to return to his family. Bucko is thus parted from Madeline. He goes to his lonely cabin in sorrow, but he is later amazed when she returns and announces that she will share his lot until another ship comes. She has faith at last, faith that she has mastered "The Brute Master."

**Program and Exploitation Catchlines:** Story of a Man with Unrestrained Manner Who Is Placed On a Sailing Vessel Where He Is Allowed to Rule by Brute Force.

It Took a Woman to Tame the Man That Conquered All and Ruled His Vessel by Force.

Hobart Bosworth in a Story of the Sea and the South Sea Islands.

**Exploitation Angles:** Throw most of your work to Bosworth, recalling his past successes and telling sufficient of this story to demonstrate that the role is worthy of his skill and of the interest of your patrons. Play hard enough to gain real interest in the characterization.

## *"Pagan Love"*

### *Artistic Appeal and Human Touch Felt in this Six-Part Hugo Ballin Production*

Reviewed by Robert C. McElravy

In "Pagan Love," a six-part adaptation of Achmed Abdullah's famous short story, "The Honorable Gentleman," we are given an enjoyable variation of the theme employed in Griffith's memorable "Broken Blossoms." Once more we have the pure love of a high-minded young Chinaman for a white girl—this time the latter being blind and pathetically beautiful. With her sight restored, the girl's love for the Chinaman turns to a terrified fear and she flees from him. He, broken-hearted, returns to his native China, where through suicide he enters into what his faith teaches him will be love eternal with her.

It would be difficult to overpraise the wealth of artistic detail Hugo Ballin has poured forth upon the screen in elaborating this pretty story. It is the art of realism, which carries with it convincing pictures of life in Pell street, life on the Bowery, native life in China. It is a cosmopolitan atmosphere that is depicted, rather than strictly metropolitan. The spectator accepts without question the probability of the blind little daughter of a Jew and an Irish woman accepting the kindly attentions of the young Chinaman. Such an affair of the heart cannot enlist the full sympathy of the average spectator, who cannot set aside instinctive prejudice, but this is not required of him. All that is asked of him is that he understand and appreciate the high nobility of the Chinaman's sacrifice, and there is a generous response to this appeal.

A sincere adherence to the demands of a difficult theme in no way interferes with the numerous bits of humor that appear throughout the subject. It brings a frequent smile, and the humor is always pertinent to the story. The scenes in China, the flashes of the crowded Yale bowl, the street sceens in the Bowery and Chinatown are all noteworthy. The interpolated story of the temple bell is very impressive and the woodland glimpses where the girl roams with the young doctor are rarely beautiful. The continuity is excellent.

The cast is generaly pleasing. Togo Yamamoto is not a particularly sympathetic type but plays with intelligence. Mabel Ballin screens well and carries a strong spirituality in harmony with the demands of the story. Rockliffe Fellows, Charlie Fang and Nellie Fillmore all play well in minor roles. Charlie Fang divides honors with Yamamoto in the particuarly tense and deadly combat which forms the big melodramatic "punch" scene.

**Cast**

Tsing Yu-Ch'ing.....Togo Yamamoto
Kathleen Levinsky.....Mabel Ballin
Dr. Hardwick.....Rockliffe Fellowes
The Hatchetman.....Charlie Fang
Mrs. O'Grady.....Nellie Fillmore

Story by Achmed Abdullah
Directed by Hugo Ballin
Length, Six Reels

**The Story**

Tsing Yu-Ch'ing in "Pagan Love," is a young Chinaman sent to this country from his native land, to study western civilization and carry on work for the Chinese republic. He attends a great American university and after leaving that starts a Chinese newspaper in Pell street, New York. Tsing falls in love with a pretty blind girl, Kathleen Levinsky, daughter of a Jew and an Irish woman. The girl, whose life is barren of love, accepts his attentions gladly and her mother does not object.

Dr. Hardwick, a classmate of Tsing at college, calls on him. The doctor sees Kathleen and agrees to operate upon her eyes. This is accomplished successfully, but with the return of her sight Kathleen flees in fear from Tsing. The latter returns to China, carrying his wounded love and desirous of nothing but the love eternal he believes he will find with Kathleen in the hereafter. He dies by his own hand, while Kathleen, in America, finds herself attracted to Dr. Hardwick.

**Program and Exploitation Catchlines:** An Adaptation of Achmed Abdullah's "The Honourable Gentleman."

Story of the Love of a High-Minded Chinaman for a White Girl.

The First Hugo Ballin Production from Achmed Abdullah Story.

**Exploitation Angles:** Play up the theme but do not seek to too closely connect it with "Broken Blossoms," though the situation suggests the other play. Deal with it as a play and an adaptation of the well known short story. Use the paper freely, and try to hoop up windows with Chinese displays.

## *"Dinty"*

### *First National Attraction with Little Wesley Barry; a Marshall Neilan Production*

Reviewed by Louis Reeves Harrison

"Dinty," a Marshall Neilan First National attraction, starts with tenter and humanizing pathos, and it holds a tight grip on sympathy so long as that mood is preserved, but the producer has seen fit to introduce an entirely different kind of story later on, one of Chinese pearl smugglers, underground passages, concealed doors, a torture chamber, all composing a Chinese melodrama. Into it is woven a melodrama of revenge. Most of this has almost nothing to do with Dinty until the conclusion, so that the mood of the story is not only completely changed, but the first quickened sympathies are permitted to subside while a new line of action is set up.

The materials are generally good, but there is a lack of harmony in their relations. So far as the story of "Dinty" is concerned, there is so much humor, pathos and ingenuity in it that the whole production will get over with the average audience in good style, the treatment of the story far excelling its construction in excellence.

Wesley Barry, as "Dinty" is a freckled morsel of boyish optimism, realistic in the affecting scenes that concern him and his mother, and those scenes are intensified to a high degree by the remarkable interpretation of the mother role by Colleen Moore. This young actress scores over and over again by her intelligent work, her performance getting the "gulp" from more than one person in a crowded house at the Strand. She is headed straight for emotional parts as a stellar actress. The entire performance may be called generally pleasing and interesting, and this means for all classes of people.

**Cast**

"Dinty" O'Sullivan.....Wesley Barry
Doreen O'Sullivan.....Colleen Moore
Danny O'Sullivan.....Tom Gallery
Judge Whitely.....J. Barney Sherry
Ruth Whitely.....Marjorie Daw
Jack North.....Pat O'Malley
"King" Dorkh.....Noah Beery
Sui Lung.....Walter Chung
Mrs. O'Toole.....Kate Price
Barry Flynn.....Tom Wilson
Alexander Horatius Jones....Aaron Mitchell
The Tough One.....Newton Hall
"King" Dorkh's Son.....Young Hipp

Author, Director and Producer,
Marshall Neilan
Length, Six Reels

**The Story**

"Dinty" is a babe in arms when his mother Doreen O'Sullivan, comes to America to meet her young husband. In arms she carries him across the continent to San Francisco, where her husband is waiting. At the long journey's end there is none to meet them. All day the young wife and mother waits with her babe. At eventide comes a kindly woman to tell her the husband is dead, killed by accident. From that moment during long years Doreen works at hard labor to bring up her boy, but she exhausts her strength and is bed-ridden when he learns to support her.

He does it like a little man, fighting his battles with other newsboys and bravely trying to observe the mother's moral teachings. As a matter of honor he returns a pocket-book and makes a strong friend of the owner, a District-Attorney. While the fading mother is given every kindly attention up to the moment of her death by her courageous little boy, a tragedy is enacted in the underworld, and a son of a leader of Chinese highbinders is indicted for murder. The indicted boy's father menaces the Judge and finally carries off the latter's daughter. It is decided to let the murderer escape temporarily in order to recover the girl, but Dinty has become familiar with the Chinese underworld, and through his efforts the headquarters of the highbinders is found.

They escape in a fast schooner, but sea pl..nes are sent in pursuit and effect their c..pture. It is learned that the girl has been left in a torture chamber. An attack is made on the place in vain. Dinty hitches a rope to the door and fastens the other end to a passing surface car. The door is torn out, revealing the girl bound to a table beneath a swinging blade which gradually lowers. She is saved in time to join the man she loves. Dinty is made a hero and finds a home for himself and his newsboy assistants for life.

**Program and Exploitation Catchlines:** A Humane and Pathetic Story with Wesley Barry.

All the Wierdness of San Francisco's Chinatown in a Melodrama with Wesley Barry.

A Marshall Neilan Production with Freckle-Faced Wesley Barry.

**Exploitation Angles:** Make Neilan and

# Newest Reviews and Comments

Barry joint stars in your selling campaign. You can work back to the other Nielan hits and to Barry's veritable triumphs. Use plenty of paper and if you can rig a window to show Dinty's home with his various counterbalanced conveniences for his mother you will score well.

## *"The Sin That Was His"*

### *William Faversham Gives Masterly Portrayal in His Second Picture for Selznick*

Reviewed by M. A. Malaney.

It is hard to understand why we have not made more of William Faversham in the motion picture. The writer remembers his work in one or two productions many years ago, when true appreciation of high class photoplays was little known.

This sterling actor comes into his own in "The Sin That Was His," as he did in his recent picture "The Man Who Lost Himself." There is quite a difference in the stories, but that makes little difference to Faversham. In fact, his acting rather overshadows the story in "The Sin That Was His," which is another of the unusually large number of pictures with religious angles, which have been made this year. But one loses sight of this in watching the great work of the star. Hence, it is not fair to say that the spiritual nature of the story will be objected to by the average audience.

"The Sin That Was His" is the story of a hard debonnaire gambler, who has been driven from camp to camp in the Canadian northwest. It was written by Frank L. Packard, author of "The Miracle Man," and is absorbing and gripping, and should prove successful. Faithful settings, costumes and action of old Quebec have been introduced and there are many beautiful photographic "shots." Faversham, of course, has the most important role, but the other players have done their bit admirably, notably Lucy Cotton as the village girl, and Pedro de Cordoba, as the priest.

**The Cast**

Raymond Chapelle.....William Faversham
Valerie Lafleur .....Lucy Cotton
Father Aubert.....Pedro de Cordoba
Madam Lafleur .....Miss Sherman
Madam Blondin.....Lulu Warrenton
Blondin .....Robert Conville
Bishop .....John Barton

Story by Frank L. Packard
Scenario by Edmund Goulding
Directed by Hobart Henley
Length, About 5,500 Feet

**The Story**

"Two Ace" Raymond Chapelle is a professional gambler in a Northwest mining town. He comes of a good family in Montreal and was educated for the priesthood, but fell into bad ways. Raymond is ordered out of town, after winning big stakes, including the money of a youth, but gives back the money. Raymond visits a dying pal, Canuck John, who asks him to take his money to his mother, who lives in a little village in Quebec, called Marleau. While packing up, the mounted police officer of the camp enters and advises him to leave town at once to avoid trouble. On the train he meets a young priest, Father Aubert. Arriving in Marleau, a violent storm is raging. Raymond finds his way to the home of Madam Blondin, mother of Canuck John. She is asleep, and her other son asks for the money. Raymond refuses and there is a fight, during which the old woman wakes up. In the darkness she seizes a gun and fires, killing her own son. Raymond escapes, just as the priest comes along. The latter is hit by a falling tree, and knocked unconscious. Madam Blondin is running through the streets calling for help, proclaiming that a stranger killed her son. Raymond changes clothing with the priest, and takes him to the Presbytaire, where Madam Lafleur, housekeeper, her daughter Valerie and himself care for the injured man.

The police come and accused the injured man of murder. Watching in the stillness of the night on several occasions, Raymond is tempted to strangle him to prevent the discovery that he is an imposture, when the real priest recovers consciousness, but the sweetness and implicit faith of Valerie in him always prevents this. Many days pass, during which Raymond is winning the love of the little community and his character is being softened by Valiere's companionship. His conscience troubles him at the thought of the penalty the injured priest may have to pay. Finally the priest regains consciousness and is taken to prison. But he is a victim of asphasia and at his trial he is convicted of murder and sentenced to die.

This situation further perplexes Raymond. He worries day and night. Finally comes a telegram from the bishop that he will visit the parish that evening. This is the end for Raymond, for the bishop will see he is an imposter. When the bishop arrives, Raymond confesses. He tells the whole story and while making ready to go to the authorities they hear a commotion without. Going out they find Madam Blondin dying on the steps of the church. She confesses to a police officer that she shot her son.

**Program and Exploitation Catchlines:** A New Photoplay by Frank L. Packard, Author of "The Miracle Man."

A Story of the Snown Canadian Northwest —of a Debonnaire Gambler As Cold As the Icy Snow, Until—

America's Most Distinguished Actor—William Faversham In His Newest Production "The Sin That Was His."

What Was the Sin? Why Did He Commit It? See William Faversham in "The Sin That Was His."

This Man Had Virtues, But They Were Unnoticed. Not So with "The Sin That Was His."

**Exploitation Angles:** In advertising this play up the locale of the story—Canada, and the northwest and steer clear of the religious angle, if possible. Boost Faversham as an actor, forgetting the story or subordinating it. Call to mind his previous success, "The Man Who Lost Himself." Use his photos in your ads in order to catch those who admired him on the stage. Try to work up interest in the mysterious sin, by saying that such a sin is of a most uncommon kind, etc., but be careful not to give it away. The sin is a sacrilege, of course. This will bring the curious.

## *"The Iron Rider"*

### *William Russell Featured in Five-Reel Fox Production of Wild West Type*

Reviewed by Robert C. McElravy

As a rule western screen subjects depend very largely upon the same ingredients, but nearly al contain liberal dashes of melodrama. The more successful ones have in addition to this highly-colored dramatic material, character work, humor and plot motivation. There is as much difference in pictures as there is between Owen Wister's "The Virginian," or a novel by Zane Grey, and one of the old paper-backed thrillers with an outlaw hero.

This new Fox picture, "The Iron Rider," featuring William Russell, falls between the two classes of western stories. It begins with a certain town in a state of ferment, in which numerous shooting affairs take place. The son of an old inhabitant, after hearing his father tell of the work done by the "Iron Riders" thirty years before, determines to don the black robes of that frontier organization and see if he cannot bring about a return to justice. So far the story has some historical background and carries considerable reality. Later events pay less attention to probabilities and one melodramatic incident follows another without bringing much conviction to the spectator.

This picture does not measure up in significance or importance to many of Mr. Russell's previous productions. It is however consistent in construction, and the story will find its chief admirers among uncritical spectators who like their melodrama "spread thick."

**Cast**

Mera Donovan.....Vola Vale
Jim Mason.....Arthur Morrison
Sheriff Donovan.....Wadsworth Harris
Larry's Father.....George Nicholls

Story by Frank L. Packard
Scenario by Jules G. Furthman
Directed by Scott Dunlap
Length, Five Reels

**The Story**

Larry Lannigan, in "The Iron Rider," is foreman of a lumber company in the town of Angel, of which Jim Mason is superintendent. Both Larry and Mason love Mera Donovan, daughter of the town sheriff. The sheriff is an incompetent and dishonest official, who deliberately plays in with a band of outlaws headed by Mason.

Following one of the numerous shooting affairs which take place in Angel, Larry determines to rehabilitate the old "Iron Riders" organization, of which his father had been a member. He dons the black robe and skull cap of the order and demands a proper trial for the instigator of the last outbreak. He also leaves a warning that the town saloon must be closed on Sunday. On Sunday night a black-robed figure empties the salon of its patrons and proceeds to clean up all the money in sight. Larry's father, thinking his son is using the robe as a means for personal gain, leads the pursuit. He wounds the man in the robe, who is in reality Sheriff Donovan. Larry for a time manfully tries to cover up Donovan's guilt, but the facts come to light later. He also saves Mera from the rascally Mason, who had abducted her during the general excitement.

**Program and Exploitation Catchlines:** They Both Loved the Daughter of the Dishonest Sheriff—It Took the Better Man to Expose the Ways of the Sheriff and Win the Girl.

William Russell in a Story of the West.

The "Iron Riders" Had Brought About Justice Years Before So He Thought It Could Be Done Again—He Puts on the Black Robe—But the Sheriff Puts One On at the Same Time and Then the Complications Begin.

**Exploitation Angles:** Let Russell carry this, but work on the "Iron Riders" angle for sensationalism, hooking up with the present revival of the Klu-Klux Klan. Send black-robed riders through the street and announce that he is looking f bootlegging joints and gambling dens. After the town is stirred up swing it to the attraction, but work the first couple of days without a hookup. Better arrange with the police first to avoid trouble.

## *"The Life of the Party"*

### *A Delightful Paramount Comedy with Roscoe (Fatty) Arbuckle a Radiant Star*

Reviewed by Louis Reeves Harrison

"The Life of the Party," produced by Paramount is a rare combination of those qualities which cause a screen product to be a delightful entertainment. In the first place there is a logical, sensible American story. It is a story of now in theme, character and incident, human, believable, almost truthful, even if Irvin S. Cobb did

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write it. Then we have a leading personality of unfailing interest, an actor who is, as he always has been, from the very start, a veritable star. Finally, and rounding out the rare combination, there is Joseph M. Schenck, showman to his finger tips and so discriminating in his judgment of effects that the product on which he sets his seal of approval is destined in advance to achieve unqualified success.

Arbuckle has long been "The Life of the Party" from the time he first appeared in Keystone farce, an actor who needs neither makeup nor strained grimace to be amusing—he is just "naturally funny." Notwithstanding his admirable and well-balanced support, Arbuckle centers attention by overpowering force of personality. "The Life of the Party," as shown at the Rivoli Theatre, is a gem of its kind, suited to all audiences, high and low, inasmuch as it is pure entertainment of the finest quality.

Algernon Leary.....Roscoe Arbuckle
Mrs. Carraway.....Winifred Greenwood
Sam Perkins.....Roscoe Karne
French Kate.....Julia Faye
Judge Voris.....Frank Campeau
Jake .....Allen Conner
Bolton .....Frederick Starr
Clay .....Ben Lewis

Author, Irvin S. Cobb
Scenario, Walter Woods
Director, Joseph Hennaberry
Length, Five Reels

**The Story**

"The Life of the Party" is Algernon Leary when there is a party, but his status as a rising young lawyer is anything but enlivening until Milly Hollister gets it into her pretty head to fight the milk trust. When she goes to Judge Voris, along with the president of the Better Babies' League, for advice, he refers his visitors to Leary because he regards the latter as incompetent. In fact, the Judge is at that moment in conference with two members of the Milk Trust. These two at once forward Leary a check for $5,000 by way of a bribe. The good-natured young attorney is in sad need of funds—he is maintaining an expensive office, with little else than "hootch" in the safe—but sweet Milly Hollister wns him over, and he tears up the check.

When the case comes to trial, with Judge Voris on the bench, Leary finds the cards all stacked against him. He makes Leary ridiculous and throws the case out of court, but the young lawyer is game. He denounces Voris, now a candidate for Mayor, as the tool of the Milk Trust. The crowd is with him, especially the women. They decide to run Leary as an opposition candidate. Now comes a conspiracy to frame Leary by having his photograph snapped in the embrace of French Kate. Leary has gone to a social function, where all are to appear in the garb of childhood. As a small boy, he is the life of the party, but he leaves disconsolate because Miss Hollister has been prejudiced against him.

On his way home in a snow storm a thug holds him up and robs him of his overcoat. He wanders about lightly clad, chased by policemen, until he seeks shelter in the apartment house, where Milly and Judge Voris both live. French Kate has returned to the Judge with some important information. In the exciting chase at the apartment house, during which Leary gets into and out of one ticklish situation after another, the door of Voris' apartment is flung open, and the Judge is discovered with French Kate. This crowns the evening's adventures for Leary. He compels Voris to resign and wins Miss Hollister, to the very end, "The Life of the Party."

**Program and Exploitation Catchlines:** Roscoe Arbuckle As a Star in a Feature Picture.
An Irvin S. Cobb Story.
Reels of Laughter Furnished By Roscoe Arbuckle in a Feature Comedy Drama.

**Exploitation Angles:** Make Arbuckle the big appeal, but collect on Irvin Cobb and on the success of this story in fiction form. Arbuckle in his new line of work is interesting, even in a poor play. Tell that this is a better than ordinary product and play up the children's party incident for your press-work.

## *"She Played and Paid"*

*Production of Henri Bernstein's Play, "La Rafale," Is Intense Melodrama, Starring Fannie Ward. Joan Film Sales*

Reviewed by Jessie Robb.

The screen adaptation of Henri Bernstein's play, "La Rafale" will have some interest from the point that it is a French production. The plot is obvious. There is no subtlity and little conflict in this exposition of the eternal triangle of one woman and two men, the woman loving but one of the men, as the French dramatist sees it. The director has developed his story along a direct line and the spectator knows exactly what to expect. The sets are average, the lighting harsh in some scenes and several important points in the story development have been slurred over. Those who are looking for the risque, will be disappointed; possibly it has been toned down for the American market.

The histrionic ability displayed is the interesting thing about this production. Fannie Ward's acting of Madame la Baronne le Bourge is swift in the transitions of mood, intensely Gallic in the outbursts of passion and a vivid conception of a grief stricken and love torn woman. The other members of the French cast do good work.

**Cast.**

Baron Le Bourge.....M. Joffre
Madame la Baronne Le Bourge.Fannie Ward
Robert de Chaceroy.....Jean Deaux
Jean Dupree.....M. Crone

Screen adaptation of the play, "La Rafale," by Henri Bernstein.
Directed by J. de Baroncelli.
Length, Five Reels.

**The Story.**

Madame la Baronne le Bourge has been forced into a marriage of convenience with Baron Le Bourge, while loving Robert de Chaceroy. In despair over her marriage, he gambles wildly, uses Government funds intrusted to his care, and loses all. He then endeavors to recoup the loss by betting on the Baron's horse, but loses there also. The Baronne learns of his distress and suggests the money lender, Bragelin. Chaceroy is unable to raise the funds by any means and sees but one honorable way out of his predicament ,that of suicide.

The Baronne tries to pawn her jewels, but cannot do so without her husband's consent. She tries to get money from the Baron, but on account of the huge sum involved, he becomes suspicious and in an intense scene, learns of her affair with Chaceroy. In despair she goes to Jean Dupree, a writer of sensational literature, who is infatuated with her. He offers to loan the money on one condition. The Baronne refuses the dishonorable conditions, but finally yields through her love of Chaceroy.

She hastens to Chaceroy with the money, but is too late. It was necessary to have the money by six o'clock that evening. Failing, he had committed suicide.

**Program and Exploitation Catchlines:** Fannie Ward in a French Drama.
Adaptation of Henri Bernstein Drama.
She Married a Man She Didn't Love—Fannie Ward in a French Story.

**Exploitation Angles:** Hang this all on Miss Ward, making a splurge on her return to the screen. Use the French title to get interest, but sell the player rather than the play.

## *"The Daughter Pays"*

*Selznick Presents Elaine Hammerstein in a Beautiful Characterization of Wifehood*

Reviewed by Louis Reeves Harrison.

"The Daughter Pays" leaves the path usually followed by stories of a daughter's marriage sacrifice to save her family and follows a development of new and live interest. Unconsciously or not it digs into the question of how a man should treat his wife so as not to become, in the due course of time, a barely-tolerated pay envelope. The husband in this case is not one who starts in with any idea of pleasing his wife by gratifying her whims. He follows none of the lines of good husbands who do all they can to make their wives happy, only to have their efforts accepted as a matter of course and be despised in the end for their sentimental folly. There is a vital theme in "The Daughter Pays," whether or not it is clearly seen or vaguely felt.

Interest, however, depends largely upon capable handling of the story and upon the exquisite picture of womanhood assigned to Elaine Hammerstein. It is that of a woman stirred quite out of her conventional complacency by a sense of strength called into being by a domineering husband. Her girlish illusions about "nice" men vanish in a rude experience, but she is nevertheless loyal to the harsh man who dominates her, gratified in the end by self-surrender to him. Miss Hammerstein's portrayal is so winning that husbands will wish there were more wives like her in the world. Her support is flawless except when Norman Trevor, as the husband, is permitted to express weakness in excess at the end. The entire production is not only a satisfactory one, but a relief because of its original lines of development. A first-lass entertainment.

**Cast.**

Virginia Mynors.....Elaine Hammerstein
Osber Gault.....Norman Trevor
Gerald Roseborough.....Robert Ellis
Mrs. Mynor.....Theresa Maxwell
Percy Ferris.....Bryson Russell
Mr. Rosenborough.....Dore Davidson

Author, Mrs. Bailie Reynolds.
Director, Robert Ellis.
Length, Five Reels.

**The Story.**

"The Daughter Pays" when the mother is selfish and calculating enough to sacrifice the girl, so at least Virginia Mynors finds when her mother encouraged the suit of Osbert Gault, very rich, but old enough to be her father. She does not dislike the man—he interested her—but her main object in marrying him is to save her mother and her crippled sister from suffering. Not until she is Gault's wife does Virginia discover that his motive is the base one of revenging himself upon her mother for a slight when they were young.

Virginia makes the best of more than one trying situation, taking the sting out of her husband's vengeance, but she breaks down nervously under the strain. She has aroused his admiration by her courage, now he begins to feel the shame of injuring the innocent and helpless girl. He tries to compensate for past severity, has a specialist operate on the crippled sister and accords his wife complete freedom of action previously denied her. While Virginia is recuperating at the seaside she is brought into the companionship of a young man whose newly acquired wealth enables him to lay siege to a heart he believes can be easily won. Virginia has always liked him, his society relieves the routine; she is persuaded to go with him to where he has deliberately planned to compromise her.

Caught in the net, Virginia acts with such

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dignity and nobility of character that she escapes unharmed. She goes directly to her husband, who has suspected the worst and is ready to give her any form of happiness she may claim. There is nothing for her to claim, but the love of her husband. She may have married him for the sake of others, but, now that he has done so much and so well, she proposes to stand loyally by him to the end. If the daughter pays, she will do it with love.

**Program and Exploitation Catchlines:** A Story on the Trials of Marriage.

Elaine Hammerstein in a Story on Wifehood.

She Married Him to Save Her Mother and Sister from Suffering—He Watched Her and Learned to Admire Her—Several Things Happen That Test Her Sincerity and Everything Turns Out Satisfactorily.

**Exploitation Angles:** Play up Miss Hammerstein, but tell the story and tell that it is a different one from that usually told on this foundation. Tell interesting bits without revealing the climax, and get the interest in the situations.

## "Velvet Fingers"

*"Set a Thief to Catch a Thief," Pathe Mystery Serial, Is Well Produced and Features George B. Seitz and Marguerite Courtot*

Reviewed by Jessie Robb

George B. Seitz has set himself a herculean task as producer, director and star actor in "Velvet Fingers," a Pathe Serial. That he succeeds fully will be the verdict of all those who see and enjoy this corking, swiftly moving drama of a gentleman thief, who turns detective and protector of the heroine through force of circumstances beyond his control and a famous criminologist, who becomes a thief through mental unbalance. The locale of the mystery is New York City and ranges from Riverside Drive to the underworld and Chinatown. Judging by Episode No. 1 "To Catch a Thief" Velvet is a clever and daring drummer who takes hair-breadth risks. The sets are lavish and handsome and have been well lit. The photography is clear.

Pretty Marguerite Courtot has the leading feminine role and acquits herself with credit. Harry Semels is the villain. Small Thomas Carr is "Mickey," the newsboy who becomes a valuable aid to "Velvet."

**The Cast**

Velvet .....George B. Seitz
Lorna George .....Marguerite Courtot
Professor Robin.....Harry Semels
Clara .....Lucille Lennox
Pinky .....Frank Redman
Mickey .....Thomas Carr
Needles Smith.....Joe Cuny

Story by Bertram Milhauser
Scenario by James Shelley Hamilton
Director, George B. Seitz
Length, Fifteen Episodes

**The Story**

"Velvet" is a cool crook, who makes sensational robberies, single-handed. So far, the police have been unable to "get" him. Professor Robin, a scientific criminologist, sees that this is an opportunity to prove his theories and decides to capture "Velvet." His resolution meets with the warm approval of his fiancee, Lorna George. "Velvet" reads about the Professor's decision in the newspapers, secretly visits his house and leaves a personal note of challenge.

A series of daring robberies occur, involving Lorna. The Professor disappears and a body is found that is identified as Robin's. Lorna resolves to avenge his death and redoubles her efforts to capture "Velvet." She is terror stricken at what seems to be an apparition of Robin.

From this point on the mystery becomes more involved, until the final punishment of the real villains and the story ends presumably, as all good serials should, with the future happiness of the hero and heroine.

## "Her Husband's Friend"

*Ince Production Handled Well; But Story Moves Slow Between Big Situations*

Reviewed by J. M. Shellman

The two accidents in "Her Husband's Friend," the Thomas H. Ince screen adaptation of Marjorie Benton Cooke's story, "The Incubus," released on the Paramount program, are handled with skill and have much realism and the comedy situations put punch into a story which has a unique plot but which is a bit improbable. The play seems to drag somewhat between the big situations and the impression is given that it is padded by the long walks through the woods taken by the principal characters, which apparently have no direct bearing on the play except to denote that time is elapsing. One is given the impression that this story was exceedingly hard to stretch out to the five reel length.

Enid Bennett is charming as Judith, Tom Chatterton and Mae Busch are excellent, Aileen Manning and George Pierce put over some clever comedy work. With the exception of the drinking scenes which appear to be a trifle overdone, Roland Lee acquits himself well. Special mention should be given the man who plays the part of the lawyer. The sets were well designed and the exteriors selected with care.

Fred Niblo has taken full advantage of the big situations and especially the auto wreck at the end. The audience gave a gasp, which turned to laughter, when the two regained consciousness in the same room in the hospital. An added laugh comes when their two doctor friends are united outside the room, and the last scene sends the audience away with a smile.

**Cast**

Judith Westover .....Enid Bennett
Billy Westover .....Roland Lee
Princeton Hadley .....Tom Chatterton
Clarice .....Mae Busch
Dr. Henrietta Carter.....Aileen Manning
Dr. Ogilvy .....George Pierce
John Morton .....Robert Dunbar

Story by Marjorie Benton Cooke
Directed by Fred Niblo
Scenario by R. Carol Kapleau
Length, Five Reels

Judith Westover, in "Her Husband's Friend" is the wife of Billy Westover, a wealthy young man, who continually carouses. His many escapades lead to a divorce and Princeton Hadley, a close friend, acts as his bondsman. When Billy comes to bid good-bye to Judith a call comes from his lawyer that his investments have been wiped out. He leaves Judith and as he is crossing the street is killed by an auto truck. This naturally prostrates his wife. She decides to go to the country with her physician, Dr. Henritta Carter, as the guest of Dr. Ogilvy.

Carter, who lives near the Ogilvy estate, has to pay the alimony. He is attracted to Judith but does not know that she was Billy's wife. Hadley's lawyer arranges a meeting between the couple and Judit is furious when she learns the name of the man who has been paying the alimony.

She tries to get away but Hadley clings to the side of her speeding automobile and they are hurled into the ditch by a passing train.

They are placed beside each other in the hospital, the attendants believing the two are man and wife because they see the ring on Judith's finger. Hadley pleads with her and asks if she will make him happy by consenting to be his wife, which she does in the final fade-out.

**Program and Exploitation Catchlines:** Princeton Hadley Was a Prince of a Fellow. He Paid the Alimony Due the Widow of a Very Dear Friend. Why? Ah,—You'll Have to See "Her Husband's Friend," to Know That.

He Asked Her to Marry Him,—As They Were Speeding Down a Driveway. They Didn't See the Train! Bang! Then They Woke Up in a Hospital Room. Did She Marry Him? "Her Husband's Friend," Knows. See Him.

She Named John Barleycorn As His Co-Respondent in Their Divorce Proceedings, and "Her Husband's Friend" Had to Pay the Alimony. Did He Kick? Not After He Saw Her.

**Exploitation Angles:** Play up Miss Bennett and go the limit on the fact that her husband's friend paid her alimony, without telling why. Make it sensational to a small degree to get their interest.

## "The Devil to Pay"

*Engrossing Mystery Story Developed in Six-Part Brunton Subject, Released by Pathe*

Reviewed by Robert C. McElravy

One of the best mystery stories shown in some time has been developed in "The Devil to Pay," a Robert Brunton production, adapted from a novel by Frances Nimmo Greene. It loses not a moment in swinging into action, riveting the attention by a suggested hanging, with the wife waiting outside the prison for the body of her husband when the law has taken its course. Slowly the mystery surrounding the hanging, and the possible connection of one of the town's big bankers with the original crime, is brought into play. It is one of those stories which begin in the midst of tense situation and skilfully weaves backward and forward from the starting point until the mystery is finally solved. It has been expertly put together and reflects credit on all concerned.

The cast is finely balanced, with Roy Stewart as the calm, self-reliant prosecuting attorney; Robert McKim as the suspected banker, and Fritzi Brunette in one of the best roles she has had. The supporting cast is made up of experienced players, and the result is like the smooth, even performance of a competent stock company.

The scenes are laid in and about a prison, in a fine private home, in a restaurant and in a court room. The trial scenes have been carefully staged. The production is a fascinating one of its kind.

**Cast**

Cullen Grant.....Roy Stewart
Brent Warren.....Robert McKim
Dare Keeling.....Fritzi Brunette
Larry Keeling.....George Fisher
Mrs. Roan .....Evelyn Selbie
George Roan.....Joseph J. Dowling
Dick Roan.....Richard Lapan
Dr. Jernigan.....Mark Fenton
Detective Potter.....William Marion

Story by Frances Nimmo Greene
Scenario by Jack Cunningham
Directed by Ernest C. Warde
Length, Six Reels

**The Story**

George Roan, in "The Devil to Pay," is hung for the murder of a man named Harkness. Following the hanging suspicion points to Brent Warren, an influential banker of the city of Hampton, as a possible accomplice. Cullen Grant, district attorney, pushes the case against Warren and has him indicted. Warren is at the time engaged to Dare Keeling, a girl with whom Grant

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had had an affair and whom he still loves devotedly.

Dare Keeling is loyal to Warren, as well as most of the people of Hampton, as the evidence against him is slight and unconvincing. Grant makes an unceasing effort to find more evidence, in which he is helped, though quite unwillingly at first, by Dare's brother, Larry. Warren, under pressure of this continued suspicion, begins acting nervously and almost breaks down when mysterious voices come to him over the telephone, practically charging him with guilty knowledge of the crime for which Roan was hung.

The crisis is reached during a court scene, when two voluntary witnesses appear. Dare's eyes are opened when the guilt of Warren is made manifest in a surprising way. Warren kills himself and Dare's love turns to Grant.

**Program and Exploitation Catchlines:** A Mystery Story by Frances Nimmo Greene.

The Wrong Man Was Hung for the Murder and the Young Prosecuting Attorney Set Out To Have Convicted the Man Who Did the Job—He Got His Man Who in the End Proved To Be a Former Suitor of His Sweetheart's.

A New Kind of Mystery Play.

**Exploitation Angles:** Make the mystery angle and the strong cast your points of big appeal. You can get much from each. You can get a good window or lobby display with a jail front and a dummy dressed in black with a card starting off "In there her husband was being hung."

## *"The Great Lover"*

*Goldwyn Releases a Frank Lloyd Production Featuring Jean Sainpolis as the Super-Lover*

Reviewed by Louis Reeves Harrison

"The Great Lover," produced by Goldwyn from the stage success by Leo Ditrichstein and the Hattons, offers more than its title might imply. It gives one of the most vivid pictures ever shown on the screen of stormy scenes on the operatic stage rarely, if ever, glimpsed by those who know grand opera from in front. From dressing rooms to stage, from waiting artists in the wings to temperamental ones in the office of the distracted impressario, there is intense and impressive realism. There is colorful contrast in the interpolation of vast audience views, where the crowds sit silently absorbed in the performance, between glimpses of back-scene riot and turmoil. All this is artistically effective and helps lift the Ditrichstein idea to a place of some dignity. The theme, the illusion of the matinee idol, might otherwise suffer.

John Sainpolis, in the role of Jean Paurel interprets the role with greater manliness and deeper feeling. There is no other posing than that to be expected of the extreme egoist adored by susceptible feminity. In that he is gracefully adoring and sensitively gallant in the presence of attractive women he is the victim of his overfed vanity. In his sudden disillusion, he is like a grieved child. In the moment of sacrifice he is at last a man, the whole a fine performance. The cast is strong throughout, Lionel Belmore as impressario, Claire Adams as Ethel, Alice Hollister as Bianca and Rose Dion as Sabotini playing like the true artists they are. Under the direction of Frank Lloyd "The Great Lover" makes a strong impression. That was the effect at the Capitol Theatre in the midst of an unusually brilliant musical entertainment.

**Cast**

Jean Paurel.....John Sainpolis
Ethel .....Claire Adams
Sonino .....John Davidson
Bianca .....Alice Hollister
Impressario .....Lionel Belmore
Sabotini .....Rose Dion
Ward .....Richard Tucker
Potter .....Tom Ricketts
Doctor .....Frederick Vroom
Secretary .....Jean Corey

Authors, Leo Ditrichstein, Frederic and Fanny Hatton
Director, Frank Lloyd
Length, Five Reels

**The Story**

"The Great Lover" is Jean Paurel, famous singer, surrounded by those who cater to his caprice, watch over his health and ward off all but a favored few of his feminine admirers, when young Sonino becomes his understudy. Sonino is in love with Ethel, who aspires to make her debut as a singer with Paurel and secures an introduction to him. Paurel approves her beauty and proposes that he shall teach her to sing with emotion. Sabotini, great prima donna, declares at the last moment she will not sing with the notorious Paurel, but he exercises his old fascination on her and brings her to terms.

He does this, though she was responsible for destroying his first great love for a girl named Bianca. Ethel is given an important role through Paurel's influence and professional animosity is again stirred in the prima donna's breast. She arouses the jealousy of young Sonino, and there is pandimonium behind the scenes with an important performance going on in front. Ethel proudly declares that Paurel may announce her engagement to him, and he is enough in love to do so. But the exciting scenes break his throat down, destroying his voice. The talented young understudy takes his place with success. The old king of song is dead, but he will find consolation in the love of beautiful Ethel.

Now comes Bianca, his first and truest love, and announces that Sonino is their son. She pleads with Paurel to give up Ethel for the boy's sake. Superb egoist that he has always been, Paurel refuses until reminded of his intense selfishness. For the first time in his life he makes a supreme sacrifice. The Great Lover of women becomes in a supreme moment a Great Lover of humankind.

**Program and Exploitation Catchlines:** A Story of the Opera Stage.

John Sainpolis in a Love Story of the Stage.

Adaptation of Play by Frederic and Fanny Hatton and Leo Ditrichstein.

**Exploitation Angles:** Work hard on the operatic angle and offer this as a true glimpse into the world of song. Refer to the stage success of the play, but hold to the operatic angle chiefly.

## *"Her Beloved Villain"*

*Realart's Third Production Starring Wanda Hawley Is a Pleasing Comedy Adapted from "La Veglione"*

Reviewed by Elmer H. Mayer

"Her Beloved Villain," Wanda Hawley's third starring vehicle for Realart, is a most pleasing comedy. The story is one of those pleasant little affairs that spells charming romance in big letters. The charm is there in a large measure—and tends to make a photoplay of unusual prettiness. It takes hold of one's heart and warms it all up.

The settings are very tasty—neatness and artistic arrangement playing a big part in their attractiveness. The gardens and other exterior scenes are examples of beautiful photography.

The cast is an excellent one. Wanda Hawley, truly one of the most winsome girls on the screen, never played with as much charm as she exhibits in "Her Beloved Villain." Harrison Ford, who plays opposite the star, is more likable than ever. He carries his part very naturally. Then there is Tully Marshall, as good a character actor as the screen can boast of. He has his funniest part here and certainly gets the laughs.

**The Cast**

Paul Blythe.....Ramsey Wallace
Louis Martinot.....F. Templar Powell
Doctor Joseph Poulard.....Tully Marshall
Madame Poulard.....Lllian Leighton
Susanne's Aunt.....Gertrude Claire
Monsieur Bergomat.....Robert Bolder
Madame Bergomat.....Margaret McWade
Susanne .....Wanda Hawley
Martinot .....Harrison Ford

From "La Veglione," by Bisson and Carre.
Directed by Sam Wood.
Scenario by Alice Eyton.
Length, Five Reels

**The Story.**

Martinot, an aristocratic young French layer is called away on business just as he is getting very much interested in Susanne Bergomat. He asks his friend Blythe, to investigate the girl's family and, if she seems a suitable mate for him, to make a formal proposal of marriage in his behalf.

Blythe, after seeing the charming Susanne several times finds himself so much in love that he proposes to her for himself and writes to his friend that Susanne is entirely unsuited for a wife, since her father is a confirmed drunkard, her mother has been a notorious cabaret singer, and the girl herself inherits many of the too-lively tendencies of her parents, particularly her father's vice of tippling. These lies having abruptly ended Martinot's interest in Susanne, Blythe loses no time in marrying her himself and taking her to live in another city.

A year later he finds himself in a dreadful predicament when Martinot suddenly comes to visit him. To keep his unsuspecting friend from seeing his wife is the problem that confronts him. He frantically insists that Doctor Poulard, his elderly partner in business, shall take Susanne immediately to visit her parents. Poulard resists this proposal, but Blythe gets him and the bewildered Susanne safely bundled out of the house. Susanne coaxes her reluctant escort to stop over in Nice to see the Carnival. At dinner the staid Poulard drinks champagne and becomes so riotous that Susanne finally leads the tipsy old fellow to a quiet corner to sleep off the effects of his drinking, and escapes alone.

Meanwhile, Blythe has been so inexplicably cold in his manner to his guest that Martinot has taken offense and left, taking the first train to Nice, deciding to see the Carnival. Of course Fate arranges that he shall meet Susanne. She is delighted to see her former friend, and asks him to escort her to the train. When she tells him that she is now the wife of Blythe, Martinot is staggered, and finally tells her that he himself had wished to marry her.

Susanne is furious. "I'll go home and do all the things he said of me!" she declares.

Susanne reaches home. The plot thickens when the jealous Mme. Poulard, whose spouse has just returned and failed to give a satisfactory account of himself, finds Susanne's scarf in Poulard's pocket, and denounces her as a home-wrecker. Susanne, feigning an awful jag, quite enjoys seeing her husband writhe while Mme. Poulard raves. She loves him but is bound to punish him. When at last his suspicions have reduced the distracted young husband to tears the mischievous wife decides that her beloved villain has been punished enough and tells him that it was all a hoax.

**Program and Exploitation Catchlines:** Adaptation of Comedy Drama "La Veglione."

Wanda Hawley in a Charming Comedy Drama.

Wanda Hawley in Adaptation of French Play.

**Exploitation Angles:** Play on Miss Haw-

# Newest Reviews and Comments

ley for your chief drag, but work on the sprightly story from the French. You can sell this to many more than Miss Hawley will bring in and make them Hawley fans for the future. Use jazz handling and make it as clever as you can. The story will back you up.

## "Blackbirds"

*Picturesque Crime Story Filmed by Realart, Stars Justine Johnstone*

Reviewed by Mary Kelly

"The Blackbirds were the aristocrats of crime." So reads the foreword to this entertaining society melodrama which introduces a charming, accomplished new star in the person of Justine Johnstone. High-class crooks making their way into social sets, and wielding these hastily-formed associations to their own advantage, are figures that appeal always to the imagination, especially when, underneath their trickery and love of adventure, lies real humanness.

This is true of the pretty and clever feminine member of the tribe of "Blackbirds." Education, not nature, is responsible for her misdeeds, and this is revealed in a way that is both appealing and thrilling. With the coming of love, all her former standards became a mockery to her, and something good and genuine takes possession of her being.

Justine Johnstone's pensive art and grace in expressing this type of character is distinctly pleasing. Her performance in this production, no doubt, will establish her. The Crocker family, whom pork has made rich, offers an interesting character study as portrayed by Walter Walker, Marie Shotwell and Grace Parker. Jack Dillon's able direction gives a finished effect to each individual portrayal. The sets are elaborate and costly as most of the story is laid in and about the homes of the rich. One of the most effective scenes is the chase down the stairway in which the detective, pursuing the most dangerous of the "blackbirds" takes a thrilling leap down the stairs and pounces on his victim.

**Cast**

Leonie D'Orville.....Justine Johnstone
Nevil Trask.....William Boyd
Duval .....Charles Gerrard
Suzanne .....Jessie Arnold
Howard Crocker .....Walter Walker
Edna Crocker.....Marie Shotwell
Arline Crocker.....Grace Parker

Story by Harry James Smith
Scenario by Clara Beranger
Direction by Jack Dillon.
Length, Six Reels

**The Story**

Leonie D'Orville, the youngest, prettiest member of the "Blackbirds," notorious crooks who work among the upper classes, and who get their name from their ability to flee at the slightest danger signal, is escaping the hands of a detective in Paris. She jumps into the nearest limousine stopping by the way, and when its owner, Nevil Trask, enters, she asks him to drive her home.

Duval, the leader of the Blackbirds, orders her to cultivate the Crockers, an American family, newly rich, who have just bought a $200,000 portrait of the Madonna and who are about to sail for New York. Leonie boards the same steamer and makes their acquaintance. She is surprised to find that Trask is also on board but is unaware that he is a secret service agent.

The Crockers accept her story of her royal ancestory and they soon become friends. After they arrive in New York she is invited to their home together with Duval. They see the portrait of which Duval has purchased a clever copy, and Duval tells her to come downstairs at night and replace the picture, and to bring the original to him in the garden. Before she has accomplished this, Grandmother Crocker enters the room and her sweet trustful words about the Madonna, strangely affect Leonie, who, nevertheless, smuggles the portrait up to her room after replacing it with the copy. She refuses to deliver it to Duval, however, and their voices are heard by Trask who surmises their game.

Duval, angered by Leonie's hesitancy, notifies the police department of the theft. The police break in upon a reception at the Crockers and announce that the painting has been replaced by a copy. Crocker is amazed, and Leonie, harassed by her own sense of right, confesses that she has taken it, whereupon Trask surprises them all by claiming that he is the thief, and that they will find the painting upstairs in his room. Duval takes a short cut to the room and tries to make away with the painting, but is met on the stairs by Trask, who takes a daring leap and catches Duval. He then explains to the assembly that he is a secret service agent and that Leonie is his assistant, and is soon to become his wife.

**Program and Exploitation Catchlines:** He Had Hunted Down the Culprit Until He Found the Woman He Loved, Involved. Then He Startled Her Accomplices and Her Prosecutors By Announcing That She Was His Promised Wife, His Right-Hand Aid.

They Were a Flock of Crime-Artists Who Seized Their Loot and Flew By Night.

Justine Johnstone Takes Her Place Among the Who's Who of the Screen. Her Charming Personality Will Establish Her Among the Favorites.

The Story of a Romantic Young Lady Crook, Whose Adventures Ended in Detection and Love-All at Once.

**Exploitation Angles:** Explain that this is a crook story, that "Blackbirds" is the name of a band of crooks. Posters of blackbirds carrying diamond necklaces and jewels in their bills would put over this idea. Feature the new star, at length, and try to stimulate curiosity about her. Play it strong on her beauty and her popularity as a Broadway star and hostess of "The Little Club."

## "Isobel"

*George H. Davis Offers an Interesting Curwood Story of the North with House Peters and Jane Novak*

Reviewed by Epes W. Sargent

Because of the similarity of "The Trail's End" to "The River's End," also a Curwood story, George H. Davis has renamed the future making the main title "Isobel" and using the book title as the secondary legend.

The story, like most of the Curwood product, will not stand the test of logic, but the theme is so interestingly told that only the carping critic will demand plausibility. Others are content with entertainment and "Isobel" offers a strong heart appeal and is cunningly contrived to hold the suspense in increasing volume almost to the last scene. The interest in the tale is so strong that the probabilities are not too closely inquired into. Not a little of the value of the story rises from the practically unexplained introduction of a child whose appearance is not motivated until some time later, but the youngster grips the hearts of the audience and materially aids House Peters to win sympathy. He gives a robust rendering of the inevitable R. N. W. Mounted Policeman and holds clean and true a character which might easily be spoiled by very slight overplaying. He is sincere and convincing in his work and makes his role convincing.

Jane Novak as the girl is ample excuse for the intensity of his love and the minor characters are well handled throughout. It is an excellent ensemble. The snow settings are unusually good and the use of a Prizma prologue especially framed for this production was happy in the extreme. It is not a part of the play, but works to get the audience into a receptive mood before the main title flashes and it shows some wonderful glacier scenes with the tones of the ice finely rendered in color. Intelligent use in the production proper of tint pictures contributes materially to the scenic investiture.

"Isobel" is considerably above the state rights average.

**Cast**

Sergeant William Mac Veigh...House Peters
Isobel Dean.....Jane Novak
Scottie Dean.....Edward Pell
Corporal Bucky Smith.....Tom Wilson
Private Thomas Pelliter.....Bob Walker
Little Mystery.....Pearlie Norton
Jim Blake.....Vick La Reno
Chief Bye-Bye.....Horin Konishi

Directed by Edwin Carewe
Story by James Oliver Curwood
Technical Director, J. L. Pollock
Length, 5,600 Feet

**The Story**

Scottie Dean, passenger with his wife Isobel aboard a whaler has a fight with the captain, who has sought to assault Mr. Dean, and throws him overboard, escaping with Isobel in a small boat and taking refuge with a tribe of Eskimo, Sergeant Mac Veigh, of the Mounted Police, has been assigned to track him down. Their chief, Bye Bye, learns at the trading post that Mac Veigh has heard of the presence of the white people in his village and is to investigate. He hurries back to the village to warn his friends, and Mac Veigh meets Isobel on her way to civilization with her husband's body in a rude coffin. Struck by the beauty of the first white woman he has seen in several years, Mac Veigh offers his escort. In the night Isobel and Dean make their escape.

Mac Veigh learns that Corporel Buckey Smith has invaded his patrol in search of the pair and arrests Dean to save Isobel from Smith, but lets them escape after he disposes of the Corporal. Returning to his station cabin he finds a child who has been rescued from a native village, and learns that she was taken from the captain of the whaler, supposed to have been killed. Strongly attracted to the child by her likeness to Isobel, he finds comfort in her presence.

Dean returns to claim the child as his own and Isobel's, but dies of exhaustion. Isobel in a delirium of brain fever, drives Mac Veigh away, accusing him of having killed Dean that he might make her his wife. Later the entanglement is cleared away just as a happy ending seems impossible through the reported death of Isobel.

**Program and Exploitation Catchlines:** House Peters and Jane Novak in a new Curwood Play.

A Compelling Tale of Warm Hearts in the Frozen North.

Cupid's Law Alone Holds Sway "North of Fifty-Three."

The Vital Story of a Strong Man's Clean Love.

**Exploitation Angles:** House Peters and Jane Novak both have large followings. Make a special appeal to them, and also appeal with the Curwood name. Get an Alaskan scenic and run it extra all the week before showing, with slides to follow on. Get book store hook-ups with the Curwood novels, and work on the library. Use plenty of paper and until the snow goes offer a prize for the best dogteam exhibited in front of your house at a stated time, explaining that the dogs do not have to be huskies.

# Newest Reviews and Comments

## *"Risky Business"*

*Gladys Walton Bright and Winsome in Universal Story of Society Life*

Reviewed by Robert C. McElravy

There is sparkle and animation in every inch of this Universal production, which pictures society life in Santa Barbara. It is enlivened by the presence of Gladys Walton, a vivacious girl who admits but seventeen years, and who will be remembered for her good work in "Pink Tights." The others of the cast are also pleasing, Lillian Lawrence playing the rather exacting role of Mrs. Fanshaw Renwick agreeably, Louis Willoughby portraying Captain Chantry in a virile manner, and Maude Wayne and Fred Malatesta giving capable assists in minor roles.

The story is one which a suddenly developed love for a trusting young girl brings about the reform of a good-looking society crook. Set in the midst of a beautiful country estate, with all the artificial glamour of sophisticated social life about them, this couple are thrown together in a strange way. Phillipa's adoration of the supposed captain is the most natural thing in the world, and so expertly has the picture been made that this naturalness is not interfered with. The girl's mad effort to save her sister, at the expense of her own safety, the alleged captain's dash to the rescue and subsequent return of the stolen necklace, are all convincingly set forth. The story deepens as it proceeds and reaches an effective climax. A strong plot.

**Cast**

Phillipa .....Gladys Walton
Mrs. Fanshaw Renwick....Lillian Lawrence
Errica .....Maude Wayne
Grandma .....Nanine Wright
Roger .....Grant McKay
Ralli .....Fred Malatesta
Valet .....John Gough
Captain Chantry.....Louis Willoughby
Dr. Houghton.....Fred Andrews

Story and Scenaro by Douglas Doty and John Colton
Directed by Harry Harris
Length, Five Reels

**The Story**

Mrs. Fanshaw Renwick, in "Risky Business," receives at her palatial Santa Barbara home a certain Captain George Chantry bearing a letter of introduction which paves the way to immediate friendship with the Renwick family. Phillipa, a madcap 18-year-old daughter, at once falls in love with Chantry and he becomes interested in her.

On the night of a masquerade party, given by Mrs. Renwick, Phillipa induces Chantry to take her in disguise, since her mother would not permit her to attend. Chantry agrees to this, thinking it will give him an opportunity to steal Mrs. Renwick's famous rope of pearls. Both he and his man are society crooks. The theft is planned and carried out on the night of the masque.

In the midst of the excitement over the lost necklace. Phillipa suddenly oonceives the idea of substituting herself for her married sister, to keep an appointment with a designing South American named Ralli, on his yacht. She hopes to break up this clandestine affair, but of course merely endangers herself. Chantry, learning the facts from the married sister, forgets his own safety and goes to the rescue of the girl, which he accomplishes only with great personal effort and courage. He then admits himself a crook, returns the necklace and vows to live a clean life thereafter. Phillipa, forgiving his past, promises to wait for him.

**Program and Exploitation Catchlines:** A Story of Society Life.

Story of a Pretty Girl Who Brings About the Reform of a Society Crook.

Gladys Walton in a Society Drama.

**Exploitation Angles:** Play up Miss Walton, connecting her with "Pink Tights" and then turn it loose on the California society angle. This is something new and you can hammer strongly on the lavishly luxurious life in sunny California. If you can find anyone hoisting a safe or piano into an upper story window, tag it a risky business. You can make the same application on everything from gunpowder manufacture to getting married.

## *"Heliotrope"*

*Screen Version of Richard Washburn Child Story Released by Paramount Deals with "Father Love" and Avoids the Usual Hackneyed Themes*

Reviewed by T. S. daPonte

Though there are parts of the story of "Heliotrope," as portrayed on the screen, which are too hard for credulity to digest, nevertheless if these are glossed over without too much criticism the film will stand out as, at least, above the average.

Therefore, in justice to its many good points it will be just as well to pass lightly over those which fail of probability. In short, to cull a phrase from one well versed in film art and in ability to express his ideas in clear and concise style to point out faults in this production is like "finding flaws in the diamond."

"Heliotrope" was given a special showing Thursday evening to a large number of invited guests in the ballroom of the Ritz-Carlton Hotel. It is a Cosmopolitan production, filmed from the story by Richard Washburn Child, and presented by Famous Players-Lasky corporation.

The production is out of the ordinary in that it avoids the ruts of the more or less hackneyed plots and presents in a thrilling and dramatic way the intense love of an ertswhile erring father for his child. In contradistinction it portrays the mother in the guise of the "villain" of the play, a part, which you will readily admit is far from the well beaten paths of literature, the "movies" or the "legitimate."

The production is on the whole, well done, the most noteworthy features being the capable acting, the scenic effects, and the photography. Especially appealing to the spectators, particularly to the feminine portion of it, is the portrayal of the wedding with which the film draws near its close. From all sections of the spacious ball room it drew exclamations of feminine approval.

**Cast**

"Heliotrope Harry".....Fred Burton
Mollie Hasdock.....Julia Swayne Gordon
"Spike" Foley.....William D. Mack
Alice Hale (Hasdock).....Diana Allen
Jimmie Andrews.....Wilfred Lytell
Governor Mercer.....William H. Hooker
Warden Michael Pyne.....Thos. J. Findlay

The Film Was Directed by George D. Baker.
Story by Richard Washburn Child
Six Reels

**The Story**

Alice Hale (Hasdock) is being educated at a convent. She believes she is an orphan. Spending her vacation at the home of her chum, Mabel Andrews, daughter of a millionaire, Alice meets Mabel's brother, Jimmie, and they become engaged. Alice's father "Heliotrope Harry" Hasdock is serving a sentence in the penitentiary. His nickname was derived from a fondness for heliotrope perfume. Alice does not know of his existence, but his thoughts and love are constantly with her.

"Heliotrope Harry" receives word from his pal, "Spike" Foley, that Mollie Hasdock, "Heliotrope's" wayward wife, is planning to blackmail Alice and her millionaire fiance with the revelation that Alice's father is a convict. Then he pleads for a pardon and it is granted, after he gives his word that he will do no harm to Mollie Hasdock. But he trails her from one place to another without her knowledge, managing, however, always to keep her appraised by the scent of heliotrope, that he is not far off. She fears for her life, and when her terror finally brings her to the point of desperation, "Heliotrope Harry" allows her to get a glimpse of him, knowing that she will shoot to kill. She does so, and for his murder is given a life term in the penitentiary, which, of course, prevents her carrying out any scheme to injure her daughter.

**Program and Exploitation Catchlines:** A Richard Washburn Child Story.

Story of a Girl Who Weds a Millionaire—Her Father Is Serving a Term in the Penitentiary—He Learns That His Wayward Wife Is Going to Blackmail the Girl and Gets a Pardon to Prevent the Outrage.

A Story of a Crook Who Was Addicted to Heliotrope Perfume.

**Exploitation Angles:** Play on the story angle for your big point, telling that this is the story by Richard Washburn Child. Make a hook up with handlers of perfumes, offer small heliotrope sachets as souvenirs to some attraction the previous week and use the color scheme in dressing your lobby. You can also use the color for window hook-ups.

## *"What Women Want"*

*Pioneer's Production of George Middleton's Story Lacks Humor and Is Not Always Convincing, But It Holds Interest*

Reviewed by J. M. Shellman.

Louise Huff is not forceful as the woman who seeks revenge, in Pioneer's screen version of George Middleton's story, "What Women Want." Perhaps if Marcia Manon, Pricilla Dean or Betty Compson had been cast as Francine D'Espard, the part might have been convincing, but Miss Huff does not seem to fit in as a secret Government agent. She acted her part to the best of her knowledge, perhaps, but it seems that a woman of the character she played would have been more than the "sweet young thing" type portrayed by Miss Huff. The audience appeared to be satisfied with the play, however, so that is one thing in her favor.

Acting honors go to Van Dyke Brooke and Howard Truesdale, and especially to the former, while Betty Browne's characterization stands out well. Perhaps Mr. Truesdale is a trifle too melodramatic in some scenes, but, you could see weakness and defeat sticking out all over Mr. Brooke as he played his role. The men who played the parts of the French diplomat and the head of the U. S. secret service bureau did creditable work.

While the story holds interest, it appears to be a mechanically built plot rather than an inspired story. The incident shown depicting the reason why Francine receives the Croix de Guerre appears to have been "dragged in by the hair." It is unconvincing because the scene showing the airplane landing behind the German lines was photographed in daylight and no tint is used to indicate night while the scene in the German officers' headquarters and the fire afterwards indicate that it is night. Yet the sentinel can see an airplane in the air and shoot at it. It can hardly be supposed that the story called for that, and either George Archainbaud or Garfield Thompson must assume the responsibility. The continuity is smooth, and the directing fair.

# CURRENT FILM RELEASE DATES

*Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies page where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.*

## FOX ENTERTAINMENTS

**SPECIALS.**

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R; P-388.
While New York Sleeps (All-Star Cast). Vol. 45, P-719.
The Face at Your Window (All-Star Cast).
Blind Wives.
A Connecticut Yankee in King Arthur's Court (All-Star Cast).
Skirts.

**WILLIAM FARNUM SERIES.**

The Joyous Troublemakers (William Farnum—Six Reels). Vol. 45; P-251; C-R, P-369.
Drag Harlan. Vol. 47; P-109; C-R, P-314.
The Scuttlers.

**PEARL WHITE SERIES.**

The Thief.
The Tiger's Cub. Vol. 46; P-993; C-R, P-1220.
The Mountain Woman.

**TOM MIX SERIES.**

3 Gold Coins. Vol. 45; P-371.
The Untamed. Vol. 46; P-114.
The Texan.
Prairie Trails.

**WILLIAM RUSSELL SERIES.**

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46; P-388.
The Challenge of the Law. Vol. 46; P-1152; CR, P-1220.
The Iron Rider.

**SHIRLEY MASON SERIES.**

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.
Girl of My Heart.
The Flame of Youth.

**GEORGE WALSH SERIES.**

From Now On (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger. Vol. 47, P-386; C-R, P-454.
Dynamite Allen.

**20TH CENTURY BRAND.**

Firebrand Trevision. Vol. 45; P-637.
The Husband Hunter (Eileen Percy). Vol. 46; P-530; C-R, P-766.
The Little Grey Mouse (Louise Lovely). Vol. 47, P-249; C-R, P-454.
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). Vol. 46; P-1294; C-R, Vol. 41; P-36.
Trails to Two Moons (Buck Jones).
The Land of Jazz.
Just Pals (Buck Jones). Vol. 47; P-511.
Partners of Fate (Louise Lovely).

**SERIAL.**

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934; Ex., Vol. 46; P-935.
Fantomas (Serial—Twenty Episodes).

**SUNSHINE COMEDIES.**

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller.
An Elephant's Nightmare.
Hold Me Tight. Vol. 47; P-106.
His Noisy Still.
Pretty Lady.

**CLYDE COOK COMEDIES.**

Kiss Me Quick. C-Vol. 46; P-999.
The Huntsman.
All Wrong.

**MUTT AND JEFF CARTOONS.**

A Tight-Rope Romance.
Farm Efficiency.
The Medicine Man.
Home Brew.
Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Papoose.
The Hypnotist.

## FAMOUS PLAYERS-LASKY

**September.**

The Right to Love (George Fitzmaurice Production). L-6,661 Ft. Vol. 4; P-1066; C-R, Vol. 46; P-218.
The Village Sleuth (Charles Ray—Ince Production).—L-4,082 Ft. Vol. 46; P-531.
Lady Rose's Daughter Elsie Ferguson—L-4,585 Ft. Vol. 46; P-247; C-R, P-388.
What's Your Hurry? (Wallace Reid). L-5,040 Ft. Vol. 45; P-1214; Ex. 491-493.
Humoresque (Cosmopolitan Production). L-5,987 Ft. Vol. 44; P-982; C-R, Vol. 46; P-220; Ex. 362, 493, 1,094.
Half An Hour (Dorothy Dalton)—L-4,667 Ft. Vol. 47; P-109.
Civilian Clothes (Thomas Meighan-Hugh Ford Productions). Vol. 46; P-246. Ex. 1,096; Ex. Vol. 47; P-45.
Little Miss Rebellion (Dorothy Gish)—L-4,835 Ft. Vol. 46; P-529.

**October.**

Something to Think About (Cecil B. DeMille Production). L-7,000 Ft. Vol. 46; P-836; Ex. 1234; C-R, Vol. 47; P-36.
The Jailbird (Ince Production—Douglas MacLean))—L-4,961 Ft. Vol. 46; P-835; C-R, P-18.
The Round Up (Roscoe Arbuckle)—L-6,417 Ft. Vol. 46; P-110.
Deep Waters (Maurice Tourneur Production) L-5,035 Ft.
The Cradle of Courage (William S. Hart)—L-4,737 Ft. Vol. 46; P-689; C-R, P-918.
The City Sparrow (Ethel Clayton)—L-4,618 Ft. Vol. 45; P-642; C-R, Vol. 47, P-176.
Held By the Enemy (All Star)—L-5,526 Ft. Vol. 46; P-835; C-R, P-918.
A Full House (Bryant Washburn)—L-4,200 Ft. Vol. 46; P-390.
The Restless Sex (Cosmopolitan Production —Marion Davies). L-6,506 Ft. Vol. 44; P-1789.
An Old-Fashioned Boy (Ince Production—Charles Ray)—L-4,617 Ft. Vol. 47, P-250.

**November.**

Behold My Wife (George Melford Production)—L-6,556 Ft. Vol. 46; P-1153.
Sins of Rozanne (Ethel Clayton)—L-4,862 Ft. Vol. 46; P-1154.
Always Audacious (Wallace Reid)—L-5101 Ft. Vol. 47; P-384.
Her Husband's Friend (Enid Bennett—Ince Production)—L-4,539 Ft.
The Frisky Mrs. Johnson (Billie Burke)—L-5,536 Ft.
Burglar Proof (Bryant Washburn)—4,495 Ft. Vol. 47; P-512.
Idols of Clay (George Fitzmaurice Production)—L 7,230 Ft. Vol. 47; P-512.
A Romantic Adventuress (Dorothy Dalton)—L-4,736 Ft.

**December.**

Conrad in Quest of His Youth (Thomas Meighan)—L-5926 Ft. Vol. 47; P-388; C-R, P-454.
Flying Pat (Dorothy Gish).
The Life of the Party (Roscoe Arbuckle)—L-4,944 Ft.
Heliotrope (Cosmopolitan Production)—L-6,307 Ft.
To Please One Woman (Lois Weber Production)—L-6,086 Ft.
An Amateur Devil (Bryant Washburn)—L-4,464 Ft.
The Testing Block (William S. Hart)—L-5,927 Ft.
Silk Hosiery (Enid Bennett-Thomas H. Ince Production)—L-4,556 Ft.

**COMEDIES.**

Nov. 14—Fickle Fancy.
Nov. 28—A Fireside Brewer.
Nov. 21—His Wedding Night.
Dec. 12—Dabbling in Art.
Dec. 26—Bungalow Troubles.

**PARAMOUNT-ARBUCKLE COMEDIES.**

Dec. 19—Fatty at Coney Island.

**PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.**

(One Reel.)

Nov. 7—The Port of Penang.
Nov. 14—Pyrenean Perspectives.
Nov. 21—Around About Manila.
Nov. 28—Land of the Tin Millionaires.
Dec. 5—In Finistere.
Dec. 12—Malayan Motor Roads.
Dec. 19—The Snowbound Pyrenees.
Dec. 26—Quaint Kuala Lumpur.

**PARAMOUNT MAGAZINE.**

Nov. 28—Magazine Items—Cartoon by Frank Moser.

Dec. 5—Twentieth Century Pictionary—Cartoon by Frank Moser.
Dec. 12—Twentieth Century Pictionary—Cartoon by Henry D. Bailey.
Dec. 19—Twentieth Century Pictionary—Cartoon by Earl Hurd.
Dec. 26—Twentieth Century Pictionary—Cartoon by Pat Sullivan.

**PARAMOUNT-BURLINGHAM ADVENTURE PICTURES.**

Dec. 19—The Jungfrau Railway.

**POST NATURE PICTURES.**

Nov. 7—A Setting of the Ages.
Dec. 5—Indian Summer.

## FIRST NAT'L EXHIBITORS

Go and Get It (Marshall Neilan Production—Seven Reels). Vol. 45; P-642; C-R, P-913, Ex. Vol. 47, P-187.
The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P-1212; C-R, Vol. 46; P-109.
The Jack Knife Man (King Vidor—Six Reels). Vol. 45; P-932.
Forty-Five Minutes from Broadway (Charles Ray—Six Reels). Vol. 46; P-245; Ex. 1093; C-R, P-120; Ex. Vol. 47; P-345.
Good References (Constance Talmadge—Six Reels). Vol. 46; P-687; C-R, P-918.
In the Heart of a Fool (Allan Dwan Special —Seven Reels).
Curtain (Katherine MacDonald). Vol. 46; P-998.
Harriet and the Piper (Anita Stewart). Vol. 46; P-996; C-R, Vol. 47; P-36.
The Branded Woman (Norman Talmadge—Seven Reels). Vol. 46; P-391; C-R, P-608.
The Master Mind (Lionel Barrymore—Six Reels). Vol. 46; P-531; C-R, 608.
What Women Love (Annette Kellerman—Six Reels). Vol. 46; P-1068; Ex. 1013, 77, 361.
The Kick in High Life (Lehrman—Two Reels).
Toonerville Trolley (Dan Mason—Two Reels).
Peaceful Valley—(Charles Ray—Six Reels). Production. Vol. 47; P-388; Ex. P. 341.
Nomads of the North (James Oliver Curwood—Six Reels). Vol. 46; P-836; C-R, Vol. 47; P-36.
Twin Beds (Mr. and Mrs. Carter De Haven). Vol. 47, P-248; C-R, P-314.
Passion (Pola Negri—Nine Reels). Vol. 47, P-513.
Old Dad (Mildred Harris Chaplin—Six Reels).
Wet and Warmer (Lehrman—2,061 Ft.).
The Devil's Garden (Lionel Barrymore)—5,600 Ft.). Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft.).
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer).
Dinty (Wesley Barry).

## AMERICAN FILM COMPANY

The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy).—Six Reels). Vol. 46; P-690; C-R, P-1098.
The Gamesters (Margarita Fisher and R. C. Shumwayy—Six Reels). Vol. 47; P-510.
The Blue Moon.
Their Mutual Child (Margarita Fisher—Six Reels).

# CURRENT FILM RELEASE DATES

## W·W·HODKINSON

**BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.**

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.
The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.

**ZANE GRAY PICTURES, INC.**

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).
The U. P. Trail (All-Star). Seven Reels. Vol. 47; P-386.

**J. PARKER READ, JR., PRODUCTIONS.**

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.

**DIETRICH-BECK, INC.**

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

**DIAL FILM COMPANY PRODUCTIONS.**

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.
The Tiger's Coat (Myrtle Stedman).

**ARTCO PRODUCTIONS.**

Cynthia-of-the-Minute (Leah Baird).—Six Parts). Vol. 45; B-154; C-R, P-777.

**ROBERT BRUNTON PRODUCTIONS.**

The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234; C-R, P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.
The House of Whispers (J. Warren Kerrigan). Vol. 46; P-691; C-R, P-766.

**JOSEPH LEVERING PRODUCTIONS.**

His Temporary Wife (Rubye de Remer). Vol. 43; P-733; C-R, P-2002.

**LOUIS TRACY PRODUCTIONS.**

The Silent Barrier. Vol. 46; P-997.

**NATIONAL PRODUCTIONS.**

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

**IRVIN V. WILLAT PRODUCTIONS.**

Down Home.

## PATHE EXCHANGE INC.

*Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. "The Phantom Foe" Serial Stars Juanita Hansen. George B. Seitz and Marguerite Courtot are starred in "Velvet Fingers" serial.*

**Releases for Week of October 24.**

Half a Chance (Mahlon Hamilton—Seven Reels). Vol. 47; P-108; C-R, P-454.
No 2 of the Phantom Foe (The Disappearance of Janet Dale).
No. 9 of Ruth of the Rockies (The Perilous Path).

**Releases for Week of October 31.**

The Money Changers (Claire Adams and Roy Stewart—Six Reels). Vol. 47; P-110; C-R, P-314.
No. 10 of Ruth of the Rockies (The Secret of the Trunk).
No. 3 of The Phantom Foe (The Trail of the Wolf).
Mamma's Boy (The Vanity Fair Maids—One Reel). C-Vol. 47, P-246.

**Releases for Week of November 7.**

A Beggar in Purple (Six Parts). Vol 47, P-251; C-R, P-454.
No. 11 of Ruth of the Rockies (The Fatal Diamond).
No. 4 of The Phantom Foe (The Open Window).
Harry Pollard Comedy (One Reel).

**Releases for Week of November 14.**

No. 12 of Ruth of the Rockies (The Secret Order).
No. 5 of The Phantom Foe (The Tower Room).
The Sandman (Vanity Fair Girls—One Reel).

**Releases for Week of November 21.**

Her Unwilling Husband (Blanche Sweet). Vol. 47, P-512.
No. 13 of Ruth of the Rockies (The Surprise Attack).
No. 6 of The Phantom Foe (The Crystal Ball).
Harry Pollard Comedy.

**Releases for Week of November 28.**

The Devil to Pay (Fritzi Brunette and Roy Stewart—Six Parts).
No. 14 of Ruth of the Rockies (Regina Island).
No. 7 of The Phantom Foe (Gun-Fire).
Queens Up (The Vanity Fair Girls—One Reel).

**Releases for Week of December 5.**

Dice of Destiny (H. B. Warner).
No. 15 of Ruth of The Rockies (The Hidden Treasure).
No. 8 of The Phantom Foe (The Man Trap).
No. 1 of Velvet Fingers (To Catch a Thief—George B. Seitz and Marguerite Courtot—Serial).
Harry Pollard Comedy.

**Releases for Week of December 12.**

No. 9 of The Phantom Foe (The Mystic Summons).
No. 2 of Velvet Fingers (The Face Behind the Curtain).
Vanity Fair Girl Comedy (One Reel).

## UNIVERSAL FILM MFG. CO.

*"The Vanishing Dagger" Serial Stars Elmo Lincoln; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.*

Sundown Slim (Harry Carey).
No. 6 of The Dragon's Net (Captured in China).
No. 2 of The Flaming Disk (The Span of Life).
Where Is My Dog? (Harry Mann—One Reel).
A Wild Night (Joe Martin—Two Reels).
No. 2 of The Red Rider Series (The Girl and the Law—Leonard Clapham—Two Reels).
Loose Lions (Robert Anderson and Dixie Lamont—Two Reels—Century).
One Law for All (Hoot Gibson—Two Reels—Western).

The Marriage Pit (Frank Mayo). Vol. 46, P-835; C-R, P-1220.
No. 7 of The Dragon's Net (The Unseen Foe).
No. 3 of The Flaming Disk (The Perilous Leap).
Over the Garden Wall (Edgar Allen and Ann May—One Reel).
No. 3 of The Red Rider Series (Big Stakes—Leonard Clapham—Two Reels).
Should Tailors Trifle (Two Reels & Century).
Some Shooter (Hoot Gibson—Western—Two Reels).

Wanted at Headquarters (Eva Novak).
No. 8 of The Dragon's Net (Trailed to Peking).
No. 4 of The Flaming Disk (Fires of Hate).
Mops and Hops (One Reel).
No. 4 of The Red Rider Series (When the Devil Laughed—Leonard Clapham—Two Reels).
Uncle Tom's Caboose (Charles Dorety and Peggy Prevost—Two Reels—Century).
In Wrong Wright (Hoot Gibson—Western—Two Reels).
The Gilded Dream (Carmel Myers). Vol. 46; P-1156.
No. 9 of The Dragon's Net (On the Great Wall of China).
No. 5 of The Flaming Disk (The Vanishing Floor).
My Lady's Ankle (Robert Anderson—One Reel).
No. 5 of The Red Rider Series (The Forest Runners—Leonard Clapham).
A Blue Ribbon Mutt (Lillian Byron and Charles Dorety—Two reels—Century).
Cinders (Hoot Gibson—Western Two Reels).
Fixed by George (Eddie Lyons and Lee Moran). Vol. 47, P-112.
No. 10 of The Dragon's Net (The Train of Death).
No. 6 of The Flaming Disk (The Pool of Mystery).
Hearts and Clubs (Star—One Reel).
No. 6 of The Red Rider Series (The Timber Wolf—Leonard Clapham—2 Reels).
A Lyin' Tamer (Cliff Bowes and Dixie Lamont—Century—Two Reels).
Double Danger (Hoot Gibson—Western—Two Reels.
Honor Bound (Frank Mayo). Vol. 47, P-386.
No. 11 of The Dragon's Net (The Shanghai Peril).
No. 7 of The Flaming Disk (The Circle of Fire).
Maids A-Courting (Dorothy Wolbert—Two Reels—Star).
Twin Crooks (Lillian Byron and Charles Dorety—Century—Two Reels).
The Two Fisted Lover (Hoot Gibson—Western—Two Reels).

West Is West (Harry Carey). Vol. 47, P-513.
No. 12 of The Dragon's Net (Unmasked).
No. 8 of The Flaming Disk (Through Walls of Steel).
No. 1 of King of the Circus (Blood Money—Eddie Polo—Serial).
Romeo and Juliet (Dorothy Wolbert—One Reel).
A Fishy Story (Zip Monty and Esther Jackson—Century—Two Reels).
Tipped Off (Hoot Gibson—Western—Two Reels).

Risky Business (Gladys Walton).
No. 9 of The Flaming Disk (The Floating Mine).
No. 2 of King of the Circus (The Mushroom Bullet).
Shapes and Scrapes (Dorothy Wolbert—One Reel).
Hot Dog (Brownie the Century Wonder Dog—Century—Two Reels).
Superstition (Hoot Gibson—Western—Two Reels).

## VITAGRAPH

**SPECIAL PRODUCTIONS.**

Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-358.
September—Trumpet Island (All Star Cast—Special—Seven Reels). Vol. 46; P-247; C-R, P-918.
Dead Men Tell No Tales (Seven Reels). Vol. 47, P-249.
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

**CORINNE GRIFFITH.**

October—The Broadway Bubble. Vol. 46; P-1152. C-R, Vol. 47, P-176.
It Isn't Being Done This Season.

**EARLE WILLIAMS.**

The Fortune Hunter (Earle Williams—Seven Reels).
September—The Purple Cipher. Vol. 46; P-995.
Diamond Adrift.
The Romance Promoters.

**ALICE JOYCE.**

September—The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools. Vol. 47, P-252.
Cousin Kate.

**ALICE CALHOUN PRODUCTIONS.**

Princess Jones.

**ANTONIO MORENO PRODUCTIONS.**

Three Sevens.

**LARRY SEMON COMEDIES.**

Solid Concrete.
September—The Stage Hand.

**BIG V COMEDIES.**
(Two Reels).

The Back Yard.
His Jonah Day.
The Decorator.

## UNITED ARTISTS

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels).
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 18—Pollyanna (Mary Pickford—Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels).

# CURRENT FILM RELEASE DATES

## GOLDWYN DISTRIBUTING

The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45; P-117; Ex. P-910.
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1642; C-R, P-1787; Ex. Vol. 46; P-82.
The Great Accident (Tom Moore). Vol. 44; P-1634; C-F, Vol. 45; P-250.
Double-Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.
The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.
Going Some (Rex Beach Production). Vol. 45; P-637; C-R, P-777; Ex. Vol. 46; P-642.
Cupid—The Cowpuncher (Will Rogers). Vol. 46; P-780.
The North Wind's Malice (Rex Beach Production). Vol. 45; P-1968. Ex. Vol. 46; P-1236;; C-R, Vol. 47; P-36.
The Penalty (Lou Chaney). Vol. 45; P-1069; C-R, P-314.
Earthbound (All-Star—Secen Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109. Ex. Vol. 47, P-475.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.
It's a Great Life. Vol. 46; P-248; C-R, P-388.
Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389; C-R, P-608.
Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-529; C-R, P-918; Ex. 940, 1092; Ex. Vol. 47, P-337.
Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.
The Song of the Soul (Vivian Martin). Vol. 46; P-1155; C-R, Vol. 47; P-36.
Officer 666 (Tom Moore). Vol. 47; P-112; C-R, P-314.
The Girl With the Jazz Heart (Madge Kennedy. Vol. 47, P-247.
His Own Law (Hobart Bosworth). Vol. 47, P-385.
The Branding Iron (Barbara Castleton). Vol. 47, P-387; C-R, P-454.

**BRAY PICTOGRAPH.**

Guardian of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

**FORD EDUCATIONALS.**

(One Reel.)

Aug. 1—Into the Big Cypress—No. 212.
Aug. 8—Starting Life—No 213.
Aug. 15—To a Queen's Taste—No. 214.
Aug. 22—"Aqua"—No. 215.
Aug. 29—Out of the Woods—No. 216.
Sept. 12—Having a Circus—No. 218.
Sept. 19—"Air" istocracy—No. 219.
Sept. 26—In the Glory of the Past—No. 220.
Oct. 3—Between Friends—No. 221.
Oct. 10—For the Future—No. 222.

## L-J-SELZNICK ENTERPRISES

Distributed by Select Exchanges.

**SELZNICK PICTURES.**

The Man Who Lost Himself (William Faversham). Vol. 44; P-150.
The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.
Aug. 2—Panthea (Norma Talmadge).
Aug. 2—Johnny (Herbert Kaufman Masterpiece—One Reel).
Aug. 9—Darling Mine (Olive Thomas). Vol. 45; P-1213; Vol. 46; C-R, P-527.
Aug. 23—The Point of View (Elaine Hammerstein). Vol. 45; P-1065; C-R, P-1211.
Aug. 30—The Poor Simp (Owen Moore). Vol. 46; P-687.
Oct. 3—Everybody's Sweetheart (Olive Thomas). Vol. 46; P-996; C-R, Vol. 47, P-176.

**SELECT PICTURES.**

Aug 16—Just Outside the Door (Edith Hallor.
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One-Way Trail (Edythe Sterling). Vol. 44, P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson). R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.

**NATIONAL PICTURES.**

The Invisible Divorce (Leatrice Joy—Walter McGrail). Vol. 45; P-252.
July 19—Marooned Hearts (Conway Tearle). Vol. 47, P-385.
Aug. 23—Out of the Snows (Ralph Ince). Vol. 47, P-389; C-R, P-454.
The Palace of Darkened Windows (Claire Anderson). Vol. 47, P-514.

**SHORT SUBJECTS.**

(Released by Select.)

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series.
Chaplin Classics.
Kinograms.
Selznick News.

## METRO PICTURES CORP.

Sept. 1—The Hope (All-Star—Six Parts). Vol. 46; P-113; C-R, P-388.
Sept.—Love, Honor and Obey (All-Star). Vol. 46; P1250; C-3, P-527.
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts). Vol. 46; P-686; C-R, P-766.
Sept. 20—Clothes (All-Star—Six Parts). Vol. 46; P-689; C-R, P-766.
Oct. 4—Blackmail (Viola Dana —Six Reels). Vol. 46; P-994.
Oct. 4—The Hope (All-Star—Six Parts).
Oct. 18—The Saphead (Crane-Keaton—Six Parts).
Oct. 25—Body and Soul (Alice Lake—Six Reels). Vol. 46; P-1292; C-R, Vol. 47; P-36.
Nov. 1—The Fatal Hour (All-Star Cast—Six Reels). Vol. 47, P-251; C-R, P-314.
Nov. 8—Are All Men Alike? (May Allison—Six Reels). Vol. 47; P-110.
Nov. 15—Someone in the House (All Star Cast—Six Reels).
Nov. 29—The Misleading Lady (Bert Lytell—Six Reels).
Dec. 13—Hearts Are Trump (All-Star Cast—Six Reels).
Dec. 20—Polly With a Past (All-Star Cast—Six Reels).
Dec. 27—Cinderella's Twin (Viola Dana—Six Reels).

**NAZIMOVA PRODUCTIONS.**

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-9, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova—Six Reels).

**C. E. SHURTLEFF, INC.**

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All-Star—Six Reels). Vol. 47, P-510.

**MAURICE TOURNEUR PRODUCTIONS.**

Sept. 27—The Great Redeemer (All Star—Six Reels).

**TAYLOR HOLMES PRODUCTIONS.**

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

**HOPE HAMPTON PRODUCTION.**

Mar.—A Modern Salome (Six Reels).

**BUSTER KEATON COMEDIES.**

Sept. 1—One Week.
Oct. 27—Convict 13.
Dec.—Neighbors. Vol. 47, P-511.
Dec. 22—The Scarecrow.

## ROBERTSON-COLE

Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640; C-R, P-777.
An Arabian Knight (Sessue Hayakawa). Vol. 46; P-534.
Big Happiness (Dustin Farnum). Vol. 46; P-251.
Occasionally Yours (Lew Cody—Six Reels). Vol. 46; P-1293; C-R, Vol. 47; P-176.
The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.
So Long Letty. Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46, P-1295; C-R, Vol. 47; P-176.
Kismet (Otis Skinner—Nine Reels). Vol. 47, P-39; C-R, P-314.
The Little 'Fraid Lady.

**SUPREME COMEDIES.**

Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

**MARTIN JOHNSON.**

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

**ADVENTURE SCENICS.**

Sons of Salooskin.
Ghosts of Romance.

## PIONEER FILM CORP.

Thoughtless Women (Alma Rubens).
Place of Honeymoon (Emily Stevens with Montagu Love). Vol. 47; P-110.
Midnight Gambols (Marie Doro).
What Women Want (Louise Huff).
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Luke McLuke's Film-osophy.
Sonny Series.

## REALART PICTURES

**Special Features.**

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1594; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-766.

**Star Productions.**

Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.
A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.
The Soul of Youth (Lewis Sargent). Vel 45; P-1216; C-R, Vol. 46; P-109.
Sweet Lavender (Mary Miles Minter). Vol. 46; P-532; C-R, P-1076.
390 East (Constance Binney). Vol. 46; P-534; C-R, P-766.
You Never Can Tell (Bebe Daniels). Vol. 47; P-993; C-R, P-1076. Ex. 1239.
Food for Scandal (Wanda Hawley). Vol. 47; P-111; C-R, P-176.
Eyes of the Heart (Mary Miles Minter). Vol. 47; P-250; C-R, P-454.
The Furnace (William D. Taylor). Vol. 47, P-387.

## ASSOCIATED PRODUCERS

**THOMAS H. INCE PRODUCTIONS.**

Homespun Folks (Lloyd Hughes—Six Reels). Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels.

**J. PARKER READ, JR.**

The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836; C-R, P-1220.
A Thousand to One (Hobart Bosworth—Six Reels).

**ALLAN DWAN PRODUCTIONS.**

The Forbidden Thing (James Kirkwood—Six Reels). Vol. 47, P-509.

**MAURICE TOURNEUR PRODUCTIONS.**

The Last of the Mohicans (Barbara Bedford —6 Reels).

**MACK SENNET PRODUCTIONS.**

A Small Town Idol (Ben Turpin).

# CURRENT FILM RELEASE DATES

## EDUCATIONAL FILMS CORP.

**Chester Comedies.**
(Two Reels.)

The Big Show.
A Tray Full of Trouble.
The One Best Pet.

**Christie Comedies.**
(Two Reels.)

Out for the Night.
Seven Bald Pates.
Don't Blame the Stork.
Striking Models.
A Homespun Hero.
Shuffle the Queens.
Going Through the Rye.
Mr. Fatima.

**Torchy Comedies.**

Torchy in High.
Torchy's Millions.
Torchy Turns Cupid.

**Mermaid Comedies.**

Dynamite.
Nonsense.
The Simp.

**Specials.**

A Day with Carranza.
Modern Centaurs.
The Race of the Age (Man o' War—Two Reels).
Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs—(One Reel).

**Robert C. Bruce Series.**

The Song of the Paddle.
Hope of Adventure.
The Great Mirror.

**Chester Outing Scenics.**
(One Reel.)

Wanted—An Elevator.
Pigs and Kava.
Dreams Come True.

**Screenics.**
(Split Reel.)

Forbidden Fanes.
Barks and Skippers.

## MISCELLANEOUS RELEASES

**EQUITY PICTURES.**

For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Midchannel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

**FEDERATED FILMS EXCHANGES OF AMERICA, INC.**

Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

**Montebanks Comedies.**
(Two Reels.)

His Naughty Night.
A Rare Bird.
Nearly Married.

**KINETO COMPANY OF AMERICA, INC.**

Urban Popular Classics.
Charles Urban's Movie Chats.
Kineto Reviews.

**CAPITAL FILM COMPANY.**
(Two Reels Each.)

Escaped Convict.
The Square Gambler.

**Fritzi Ridgeway Productions.**
(Two Reels.)

The Girl of the West.
Almost an Outlaw.
The Avenging Trail.
Western Rays.
Shadows of the Past.
A Fight to the Finish.

**Lester Cuneo Productions.**

Lone Hand Wilson.

**DEMOCRACY PHOTOPLAY COMPANY.**

Democracy. Vol 46; P-113; C-R, P-388.

**SPECIAL PICTURES CORPORATION.**
(Comedyart—Two Reels Each.)

**Comedyart.**

Shorty's Long Suit.
Rocked to Sleep.
Sweet Dynamite.
Hay Fever.
Open the Bars.

**Comiclassic.**

Oct. 17—A Pajama Marriage (Neely Edwards)
Oct. 31—A Seminary Scandal (Charlotte Merriam).
Nov. 14—Watch Your Husband (Charlotte Merriam and Neely Edwards).

**Sunset Burrud Scenics.**

Oct. 17—The Highway of Wonderland.
Oct. 24—Going North.
Oct. 31—Dawnland.
Nov. 7—Totem Land.

**Claypole Comedies.**

Sept. 26—Up on the Farm.
Oct. 3—Dreams.
Oct. 10—Bubbles.

**Moranti Comedies.**

Oct. 3—Almost.
Oct. 17—Guilty.
Oct. 31—Kids.

**Chester-Conklin.**

Oct. 7—Home Rule.
Nov. 14—Who Am I?

**FINE ARTS.**

Up in Mary's Attic (Five-Reel Comedy—Eva Novak and Harry Gribbon). Vol. 56; P-781; Ex. 146; 1015; C-R, 930.

## STATE RIGHT RELEASES

**ARROW FILM CORPORATION.**

The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

**Comedies.**

Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (One a Month).
X L N T Ardath (One a Month).

**ASCHER PRODUCTIONS.**

Below the Deadline.

**B. Y. S. FILMS.**

Headin' Home.

**CELEBRATED PLAYERS FILM CORP.**

Andy's Picnic.
Andy the Chicken Fancier.
Andy the Actor.
Andy on the Beach.
Andy on Pleasure Bent.
Howdy Pardner.
There's a Reason.
Ship Ahoy.
The Toreador.
The Broilers.
Flicker, Flicker, Little Star.
Mixing Business With Pleasure.
Up She Goes.
Westward Ho.
A Hunting We Will Go.
Get to Work.

**CANYON PICTURES CORPORATION.**

Galloping Devils (Franklyn Farnum).

**C. B. C. FILM SALES.**

The Victim (Six Reels).
Screen Snapshots (Twice a Month).
The Great Baseball Scandal.
Man o' War.
Star Ranch Westerns (Every Two Weeks)—Two Reels).

**Hall Room Boys Comedies.**

Aug. 5—Some Champs.
Aug. 19—Clever Cubs.

**CLARK CORNELIUS CORPORATION.**

The Devil's Angel.
Adam and Eva.

**GEORGE H. DAVIS.**

Isobel or the Trail's End.

**CLIMAX FILM CORPORATION.**

Love's Battle (Joe Moore and Eileen Sedgwick).
The Fourth Face (All Star Cast).

**COMMONWEALTH FILM CORPORATION.**

Hidden Light (Dolores Cassinelli—Six Reels).

**FEDERATED FILM EXCHANGES OF ILLINOIS, INC.**

Sun-Kist Comedies (Alice Howell—One a Week).

**INDEPENDENT FILM ASSOCIATION.**

**Neal Hart Series.**

Oct. 1—Hell's Oasis. Vol. 46; P-1155.
Nov. 15—Skyfire.
Jan. 1—The Lumberjacks.

**Damfool Twins Comedies.**

Nov. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Ever Marry (Two Reels).

**JANS PICTURES, INC.**

A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

**THE FANARK CORPORATION.**

The Crimson Cross.

**FIDELITY PICTURES COMPANY.**

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.

**GRAPHIC FILM CORPORATION.**

The Wrong Woman.

**GAUMONT COMPANY.**

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

**DAVID P. HOWELLS.**

The Son of Tarzan (Serial).

**BERT LUBIN.**

Honeymoon Ranch. Vol. 46; P-1292.

**VICTOR KREMER FILM FEATURES, INC.**

Mad Love (Lina Cavalieri). Vol. 47; P-111; C-R, P-454.
Voices (All Star—Six Reels). Vol. 46; P-1155.
Skinner Dress Suit (Bryant Washburn—Reissue).
Burlesque on Carmen (Charlie Chaplin—Four Reels).
The Champion (Charlie Chaplin—Two Reels).
Work (Charlie Chaplin—Two Reels).
The Jitney Elopement (Charlie Chaplin—Two Reels).
By the Sea (Charlie Chaplin)—One Reel).

**PLYMOUTH PRODUCING CORPORATION.**
**Cleveland, O.**

Top Notch Comedies.

**REELCRAFT PICTURES CORPORATION.**
**Royal Comedies.**

Oct. 30—Married to Order (Rosemary Theby).
Nov. 10—Where Are Your Husbands? (Billy B. Van).
Nov. 20—Oh Bouy (Sammy Burns).
Dec. 10—I'll Say He Forgot (Otis Harlan).

**Romances of Youth.**

A Bold Bad Pirate.
Summer Days.
Sunshine.

**Billy Franey Comedies.**

The Dummy.
Rye and Wry.
Referee.
In and Out.
The Landlady.
The Moocher.
The Bull Fighter.
The Bath Dub.
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**S. E. ENTERPRISES.**

Cowboy Jazz (Western).
It Might Happen to You. Vol. 47; P-389.

**D. N. SCHWAB PRODUCTIONS.**

Girls Don't Gamble (David Butler). Vol. 46; P-248.
Smiling all the Way (David Butler). Vol. 47; P-510.

**JOAN FILM SALES.**

The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.

**C. B. PRICE CO., INC.**

Indian Dramas (Fifteen Single Reels—Princess Mona Darkfeather).
His Pajama Girl (Billie Rhodes).
Power (Holbrook Blinn).
Your Daughter—And Mine (All Star Cast).

**SUPERIOR PRODUCTIONS.**

Female Raffles Series.
The Oath of Vengeance (Two Reels).

# PROJECTION

By F. H. RICHARDSON

## *Jaw Bone of an Ass*

Ralph Martin, Los Angeles, hands us a wallop, as follows:

My Dear Richardson—I had about decided to drop all this argument and let the matter cool into whatever form it may finally take, but my anger has been so kindled by the more recent acts of the Philistines that I am tempted to go forth once more and slay a thousand of them with the jaw bone of an ass.

The jaw bone of an ass was used by ancient surveyors as a crude instrument for marking out straight lines on the ground; hence it stands for "reason" and the faculty of understanding, i. e., the "straight line" of logical thinking. (Ouch! Wonder if that man is taking a slam at the editor? Must be, but we never claimed to be a thousand, even for killing purposes.—Ed.)

Referring to the article in September 25 issue. I did turn to page 582 of Optic Projection, and found your measurements to be correct. I also tested my own lenses (plano convex) as per experiment P. 582, and found the spherical aberration to be substantially as there shown.

It then occurred to me that the conditions of this experiment bore so very little analogy to the conditions met with in actual projection practice that the comparisons and conclusions you reach would be wholly irrelevant.

**Just Think.**

Why, man alive, just think for a moment! The experiment on page 582 shows a single plano convex lens receiving parallel rays of light, which focus at the principal focal point of the condenser. Translated into actual projection room practice this would mean: using a single condenser lens of about seven-inch focal length, the aperture would be about seven or eight inches and the crater about a mile from the lens. And it is upon such a comparison as this you ask us to believe that the actual aberration of the present condenser system is only about half an inch measured longitudinally!

I took two plano convex condensers, placed them in actual working combination; placed an illuminant 3.5 inches from the collector lens and found its image about 16 inches from the front lens. Under this condition, which I may venture to call something like working actualities, the spherical aberration, measured longitudinally, proved to be about five (5) inches, and mind you if that measurement errs at all it is on the conservative side.

**For a Long Time Past.**

I have for a long time past had the very reasonable conviction that the opposition to the corrected condenser was altogether underestimating the amount of S. A. in the present condenser system.

### *Notice to All!*

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

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I have also understood that this lack of exact knowledge is due to somewhat hazy notions concerning the position of the true crater image, with consequent lack of any true basic point from which to measure the amount of aberration.

Your remarks, September 25 issue article, concerning the position of the true crater issue, is evidence that you hold the above mentioned "hazy notions" concerning the true image position.

Briefly, in a corrected condenser the true condenser image is the one and only position at which the crater is found to be in sharp focus. On the other hand, in the uncorrected condenser the true crater image is that position at which the crater is sharply focused only by those rays which pass through the central part of the condenser.

Furthermore, in the condenser system now in use (uncorrected) the true crater image does not occur at the narrowest section (point of greatest concentration) of the beam, but when the narrowest section of the beam is between the condenser and aperture (just a little behind the aperture), then the true image falls between the aperture and objective. The narrowest point of the beam has been wrongly termed the true crater image, whereas it really might more correctly be termed the mean crater image, occuring, as it does, about half way between the points of greatest and least aberrations of the beam.

**Referring to Article.**

Again referring to September 25 article I am unable to see that the shape of the crater floor has anything to do with the present discussion. It would make no practical difference whether crater image be shown in a vertical plane, or as a cup-shaped surface.

I might add that the fact that the point of greatest concentration of the beam occurs at a point 3 or 4 inches away from the true crater image is further evidence of the great amount of spherical aberration in the condenser beam. It is a caustic curve which produces the shape of the b am, and the amount of aberration is directly proportional to the amount of said curvature.

If the actual aberration of the beam were only half an inch, as you contend, than an actual photograph of the beam would reveal practically no caustic curve. Is this the case?

There are those who may object that the great amount of aberration is not felt because of the fact that the aperture is not at the true crater image, hence the effect of the aberration is not observed at the spot. That this is true has apparently been the cause of much of the lack of knowledge on this subject. The greatest loss through spherical aberration occurs at the back factor of the objective, a point where the vision of the projectionist ends and the work of the analysist begins.

## *We Are Sorry*

We are sorry to say that friend Martin was supposed to have sent two drawings; only one has reached the hands of the editor. This is to be regretted because we believe Martin depended upon the other diagram for the making of some of his argument clear. He, however, placed a small pencil sketch on one of the pages of his letter.

We are re-drawing this in ink and reproducing it, as figure X, with the large drawing. According to Martin's argument the point of true crater focus would be at the right hand arrow head of figure X.

Martin takes a verbal punch at the editor, intimating that those who cannot agree with him are related (let us hope not too

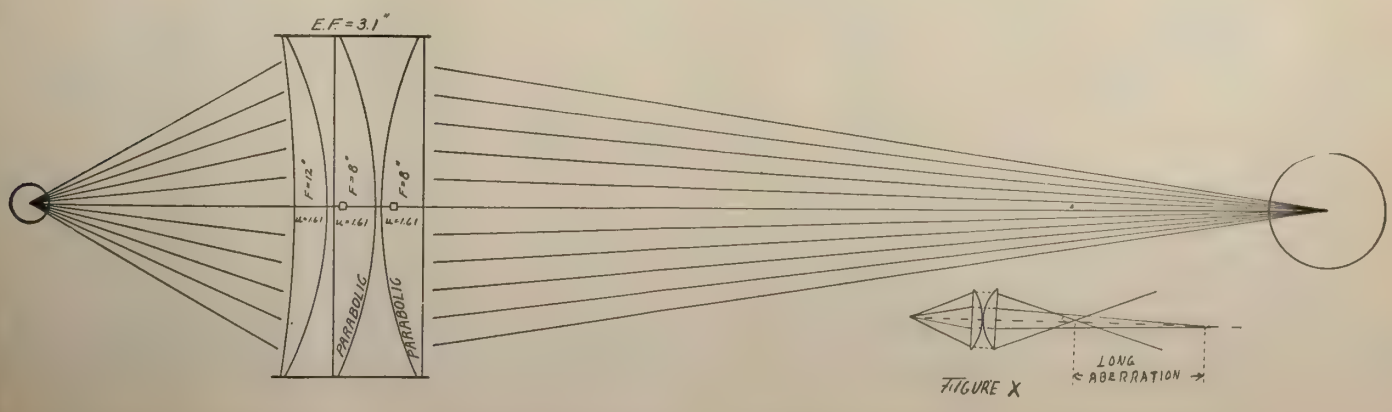


FIGURE X

cheeks) to the long eared animal which is the emblem of democracy. Well, as to that the ass has some good qualities. It is patient, docile under rough treatment and when hitched to a load it usually delivers it at destination, sooner or later.

We concede the point that Martin has us on the hip as to the experiment cited page 52, Optic Projection. He is right. The experiment has no immediate bearing on conditions as set up in the actual projection optical train. Apologies, Martin.

As to making mistakes, seems to me there was one who, in the long ago, remarked: "Let he who is without sin cast the first stone."

But the fact remains that in practice we have, it seems to us, no right to call the image projected by the center zone of the condenser the "true" crater image and give to it the meaning Martin does. His argument is based upon the fact that in practice we are not using merely the center of the condenser but more or less of its entire aperture, hence for practical purposes the image projected by the outer zones are just as much true images as are those projected by the center zone.

This may not be good optics, from the viewpoint of the scientific optician, but it sounds to us uncommonly like darned good practical sense.


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### *Clever and Practical*

Friend Rhyen, projectionist, Empire Theatre, New London, Conn., who is a member of the local the editor belongs to, is one of the department readers who reads with profit.

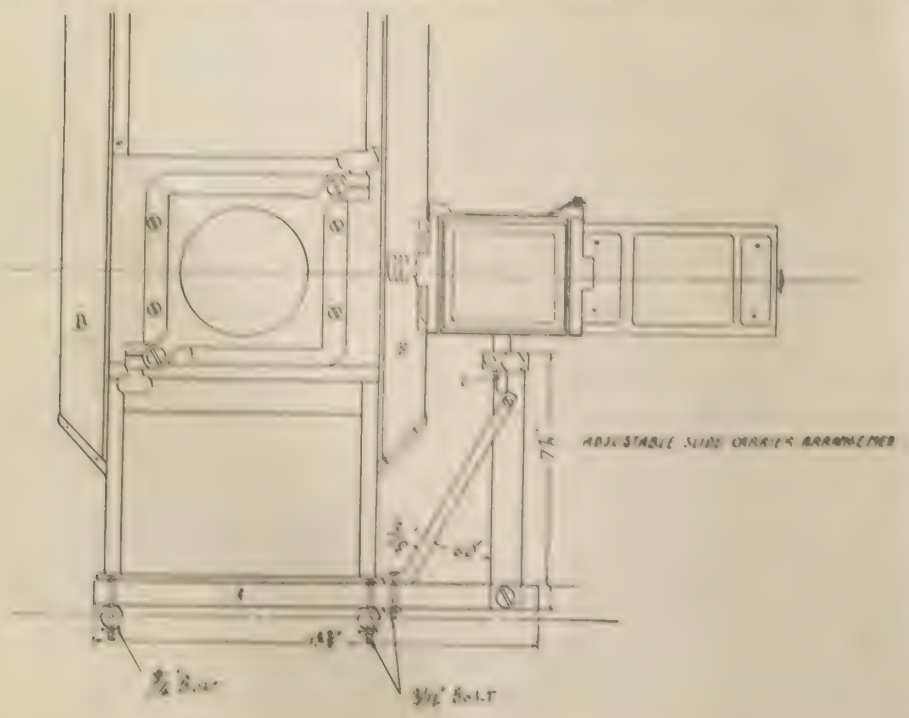
He does not believe in the motto, "Oh, that's good enough," but that nothing is so good it cannot be made better. Some time ago he read of the loss of light through reducing the diameter of the condensing lens by installing a slide carrier in front of it permanently.

He examined into his local condition (reducing condenser diameter is desirable in some conditions and may be in all. That last remains to be proven. We have not yet arrived at that burden, so won't attempt to cross it) and found he was losing light by having the slide carrier in front of his condenser. The slide carrier was a necessity on one projector, as he has no stereo, and runs slides advertising future programmes.

### *Rhyen Proceeded*

Rhyen proceeded to solve the matter as per accompanying diagram. He has Powers projectors, and in the diagram A is a square bar of iron bolted to the projector table rods, as shown. The rest is easy of understanding. B B being the lamphouse doors, which are shown partly open. Slot C allows for an up and down adjustment.

With the slide carrier held thus it remains stationary and is only in front of the condenser when the lamphouse is over on the stereo side. This allows of the installation of a condenser suited for the stereo. It is a good stunt.




### *As to Testing*

Louis Steinberger, Brooklyn, New York, writes:

Kindly answer the following regarding motion picture projector arc lamps: (A) Using test lamp, if lamp lights when leads are contracted to upper carbon jaw and frame of lamp, where is the fault? (B) Using test lamp if lamp lights when one wire contacts with lamp frame and other to lead wire, where would fault be?

### *Use Your Thinker*

(A) Use your thinker, friend Steinberger. If you make contact with the upper carbon jaw with one test lamp frame with the other and the lamp lights, why will it light?

Simply because the insulation of the lower carbon arm being defective, or the current from the conductor attached to the lower carbon arm reaching the lamp frame in some other way, when you touch the test lamp leads to the lamp frame, which is charged with F. M. F. from the conductor attached to the lower carbon jaw, and to a conductor of opposite polarity (upper carbon jaw) you have connected opposite polarity through the test lamp, the filament of which now bridges the good insulation of the upper carbon jaw.

There, that is a bit lengthy, but should be plain enough, I think.

### *No Difference*

(B) There is no difference in touching test lamp lead to a carbon jaw and touching it directly to the wire itself.

Note: If your lamp is connected to one side of an Edison 3 wire system you must be very certain to disconnect the ground wire of the projector before testing, else you might get fooled, because the neutral of the Edison 3 wire system is always permanently grounded, and one of the grounds should be at the transformer serving your theatre.

Under this condition if your projector were grounded and the ground a good one, it is possible that you might get a light in your test lamp when testing across the insulation of the carbon jaw connected to the outside wire, even though the insulation of the other side be all right.

It is improbable that there would be a ground connection of such low resistance, but still there might, especially if the ground of the projector be attached to a water pipe and the water pipe be imbedded in moist earth and pass close to the permanent ground.

### *Wants to Know Why*

R. Gerberg, Brooklyn, New York, who says he is a student of the handbook, propounds the following:

In your diagrams you place the rheostat on the positive wire. Will you please give me a reason why you do not place the rheostat on the neutral wire. Why do you place it on the positive?

We have no special reason for placing the rheostat on the positive. We did at one time believe that under some conditions it was best so to do, but further study has convinced us that under no conceivable conditions could it make any practical difference which wire it is connected into.

True there are those who hold that the resistance should be on the neutral of an Edison because of the fact that the neutral is grounded. We believe friend Auerbach was one who so held, but we doubt the ability of him or any one else to cite a case where changing the rheostat from one wire to the other would make any difference, in practice mind you, in what would happen should trouble develop. Theoretically yes. Practically show us. I might add that in a 3 wire system the neutral is the positive for one side.

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### *What Do You See in It?*

Recently the editor found some very old papers in an abandoned farm-house where Nancy Hanks, and the Go-Devil had stopped to take shelter from a shower. In one of them, called the "Ram's Horn," was the picture we reproduce herewith.

In the original the stop a the top of the hat was labeled "character," and a darned good label it was too, if you ask us, because many men—and women too—fail to measure up to the standard in character, but try to stretch themselves up to the standard by means of the hat "conceit."

We were impressed with the fact that it may be applied in very many other ways than as typifying conceit. We clipped it out and wrote an editorial. Then we re-considered the matter and laid the aforesaid editorial away in a pigeon-hole for future reference, because it occurs to us that it would be quite interesting to ascertain what our readers will see in the picture—what application of the plug hat will occur to them.

You are therefore cordially invited to tell us your views as to how the hat applies to those engaged in the motion picture industry, in its various branches, and particularly how it applies to matters projectional, including the, or rather some, men in the projection rooms.

We cannot promise to publish more than a few of the best replies, in any event, but let us see what you can do with the subject. There is plenty of material in the figure for a hundred editorials. The high hat applies in Heaven knows how many ways. Let us see you do some of the applying. We may publish our own articles later.

### *Film Fault*

A. M. Wilson, member local union 468, Sherman, Texas, sends in a sample of film and says:

Am enclosing sample of film. This one leader, in particular (those immediately following it were almost as bad) jumped up and down on the screen with an effect very similar to that produced by a loop setter in re-setting the lower loop, except that the action was not so fast.

As you will note, the physical condition of the film is good, as are also the sprocket holes, but by close observation you will find that the frame lines are not all the same, and you will be able to detect faint outlines of the negative sprocket holes outside the punched ones in the positive. Inasmuch as these outlines are on both sides of the punched hole it seems to me the film has shrunk.

Not being a cameraman, but merely a projectionist, I do not know what the cause of the fault may be, hence would like it explained. Moreover I would like to be able to clear myself of the fault. Have noticed this same action in film before, though not so bad. Will you spare space to discuss this matter in the department?

Can you recommend some book treating of laboratory work in the manufacture of film. Would you recommend "Motion Picture Photography," edited by Carl Gregory and sold by the New York Institute of Photography?

### *With Regard to Book*

First, with regard to the book by Gregory, I cannot advise you, not having seen a copy. Mr. Gregory is a very able man. As good as there is, I think, but sometimes very able men write books which, while of large value to the expert in the line treated of, have slight value to the novice because they are couched in language he is unable to understand. Write the Eastman Company, M. P. Film Department, Rochester, N. Y. They can best advise you as to a book.

As to the film fault, it is in the printer, I think. I have sent the sample to the manufacturer, with request that he communicate the answer to you direct, since its publication in the department could do no good, so far as I can see.

The manufacturer certainly owes it to you to explain, since it is his blunder which has operated to discredit your work.

### *Take a Mental Invoice*

James A. Pooley, projectionist Atlas Theatre, Toledo, Ohio, arises from his seat, wig wags the chairman, gets the floor and discourseth thusly:

It is some time since you visited Toledo, but it certainly was a real pleasure to meet the editor man.

In the October 30 issue of the department is a long letter from G. E. Bennowitz, Sioux Falls, South Dakota, the contents of which sure was the truth, and well worth any man's time to read, think about, and then take a mental invoice of himself to see how he stands.

In fact if one would take a sort of mental invoice say once every month, and sum up what he has learned during that month, the average man would not be apt to become so chesty, or to accumulate the idea that he knows it all.

I read your article on the Society of Motion Picture Engineers' meeting and would like to know if it is possible at this time to get copies of the papers which have been read at previous meetings. If so to whom should I apply?

I have followed the lens dope and have been able to secure excellent results by applying the same in my own work. I tried out the sub-condenser lens as set forth by C. A. Young, in the October 6, 1917, issue and got good results.

As a suggestion I would say it would be great if John Griffiths would write a book on projection optics, starting with his first methods of figuring and ending with the thing as it stands today. Such a book would be treasured by many.

### *As to "Lens Dope"*

As to the "lens dope" and Brother Griffiths, practically everything has been set forth in the projection department and the things of value for record are in the present handbook, and will be brought down to date in future editions. There would not be sufficient of the lens matter alone to make much of a book.

We are of course well pleased that you have found benefit in projection optics as set forth in the department. We hope to carry the work further as time passes. We thoroughly agree with you on the idea of men taking a periodical mental inventory. Great stuff! If honestly done we wonder how many projectionists could honestly say at the end of every month that they have advanced in knowledge of their profession. Also we wonder if they have made advance, where the knowledge came from and how it reached them.

### *How Many Books*

Taking projection, leaving out the electric end, how many books are there which are of any real practical value to the projectionist? So far as we know there are exactly two, viz.: the "Handbook" and "Optic Projection," the latter being mainly of use to the projectionist who has advanced somewhat along the road of knowledge, though the novice may get valuable help from it if he digs deep enough.

The Bennowitz letter certainly contained food for much thought. Even the swell head could hardly question the absolute truth of the statements made in that letter.

Come again, Brother Pooley. We are always glad to hear from men who believe in progress.

Oh, yes—Write H. A. Campe, president S. M. P. E., 5550 Raleigh street, Pittsburgh, Pa., about the proceedings. They contain the papers. You can get them.

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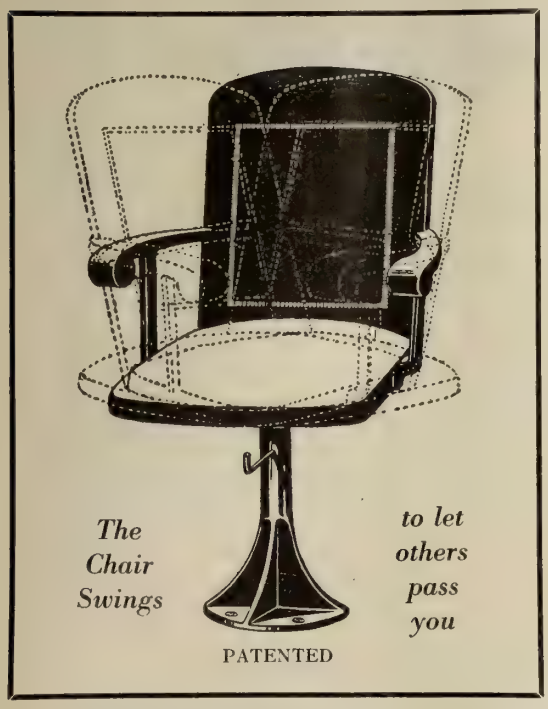

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"Not on your life," came emphatically from behind a cloud of cigar smoke across the table. "The last time that we went to the Star you went faint and beat it just when interesting things commenced to get on to the screen. The time before that you kicked all through the show because some of the audience had dined on fried onions and some others had discovered spots where prohibition had not penetrated."

"But the atmosphere WAS awful, dear."

"I know it was, but what's the use of commencing a show in a house that you know we can't remain in until the finish? I'm through and so are a lot of the bunch. We had an experience meeting the other morning on the train and most of us have been buying admissions and then quitting cold because you women didn't like the atmosphere after your fellow townsmen had finished using it."

"But I was not going to the Star, this time. Sue told me this morning that they have put a new ventilating arrangement in at the 'Gem' and that it works."

"All right. Come on. The 'Gem' is about the smallest house in town and the pictures are not always the latest, but if we can breathe there, me for it."

### *Proper Ventilation Costs Nothing*

In spite of the high cost of labor and material which prevails at the present time, there is one item of picture theatre equipment which costs the exhibitor absolutely nothing and that item is an adequate and properly installed ventilating system.

In both winter and summer a stuffy or ill-ventilated house—no matter how good a program it gives, is at a decided disadvantage.

On the other hand, a picture theatre in which the audience breathes fresh air at the proper temperature both winter and summer is a house to which patrons instinctively flock and in which there are fewest vacant seats at each performance.

The audience may not analyze its sensations or why it feels more comfortable in one house than in another, or why the same picture is most appreciated on the screen of some particular picture theatre. The fact is, however, that a close and oppressive atmosphere dulls one's appreciation under atmospheric conditions that may not be bad enough to be actually noticed by the uninitiated.

But the box office receipts will show this and the exhibitor who neglects ventilating conditions with the idea that he can get by with something almost good enough is bound to lose out in competition with the man who makes ventilation one of the added attractions of his house.

It is far better to have a ventilating system that is a trifle more effective than is absolutely necessary, because such a system may always be adjusted to exert less than its rated capacity, but a system that falls just a trifle short in efficiency is fatal because it cannot be speeded up to perform its work properly.

It is a known and recognized fact that the additional box office sales due to a properly ventilated house pay in a short time for the installation of an adequate ventilating system and that thereafter the increased income is pure velvet.

In other words, the patrons pay and pay gladly for proper ventilation, and the exhibitor receives all the benefits right in the cash drawer.

## *How Pathe Home Exchange Operates Its Simplexized Reviewing Rooms*

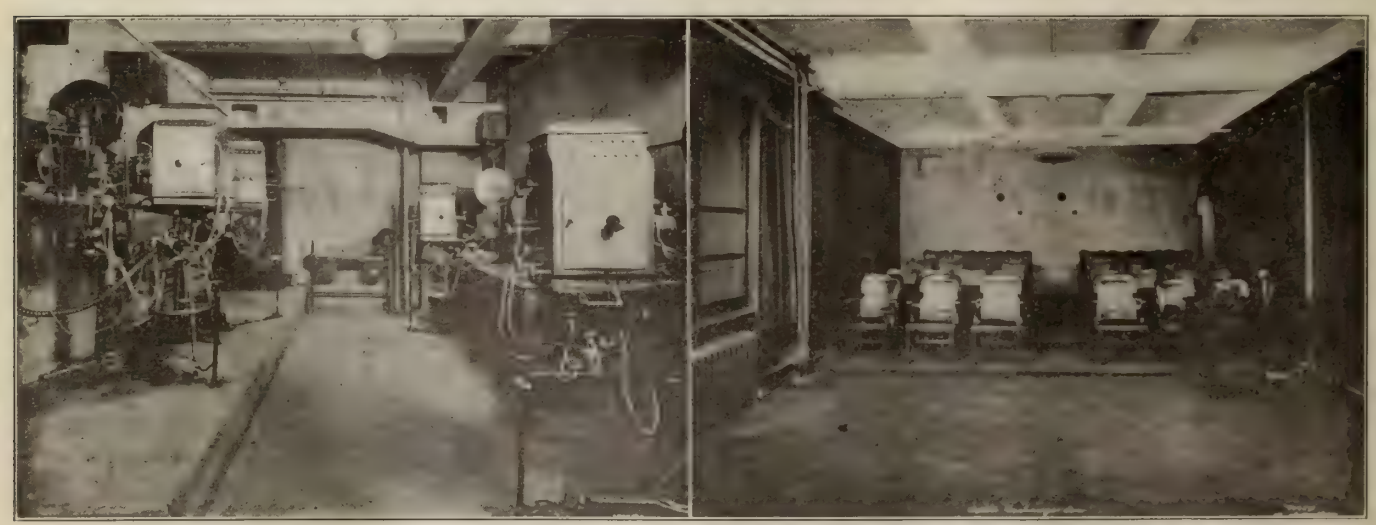
THE home office of the Pathe Exchange, Inc., on the eleventh floor of 25 West Forty-fifth street, New York City, is a most interesting place. It is here that every Pathe release is screened before being forwarded to the company's branch exchanges throughout the country.

In the Pathe office are located three distinct reviewing rooms, each equipped with comfortable chairs, screens and other necessary adjuncts for the proper reviewing of the films. It is in these rooms that the film editors, production managers, censors, art managers and others view the many releases from nine to five-thirty, averaging from one hundred to one hundred and fifty reels each day.

The various Pathe organization committees who pass on the finished reels, the cutters who reduce the film footage, and the title editors, all gather here during the various run-off periods, as do the members of the juvenile committees, as well as members of the National Board of Review, both of these groups reviewing Pathe films here on a specific day of each week.

### *A Novel Equipment Arrangement*

In order to insure perfect projection results in every instance, and also facilitate the work of uninterrupted production, a most novel arrangement of projection room equipment has been devised by Mario Frejmann, who has charge of the well-planned projection room with its battery of four motor-driven regulation model Simplexes, which projector is used exclusively in all Pathe exchanges.



*REVIEWING EQUIPMENT OF THE PATHE HOME EXCHANGE*

*At left, projection room with battery of Simplex projectors; at right, one of the reviewing rooms*

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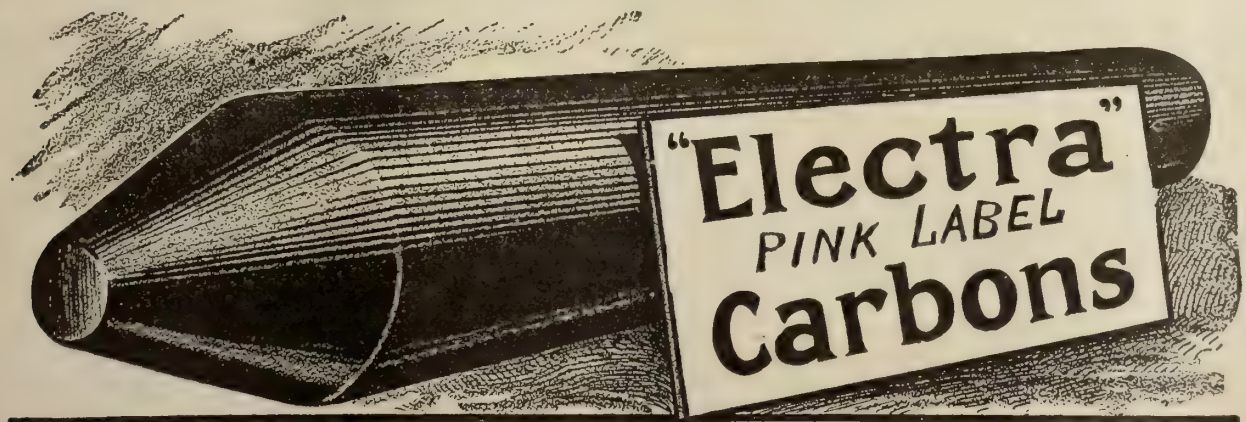


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A spacious room houses these projectors, and the first thing that strikes the visitor upon entering is the ship-shape appearance of this important unit of the exchange. Upon a concrete floor are ranged two pairs of Simplex machines, one set facing outward toward the larger of the reviewing rooms, while on the opposite side of the projection room are located two similar machines, one of them furnishing the projection means for the second reviewing room, while the fourth projector takes care of the projection in the third or smaller of the rooms.

### *Three Rooms; One Booth*

Through this arrangement it is possible to project in three separate reviewing rooms using but one booth for all of the projectors.

Two of the Simplex machines are provided with a special reverse movement, which enables the projectionist to stop at any desired point during the reviewing period, and run the film backward while projecting upon the screen to any point where a second screen inspection is desired. The heavy beamed ceiling of this projection room is of a generous height and the room itself is well protected with numerous automatic sprinkler hoods.

An ideal ventilating system is also installed and the specially constructed low amperage rheostats are located high up on the walls of the room, while all visible wiring is neatly carried to its destination through well-placed conduit arrangements.

Besides Mr. Frejmann, the projection crew comprises the second projectionist, Joseph Sanfillipo, who has been with the Pathe organization in his present capacity for five years.

The remainder of the crew consists of a reel boy who takes care of the films before and after they are projected. Mr. Frejmann is a graduate of a Continental electrical university, where he obtained his degree of engineer and developed considerable linguistic ability. He first entered the industry eighteen years ago, taking charge of the projection in a circuit of theatres in the Balkan States, known as the Modern Theatre Enterprises. Six years later he came to the United States and worked at his calling in and around Manhattan, Newark and Brooklyn, finally engaging with the Pathe organization at its Jersey City home office exchange, as chief of projection electrician, at which duties he has worked for the past eight years.

### *Friejmann Planned the Room*

When the home office moved to its present quarters, Mr. Frejmann planned and constructed the projection room, which contains many features that are of his own design, chief among them being his system of light projection which is rather novel. On the two reversible Simplex machines used for the projection in the large reviewing rooms, are two specially designed rheostats built by the Simplex Company, rated for 6-25 amperes, while two similar rheostats regulate the amperage for the other two Simplexes. In the larger reviewing room is a 6 by 8 screen at a distance of 32 feet. The lamps in these machines pull 14 amperes each, while in the two smaller rooms are screens measuring 6 by 4 where but 8 amperes of current are used.

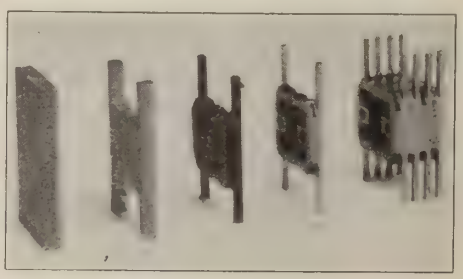
Mr. Frejmann has frequently been complimented upon both his system and his installation, but he modestly attributes a great deal of his successful projection to the work of the Simplex quartet under his control.

# *How Standardized Punches Are Made for the Bell & Howell Perforator*

*By C. E. MARSHALL*

FOLLOWING the standardization of certain physical dimensions covering the design of cine-machinery as outlined in a previous discussion, vital points of construction and operation of the perforating machine were the next problems taken up by the manufacturers. Under this heading, the design and construction of the punching element is of primary importance, as upon it depended to a large extent the size and shape of the surrounding parts. Adjacent to this and ranking equally in importance was the facilities for insuring absolute precision in perforating.

The evolution of five of the most important stages of development of the Bell & Howell punch are shown in the accompanying illustration. Experiments covering a period of several years were conducted in order to ascertain the most suitable steel to employ. All grades of fine domestic tool steels were tried and subjected to the most rigid tests, most of which proved satisfactory in some respects, but were found deficient in others. Finally an exclusive brand of imported steel was found to more closely approach the point of perfection after carefully checking up the factors affecting manufacturing costs, physical properties of the steel and other conditions surrounding its adoption.



*A BELL AND HOWELL PUNCH*
*Showing five successive stages of its evolution*

### *The First Stage of Construction*

The first stage of construction of the punch section is that of cutting the annealed steel in blocks of the requisite dimensions, these are then roughly milled out to conform to the general outline of the punch as shown in the second step. This process of milling is now carried to a finer degree and closer cuts are made preparatory to the heat treating process. In the condition as shown at the third step, the metal is put through the primary stages of heat treating and seasoning. This process consists of alternate heating and cooling as a result of which the molecular construction of the steel is slightly altered and a higher state of susceptibility to the final hardening process is developed. By the alternate heat treatment greater toughness and higher resistivity is also added.

The process of heat treatment is conducted along the most scientific lines, made possible by the use of a pyrometer with especially constructed thermo-electric couples for temperature control. After continued seasoning the steel is hardened by subjecting it to temperatures not varying one-half of 1 per cent. from a critical point and quenching in water at 35 degrees F. Following the hardening process, the grinding operation is begun. At this step the punch sections are magnetically held

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on revolving chucks under the grinding wheels. When ground to within .001 of their finished size, they are transferred to the lapping machines, which is in effect a continuation of the grinding process, but allows greater precision and control when nearing the finished dimensions.

*Special Lapping Machines*

The lapping machines used are a product of the Bell & Howell engineering department and were designed with especial reference to the exacting requirements of the work in question. They consist principally of a circular stationary base made from porous metal whose upper surface is treated with a very finely pulverized abrasive mixture and an upper rotating carriage resting directly on the base and traveling through an elliptical course while rotating on its own axis.

The punches are held near the periphery of the carriage with the surfaces to be worked on in contact with the stationary base. Obviously the degree of fineness and the depth to which grinding can be carried depends on the nature of the abrasive paste and the length of time punches are left in contact with the base. The cycloidal path followed by the punches insure uniform contact with all parts of the surface of the base and prevent pitting. The final finishing or working down to the .0001 part of an inch is done by hand as by this method only is absolute precision made possible owing to the frequent testing with micrometers that is necessary. Hand lapping is the ultimate point to which superfine surfacing of metals can be carried and in theory is essentially the same as machine lapping with the exception that the process is much slower and permits of a more minute inspection.

*Assembling the Sections*

Punch sections are then assembled en bloc comprising four double end units, which embrace one entire frame or a length of four perforation holes on each margin of the film. By virtue of the double end construction, punches can be reversed and both ends used before regrinding is necessary, which, while materially adding to the cost of manufacture, adds double life to the punch.

Assembled as they are, the punches are of greater strength than if the entire assembly were made from a solid piece of steel; physical changes in the metal are thus reduced to a minimum and in the event one of the sections are accidentally broken, it is a very easy matter to replace the individual unit.

The evolution of the Bell & Howell Standard Punch comprises fifty-one consecutive machine operations and travels through as many hands in its construction and assembly.

# *S. S. Cassard Signs Contract for Season's Power's Stand Parts*

THE Nicholas Power Company is expressing its confidence in the business outlook in a very practical manner by making arrangements at the present time for future supplies. The photograph shows George Moyer, general superintendent of the Textile Machine Works; S. S. Caccard, vice-president of the Nicholas Power Company, and Louis Merkin, works manager, immediately after Mr. Cassard and Mr. Moyer had signed a contract covering next year's supply of all cast parts of the stand for Power's projector.

The Textile Machine Works has a plant at Reading, Pa., employing about seven thousand men, and the Nicholas Power Company for many years has been one of its largest customers.

The relations between the companies have been of a very friendly nature for many years and between Mr. Cassard, who was formerly purchasing agent of the Nicholas Power Company, and Mr. Moyer there has existed a personal friendship of long duration.

*One of a Number*

The contract just signed with the Textile Machine Works is one of a number covering future supplies recently arranged for by Mr. Cassard and indicates a definite decision to go after business vigorously next year.

In spite of the general slowing up of business in many lines, the Nicholas Power Company reports that business for the year 1920 was almost double that of the year 1919. As shown by the advertising of the Nicholas Power Company, many of the largest theatres and circuits have been

*SIGNING THE POWER'S CONTRACT*
*Left to right: Louis Merkin, works manager, Nicholas Power Co.; S. S. Cassard, vice-president, Nicholas Power Co., and George Moyer, general superintendent of Textile Machine Works*

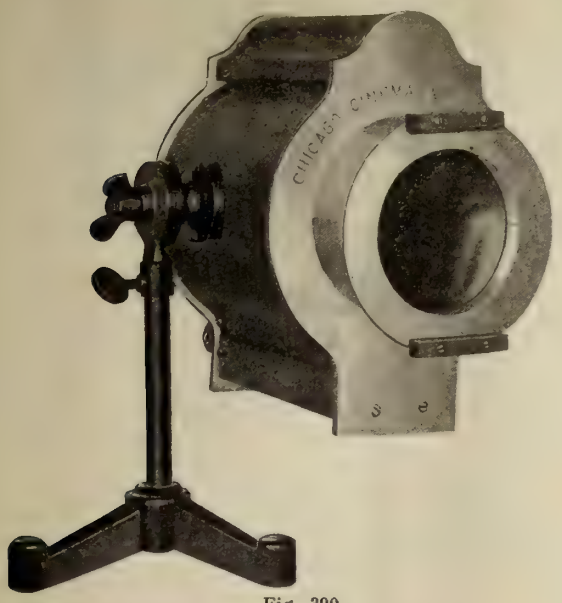

Fig. 390
250-WATT NITROGEN BABY PIN SPOT
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There is a growing tendency on the part of exhibitors to realize that it does not pay to economize in the matter of projection, and many of the old houses have been placing orders for the very latest Power's 6B Type "E" to replace older equipment.

The Nicholas Power Company is showing a commendable energy and confidence which, if emulated by other business firms, will have a tendency to check the attack of "cold feet" which may became epidemic if not halted before it goes too far. Retrenchment and conservatism are very good and may be badly needed, but it may be just as well to be moderate in these things also. The example of the Nicholas Power Company in making contracts now for next year's supplies and facing the future cheerfully is a good one.

# *How the Universal Motor Company Builds and Assembles Its Motors*

IN manufacturing Universal generating sets, the builders succeeded at the very outset in effecting a saving for the buyer by specializing on one size of engine and by producing that engine in large numbers and adapting it to various other uses. Because of their success in finding so wide a range of uses to which this engine may be put, they have been enabled to give the users of the product exceptionally high grade equipment at a really economical figure.

In order to produce Universal Motors on the above basis, it was necessary to design special machinery and provide every element in shop practice and routine that would economically produce a high quality product. One of the primary elements has been the keeping down of cost through the training of a special force of workmen. Each workman is a specialist, doing the same kind of work at all times, thereby not only bringing about a high degree of efficiency, but what is just as important, centering responsibility for the perfect production of every part.

### *Controls the Universal Foundry*

The Universal Motor Company controls the Universal Foundry, which supplies all of the castings used in the production of their motors.

When the castings are received into the motor shops, they are first machined on special machines, arranged in batteries in which the individual machines are adjusted for the handling of sometimes only one part, being used for that one operation at all times and always operated by the same man.

In boring the cylinders, all four are bored in one operation. After this, they are allowed to season thoroughly, when they are reamed—again all four being hauled in one operation.

The same men always do the same work in the assembling of the motors, scraping of bearings, etc., and therefore become proficient in their duties. The fact is that the Universal Motor Co. has found that when it was obliged to occasionally replace a man, it required from two to three months before the newcomer could turn out as much work of as high grade workmanship as his predecessor who had become accustomed to that particular job.

After the castings have been machined, they go through the assembling process.

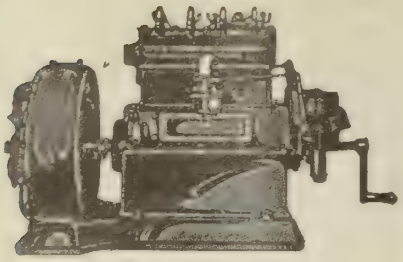
### *The Assembling Process*

In assembling, one man sets the valves, another grinds them on a special machine. There is also a man who does nothing but put in the cam shafts, and another the connecting rods on the crank shafts, following which the remaining parts are placed by four different men. During the process of assembling, the motor is moved along a continuous bench or erecting table, passing through seven different hands, finally coming off at the end a finished product ready for the "lapping in." This consists of running the motors by belt for about two hours to get them limbered up. After this, they go to the testing room where they undergo a four to five-hour test—two hours with no load and from two to three hours with a varying load comparable to the varieties of service met with in actual use.

Following the test and careful adjustment the outfits are passed on to the painting room, where they are enameled and later packed for shipment.

### *Peerless Controls for National Carbon Company*

Peerless Automatic Arc Controls were recently installed in the testing laboratories of the National Carbon Co. at Cleveland, Ohio. The controls are being used to feed the carbons undergoing the various tests to which each new lot of carbons are subjected, and have been found a tremendous aid for this purpose.

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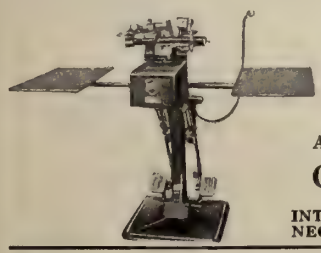

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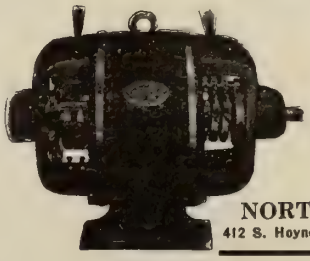

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FILM EXCHANGE EXECUTIVE; 30; experienced booker, salesman and manager; thorough business man and accountant. Good references and bond. Present employed; desire change account disagreement. Box 154, Moving Picture World, New York City.

THEATRE MANAGER; 35; 8 years' experience, pictures, vaudeville, legitimate; thoroughly familiar with booking and advertising. Go anywhere; make proposition. Box 155, Moving Picture World, New York City.

CAREFUL AND RELIABLE CAMERAMAN who takes full interest in his work and has first-class movie and still outfits wishes to connect with company. G. S., 18 Turner Place, Brooklyn. Phone 8136 Flatbush.

THEATRE MANAGER, ten years' experience, open for first-class proposition; pictures or vaudeville; go anywhere; understands running of first-class theatre. Write or wire Box 160, Moving Picture World, New York City.

EXPERIENCED, both as assistant director and assistant studio manager. Would prefer either of the above, but for immediate employment will appreciate interview in New York City relative to any opening. Box 159, Moving Picture World, New York City.

WANTED—Position as operator. Eight years' experience on all makes of machines. Will go anywhere. Operator W, Moving Picture World, New York City.

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THEATRE OWNERS: We are the largest and oldest established Moving Picture Theatre Brokers in America. Established 1896. Send for our list of Moving Picture Theatres in every state in the Union. If you want to sell, no matter where located or what price, send us the particulars. We can find you a customer. Lewis Theatre Brokers, 578-580 Ellicott Square, Buffalo, N. Y.

## CAMERAS WANTED

WANTED—Bell & Howell Pathe studio model or Debrie camera; must be in good condition; will pay cash. Address Jacob Baker, 11202 Grafield, Cleveland, Ohio.

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BASS RECORD-BREAKER; a 400-foot De Franne Professional and Field Model. The super-value camera with a Tessar F: 3.5 lens. Slightly used. BASS CAMERA COMPANY, Moving Picture Apparatus Headquarters, 109 N. Dearborn Street, Chicago, Ill.

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FOR SALE—Pathe Metal Camera, two extra magazines and Precision Tripod; used one month; will sell cheap. 11202 Grafield, Cleveland, Ohio.

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OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pennsylvania.

FOR SALE—Several used Simplex; first-class condition; cheap for cash. With or without motor drive. Webster Electric Co., 719 9th Street, N. W., Washington, D. C.

BARGAIN—Martin Rotary Converter (used), 60-Cycle, 3-phase, 7.5 K. W.; complete, with panel switchboard. Excellent condition. Costs, new, $865. Quick sale, $425. Full details on request. Monarch Theatre Supply Co., 228 Union Avenue, Memphis, Tenn.

CURRENT SAVERS are plentiful in the suggestions for correct equipment and proper installation found in "Motion Picture Electricity," by J. H. Hallberg. 270 pages; illustrated. $2.50 postpaid. Chalmers Publishing Co., 516 Fifth Avenue, New York.

SIMPLEX PROJECTOR, Motor-Driven, $250. Power's 6-A; fine condition; motor-driven, $300. New Edison "D"; best road show projector, $150. Mazda Lamp outfit, $90; worth $160. New $300 perforator, $100. Ray, 326 Fifth Avenue, New York.

## FILMS, ETC., FOR SALE

FOR SALE—"Gloria's Romance," 40 reels, featuring Billie Burke; "Perils of Our Girl Reporters," 30 reels; "Seven Deadly Sins," 37 reels; "Social Pirates," 30 reels; "Lafayette, We Come," 6 reels, featuring E. K. Lincoln; also 17 "Mary Pickford" single-reel specials, with paper; large selection of serials, features, comedies, travelogues, educationals; excellent condition. Guaranty Pictures Co., 130 West 46th Street, New York City; 11th floor.

## THEATRES WANTED

THEATRE WANTED in town of 5,000 or more. Will lease or buy. State particulars in first letter. L. O. Davis, Hazard, Kentucky.

WANTED—Theatre in town of at least five thousand. Can invest twenty to one hundred thousand dollars if you can show the proper returns on the investment. Address Retired Merchant, care Moving Picture World, New York City.

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ONE LOT OF PAPER AND ADVERTISING ACCESSORIES ON "THE STILL ALARM," "THE MAD LOVER," "THE LIBERATOR" and "THE HAND OF VENGEANCE." WILL SELL AT COST FOR QUICK ACTION. PEARCE FILMS, 608 Canal Street, New Orleans, La.

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# *Picture Theatres Projected*

FRESNO, CAL.—Crescent Theatre Corporation has plans by Reed Brothers, San Francisco, for theatre to cost $250,000. Address D. C. Markowitz, manager.

SAN FRANCISCO.—Golden Gate Junior Orpheum Theatre will be erected at Golden Gate avenue and Taylor street, to cost $1,000,000. Address A. Blumenthal & Company, agents.

JACKSONVILLE, FLA.—W. R. Carter is chairman of committee which is promoting erection of moving picture theatre.

MARIANNA, FLA.—J. W. Russ will erect up-to-date moving picture theatre, with stage 60 by 80 feet.

LA PORTE, IND.—Princess Theatre Company has purchased site for erection of three-story theatre, with seating capacity of 1,900.

HUTCHINSON, KANS.—J. E. Ruyan, owner of Iris Moving Picture Theatre, has purchased building which he plans to convert into moving picture house.

MT. CLEMENS, MICH.—Macomb Theatrical Company has plans by C. Howard Crane and associates, 400 Huron Building, Detroit, for three-story theatre, store and office building, 180 by 75 feet, to cost $150,000.

ST. JOSEPH, MICH.—W. S. Bastar and Harry Brown, of Benton Harbor, will erect theatre, with seating capacity of 1,200. Pipe organ will be installed.

DULUTH.—William P. Allred, Jr., is preparing plans for moving picture theatre to be erected on Superior street, between Fifth and Sixth avenues. Address J. B. Clinton, care Clinton Investment Company.

KANSAS CITY.—Contract to erect Orpheum Junior Theatre has been awarded to Thompson-Starret Company, 175 West Jackson Boulevard, Chicago, Ill.

GREAT FALLS, MONT.—Lease & Leighland have contract to erect Liberty Theatre.

MISSOULA, MONT.—Mead-Simmons Building Corporation is erecting theatre to be completed January 15. Organ to cost $25,000 will be installed.

OMAHA, NEB.—Overland Amusement Company will erect theatre at Fifteenth and Farnam streets, to cost $50,000. Address Morris Milder, president, 523 Park avenue.

BROOKLYN, N. Y.—Levy Brothers will erect moving picture theatre at Twelfth and New Utrecht avenue, with seating capacity of 2,500.

BROOKLYN, N. Y.—John Tedesco, 213 Sand street, has plans by Henry Uurick, 772 Broadway, for one-story brick and limestone moving picture theatre to be erected at northeast corner Sand street and Green lane, to cost $35,000.

DANVILLE, N. Y.—The Protectives have purchased building on Main street which they will convert into moving picture theatre.

NEW YORK.—Arena Theatre interests will erect Tivoli Theatre on Eighth avenue and Fiftieth street, to cost $50,000.

TOLEDO, O.—E. H. Voss has contract to erect one-story theatre, 50 by 120 feet, on East Broadway for Amusement Company, 519 Main street, to cost $50,000.

VERMILLION, O.—Vermillion Amusement Company has plans by G. E. Scott, Norwalk, O., for moving picture theatre, to cost $30,000. Address G. F. Decker, general manager.

*FIELDDALE, VA.—Carolina Cotton & Woolen Mills, Spray, N. C., has plans by W. C. Northup, Winston-Salem, N. C., for one-story brick moving picture theatre, to cost $30,000.


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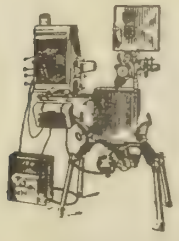

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Vol. 47. No. 6 DECEMBER 11, 1920 Price 25 Cents

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PICTURES CORPORATION

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## THE MASTER OF ALL

Breaking all records in the rain, sleet and snow at THE STRAND, Toronto, during its second week, resulted in 30 weeks' booking over the biggest circuit in the Dominion of Canada at TWO DOLLARS TOP.

BIGGER THAN THE BIGGEST

## THE SUPERIOR OF ALL

Directed by

## B. A. ROLFE

Quick Action Necessary—*WIRE!*

# OF THE BIG SPECIALS

*value and stupendous spectacular effects*

# AND CABIRIA COMBINED

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## "MASTERPIECES"

GREATER THAN THE GREATEST

Special Runs at Top Prices in All Big Cities under the Auspices of the Buyers of the Territories.

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1000 Theatres with seating capacities that can accommodate the audiences resulting from the "Madonnas and Men" Advertising Campaign.

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# It Hits You With a Punch

The product of an incomparable triumvirate, supported by the Selznick Organization.

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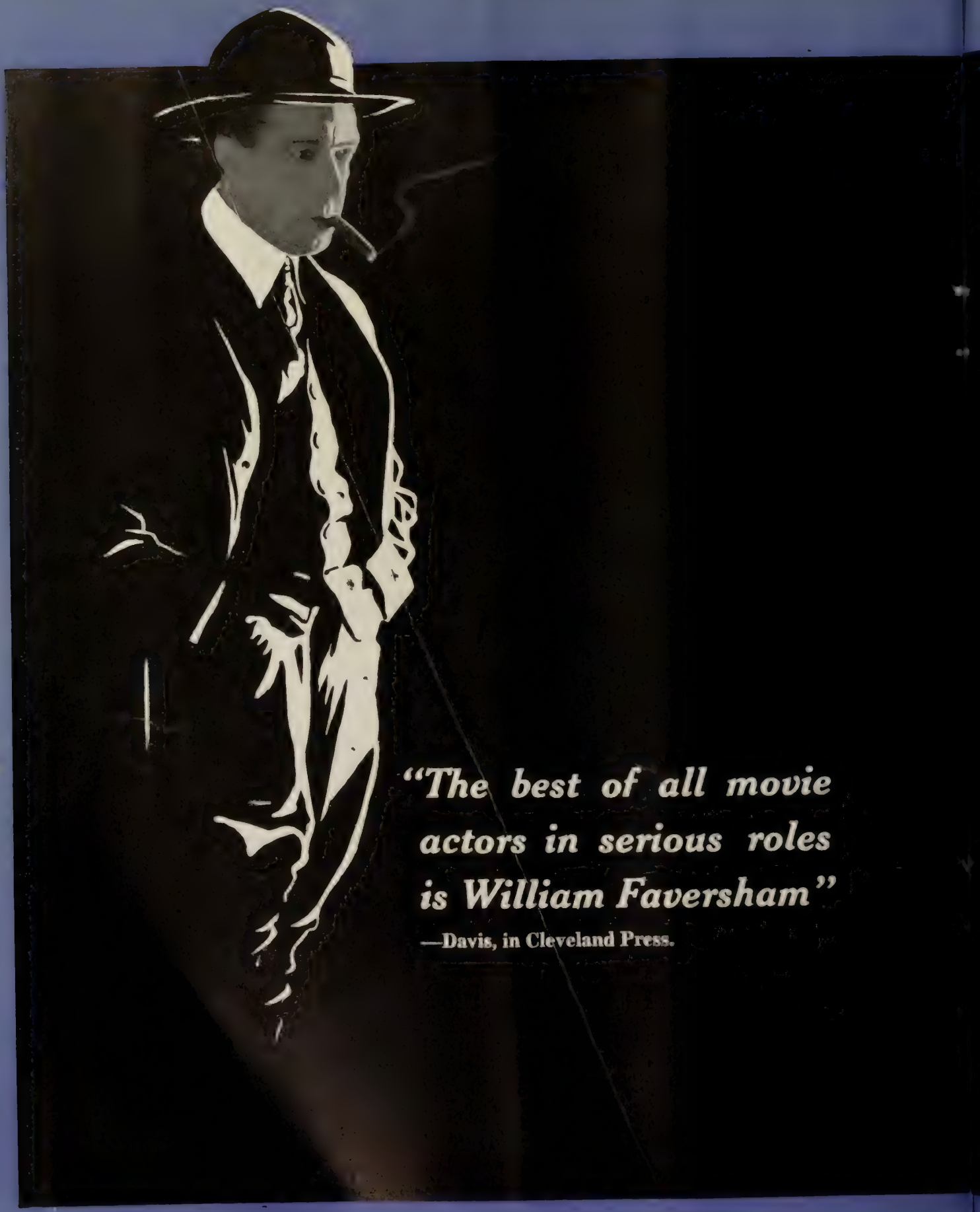

*"The best of all movie actors in serious roles is William Faversham"*

**—Davis, in Cleveland Press.**

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LEWIS J. SELZNICK
Presents
WILLIAM FAVERSHAM
in The
HOBART HENLEY
Production
"THE SIN THAT WAS HIS"
By
FRANK L. PACKARD

# BIGGEST PHOTOPLAY OF THE YEAR

# With a Quadruple Guarantee

**LEWIS J. SELZNICK**
who produced it, and says it is the greatest picture he has ever made.

**WILLIAM FAVERSHAM**
who is starred in it, and is admittedly the foremost screen actor of his day.

**HOBART HENLEY**
who directed it, and already has to his credit photoplays which lead all others in artistic merit.

**FRANK L. PACKARD**
who wrote it, and whose stories, including "The Miracle Man," have been best sellers for years.

# A Photoplay to See and to Feel

!

The billing alone is convincing that "THE SIN THAT WAS HIS" is the biggest photoplay of the year.

There is no star like FAVERSHAM when it comes to real drama on the screen.

There is no technique required for faultless direction which HOBART HENLEY does not know.

There is no author who understands his public better than FRANK L. PACKARD

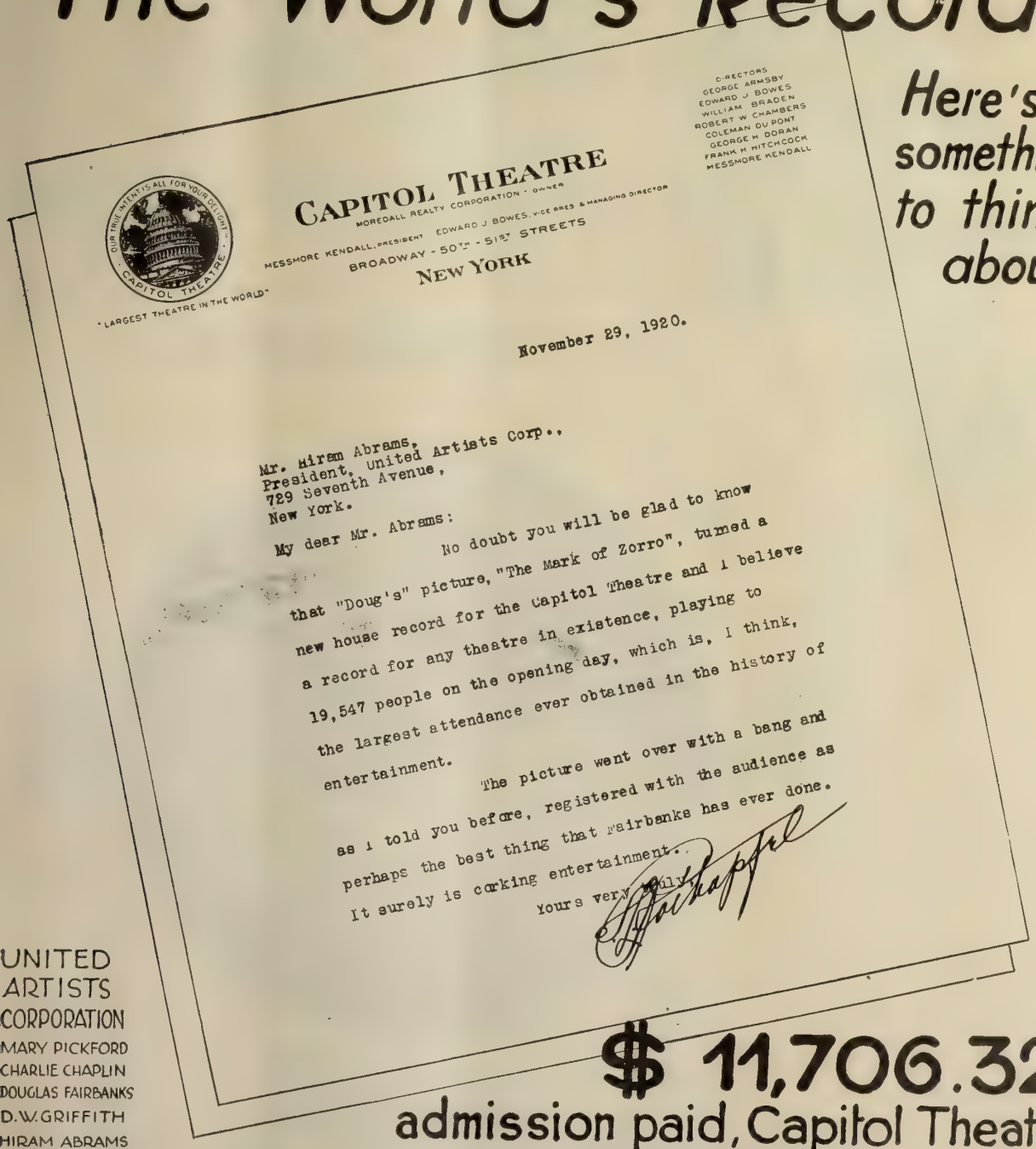
There is no producer better equipped than LEWIS J. SELZNICK to cater to exhibitors' needs.

But no analytical examination of the billing, the details of the story, or of the "stills" can get over to you that mysterious, almost uncanny, fascination which this master production has had for every solitary individual who has seen it to date.

It is well worth a trip to any city in your neighborhood to see "THE SIN THAT WAS HIS" at the usual theatre presentation—or any SELECT EXCHANGE will screen it for you.

# The World's Record!

## Here's something to think about!



DIRECTORS
GEORGE ARNSBY
EDWARD J BOWES
WILLIAM BRADEN
ROBERT W CHAMBERS
COLEMAN DU PONT
GEORGE H DORAN
FRANK H HITCHCOCK
MESSMORE KENDALL

CAPITOL THEATRE
MOREDALL REALTY CORPORATION - OWNER
MESSMORE KENDALL, PRESIDENT EDWARD J BOWES, VICE PRES & MANAGING DIRECTOR
BROADWAY - 50TH - 51ST STREETS
NEW YORK

"LARGEST THEATRE IN THE WORLD"

November 29, 1920.

Mr. Hiram Abrams,
President, United Artists Corp.,
729 Seventh Avenue,
New York.

My dear Mr. Abrams:

No doubt you will be glad to know that "Doug's" picture, "The Mark of Zorro", turned a new house record for the Capitol Theatre and I believe a record for any theatre in existence, playing to 19,547 people on the opening day, which is, I think, the largest attendance ever obtained in the history of entertainment.

The picture went over with a bang and as I told you before, registered with the audience as perhaps the best thing that Fairbanks has ever done. It surely is corking entertainment.

Yours very truly,

UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W.GRIFFITH
HIRAM ABRAMS
PRESIDENT

## $ 11,706.32
admission paid, Capitol Theatre opening day to see

# DOUGLAS FAIRBANKS'
# "The Mark of Zorro"

From the "All Story Weekly" Novel *"The Curse of Capistrano"* by Johnston Mc Culley
Directed by FRED NIBLO

# STOLL FILM

Corporation of America

*presents*

# "SQUANDERED LIVES"

An Adaptation from the Novel "Duke's Son"

by Cosmo Hamilton

Featuring

**IVY DUKE**

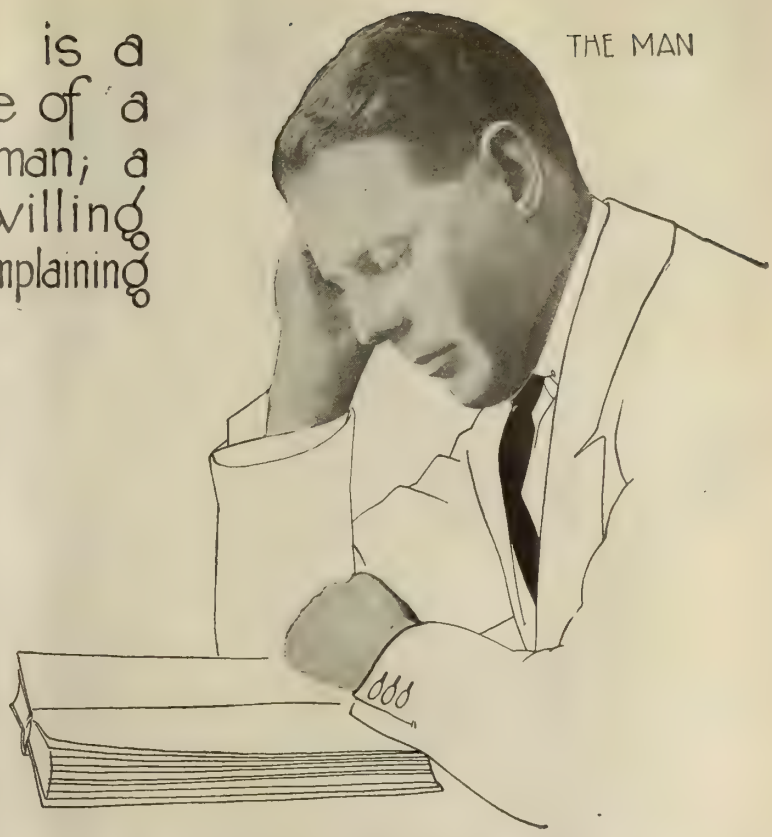
**and GUY NEWALL**

**A Compelling Drama of Cumulative Interest**

"Squandered Lives" is a story of Today. It is a well told and directly told tale of a man and a woman who though they cheated their friends were faithful to each other.

*Released January Second*

"Squandered Lives" is a tale of the sublime love of a woman---a one-man woman; a tale of willful error and willing sacrifice, of ready and uncomplaining atonement.




The wife is always a wife---eager to make a sacrifice that to her is greater even than death if by so doing she may save her husband from public disgrace.

"Squandered Lives" is fast in action filled with drama, with big moments; and while the hero and heroine are wrongdoers nevertheless they command unwavering sympathy and deep interest.

STOLL FILM CORPORATION OF AMERICA

Executive Offices-

130 West Forty-Sixth Street New York.

*Distributed through Pathe Exchange Inc.*

WILLIAM FOX

*begs to announce that he has never offered a greater photo-play than his forthcoming production of ~*

# BLIND WIVES

*from the international stage success*

MY LADY'S DRESS

*by Edward Knoblock*

*Scenario and direction by*
*Charles J. Brabin*

# THIS MAKES IT UNANIMOUS

"It cannot be disputed that 'The Last of the Mohicans' is Mr. Tourneur's greatest achievement —a masterpiece of its kind. It's the greatest Indian picture ever shown. He has kept faith with Cooper's memory."—*Laurence Reid, Motion Picture News.*

"The public owes Maurice Tourneur a vote of thanks for putting 'The Last of the Mohicans' on the screen. It will restore the popularity of the story. The production is worthy of the subject and a sterling addition to A. P.'s output."—*Edward Weitzel, Moving Picture World.*

"Tourneur sets his associates a mighty pace. 'The Last of the Mohicans' is a truly great work—a master work—in picture making. It has thrills aplenty and is a box office attraction of the richest sort."—*Charles Hastings, Exhibitors Trade Review.*

"Tourneur has done it again. 'The Last of the Mohicans' has resulted in thrills galore. There are so many of them that it is going to be difficult to make your crowd believe that all of them appear in one production. Play this up."—*Wid's Daily.*

"The Fort William Henry massacre will stand comparison with anything ever accomplished for the screen. For a parallel to this scene one must turn to the battle on the walls of Babylon in Mr. Griffith's masterpiece, 'Intolerance.'"—*S. M. Weller, New York Review.*

"In such a remarkable manner has Mr. Tourneur conjoined history and art that the result is one of the most valuable features ever brought to the screen. The wise exhibitor will make his exploitation of this feature elaborate."—*Irma Frances Dupre, Exhibitors Herald.*

AP

## MAURICE TOURNEUR

presents

# The Last of the Mohicans

An American Drama Eternal By James Fenimore Cooper

Directed by MAURICE TOURNEUR and CLARENCE L. BROWN

MAURICE TOURNEUR ~ J. PARKER READ JR. ~ THOMAS H. INCE ~ MACK SENNETT
MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER

## ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

A

# J. PARKER READ JR.

PRODUCTION

# LOUISE GLAUM

*in*

# LOVE

Scenario by LOUIS JOSEPH VANCE

Directed by Wesley Ruggles

*Personally supervised by J. Parker Read Jr.*

Louise Glaum, under the able supervision of J. Parker Read, Jr., has exceeded her previous best in "Love," her newest production. Because it treats vividly of a subject that touches every human heart it is a picture of universal appeal. Because it contains a score of scenes of bewildering beauty and magnitude it is a picture that gratifies the eye.

"Just finished three days of Louise Glaum in 'Love'," telegraphs G. H. Meyers from the Park Theatre, Champaign, Ill., "A wonderful picture. The best she's done. Let's have more like it."

Echo everywhere answers: "A wonderful picture! The best she's done!"

And so it is!

MAURICE TOURNEUR - J. PARKER READ JR. - THOMAS H. INCE - MACK SENNETT

MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER

## ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

SOMETHING NEW TO AMERICA

SCREENPLAYS PRODUCTIONS, Inc. Presents

# BRYANT WASHBURN

IN

David Skaats Foster's

# THE ROAD TO LONDON

Made in the exact locations so charmingly described by the author. Let this Romance take you to **SEE**

PICCADILLY CIRCUS
BUCKINGHAM PALACE
TRAFALGAR SQUARE
WINDSOR CASTLE
ADMIRALTY ARCH
WESTMINSTER ABBEY
MARBLE ARCH
CHARING CROSS
CONSTITUTION HILL
HOUSES of PARLIAMENT
BOULTER'S LOCK
AT MAIDENHEAD

*Picturized and directed by Eugene G. Mullin*

**The First Big American Screenplay Made in England**

*An American Star, an all-British supporting cast of renowned talent, including Miss Joan Morgan, Mrs. Saba Raleigh, Mr. Gibb McLaughlin and others make this*

**The Most Perfectly-Cast Romance of the Screen**

SCREENPLAYS PRODUCTIONS, INC. 140 WEST 42ND STREET, NEW YORK, N. Y.
424 LAUGHLIN BUILDING, LOS ANGELES, CAL.

NORMA TALMADGE

CONSTANCE TALMADGE

# OUR SUB-FRANCHISE HOLDERS have them 4 MORE YEARS

NO better nor more infallible proof of the complete success of the Associated First National FRANCHISE plan could be offered the independent exhibitor than Joseph M. Schenck's renewal of his contract for Norma Talmadge and Constance Talmadge with this organization, to continue for a period of four years from date.

Mr. Schenck turned down flattering offers from the biggest distributors.

He signed with us because, after two years' trial, he believes that

**Associated First National**

*is the*

**Solid Rock of Filmdom**

*That's the reason why*

*There'll be a Franchise everywhere*

# $20,000,000

*MR. SCHENCK* will expend about $20,000,000 for big special features for Norma and Constance Talmadge under the new contract. This unprecedented expenditure will go to carry out plans for the best stories and the most elaborate pictures that brains and money can produce.

***Independent exhibitors and our Sub Franchise holders will get them***

FIRST NATIONAL PICTURES

That's another reason why

**There'll be a Franchise everywhere**

# Future Success Assured

*IMAGINE* having two such box office magnets for your theatre for four years.

It's never happened before.
It'll be safe to advertise them.
Competitors can't steal them.

***It's a great event for the future of the independents and Associated First National did it.***

FIRST NATIONAL PICTURES

*That's another reason why*

***There'll be a Franchise everywhere***

Norma Talmadge
is Pleased
because her pictures are assured of a showing in the country's finest theatres for four years.
Constance Talmadge
is Pleased
because her greatest successes have been associated with First National.
Joseph M. Schenck
is Pleased
because he is sure of his market. He tried us for two years.
FIRST NATIONAL PICTURES

# NOW Mr. Independent Exhibitor – *Don't you wish you had a Franchise*

It's the reason why

***There'll be a Franchise everywhere***

# CONTROL Your ORCHESTRA PIT!

Convert your musical expense into an investment

FOTOPLAY your pictures

GRAND AND ORACLE THEATRES

BERTA & BERTA, OWNERS

GRAND THEATRE
SEATING 810
PLAYING VAUDEVILLE, ROAD SHOWS AND PICTURES

ORACLE THEATRE
SEATING 500
PLAYING PICTURES STRAIGHT

ROCK SPRINGS, WYO. November 7th, 1920.

The American Photo Player Co.,
Denver, Colo.

Gentlemen:

First I want to thank you for selling the Fotoplayer to me, as we have done away with a great deal of musicians' grief, and the music is better than when we used a 3 piece orchestra.

I can safely recommend the Fotoplayer to a brother exhibitor who is running a straight picture house as being better than the orchestra that the small town manager can afford to keep in his theatre, and you can have music to suit the action of the screen, which is impossible to get with an orchestra and a daily change of pictures.

Yours very truly,

Berta & Berta
BY Thomas Berta

The AMERICAN PHOTO PLAYER CO.

NEW YORK CITY
MECCA BLDG.—1600 B'WAY.

CHICAGO, ILL.
64 E. JACKSON BLVD.

SAN FRANCISCO CAL.
109 GOLDEN GATE AVE.

HUGO BALLIN ▾ ▾ ▾ Presents

# "PAGAN LOVE"

*from the story*

## "THE HONORABLE GENTLEMAN"

*by*

## ACHMED ABDULLAH

*Produced by Hugo Ballin Productions, Inc.*

*A splendid cast in a great story, on – a Hugo Ballin Production – which insures the last word in artistic perfection.*

*Distributed by*

**W.W. HODKINSON CORPORATION**

527 Fifth Avenue, New York City

*thru* PATHÉ *Exchange, Inc.*

*A Benj. B. Hampton Production*

# ZANE GREY'S *Greatest Novel*

# "The U·P·TRAIL"

**A MASSIVE PICTURE *of the* GREAT WEST *with a* POWERFUL CAST**

*including*

ROY STEWART - JOSEPH J. DOWLING - KATHLYN WILLIAMS
ROBERT McKIM *and* MARGUERITE DE LA MOTTE
*Directed by* JACK CONWAY - ZANE GREY PICTURES · *Inc.*

*It's a "Box-Office" Picture and An "Audience" Picture, Too!*

Zane Grey's name excels in "pulling power" the name of any screen star of the present day.

And his past successes—"Desert Gold" and "Riders Of The Dawn,"—prove that his pictures give your patrons all that they demand in entertainment.

*Distributed by*

**W.W. HODKINSON CORPORATION**

527 Fifth Avenue, New York City
*thru PATHÉ Exchange, Inc.*

**Benj. B. Hampton Productions Now Being Booked Through W. W. Hodkinson Corporation**

DESERT GOLD THE SAGEBRUSHER THE WESTERNERS RIDERS OF THE DAWN

ANNOUNCING

# THE BIG FIVE

A combination that will positively revolutionize the Picture Business in 1921.

An affiliation of Capital with Star and Directorial talent now being assembled under experienced Management.

Bigger and more powerful than any existing organization.

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*Detailed announcement when the time is ripe.*

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THE BIG FIVE PRODUCTIONS

*(Now being incorporated.)*

# STATE RIGHTS

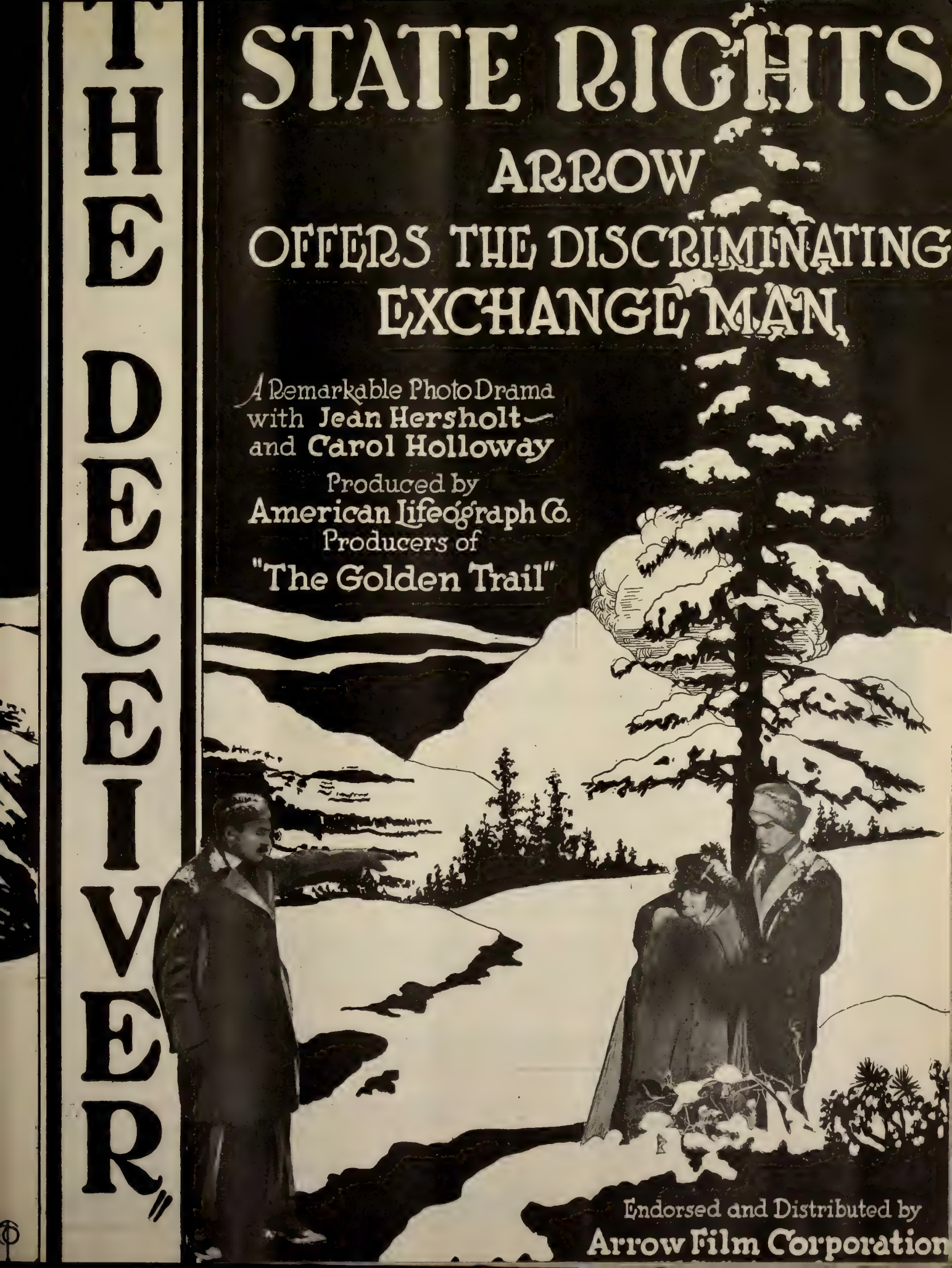
## ARROW

## OFFERS THE DISCRIMINATING EXCHANGE MAN

# "THE DECEIVER"

A Remarkable Photo Drama
with **Jean Hersholt**
and **Carol Holloway**

Produced by
**American Lifeograph Co.**
Producers of
**"The Golden Trail"**



Endorsed and Distributed by
**Arrow Film Corporation**

# THE BURROUGHS PHOTO PLAY CORPORATION

Offer their new production **"THE GUIDING SPIRIT"** to live wire distributors, who are awake to the fact that the public is waiting for THIS PRODUCTION, dealing with real Psychic phenomena.

Produced by H. G. BURROUGHS

who has been a lecturer and demonstrator of psychic phenomena for twenty-seven years and who is splendidly equipped with knowledge and experience to direct this kind of a production.

## THE GUIDING SPIRIT

is a purely psychic play, replete with human interest and exemplifying in a striking manner the influence of the departed over those left on earth.

Jack Hastings did not believe, but was convinced. Clara Hastings did not know, but her unbelief was swept away by a vision of her departed mother.

You will love Winifred for her sincerity, admire Jack for his gallantry, sympathize with Clara for her skepticism, worship Mrs. Hastings for her realism and Lester Brown for his villainy.

Not a so-called all star cast, but portrayed by a professional cast, especially adapted to represent these characters.

*The Picture is Right and the Price is Right*

All territory for sale, with the exception of Ohio, Illinois, Indiana and Southern Michigan

THIS IS NOT A PROPAGANDA PLAY

Address THE BURROUGHS PHOTO PLAY CORPORATION

5511 Euclid Ave., Cleveland, Ohio

MOVING PICTURE World

ARTHUR JAMES
*Editor-in-Chief*

DECEMBER 11

# *Fourteen Taxes on an Industry's Chest*

THERE'S a lively little set of little gentlemen who are described formally in Washington as the "Tax Committee of the National Industrial Conference Board." This is a very busy body, which concerns itself with raising money for our government to throw away in quantities and spend in lesser amounts for general expenses.

By an understandable coincidence it turns out that the business represented by this tax committee, which is to tell Congress whose pockets to reach into, include fisheries, milling, iron, lumber, mining, coal, petroleum, railroads and farms.

They met and conferred and conferred some more until finally a bright idea hit them full in the face.

This idea, colloquially phrased is:—

"Let's slip it to the movies!"

In action this idea proposes a tax of a cent a gallon on gasoline (not a percentage tax, mark you), and not another industry or business represented on the tax committee is hit. Moving picture films are to be taxed, if Congress agrees with the smart little men of the committee, a big fat ten per cent.

This doubles the present five per cent. and this in spite of the fact that today no business or industry in the United States is so heavily taxed as the moving picture business.

It was a snappy idea that hit the little gentlemen so forcibly. It's an idea that will prevail unless the moving picture industry gets together and demonstrates how unfair and how unjust this sort of special taxation is.

Already we are paying all the known forms of taxes from personal to corporation—a Washington exhibitor is paying fourteen kinds—and we are by way of being taxed out of business. What are we going to do about it?

Arthur James

# *A Definite Proposal*

DRUNK with the success of the program which put prohibition into the constitution, if not into effect, the reformers backed by plenty of money, are now moving toward the suppression of the Sunday newspaper, the wiping out of all Sunday sports, the stopping of the sale of gasoline for Sunday pleasure touring and the ending of Sunday exhibitions of moving pictures.

The movement is nation-wide.

It is backed by "The Lord's Day Alliance," which has its office at 156 Fifth Avenue, New York. Its active secretary is the Rev. Harry L. Bowlby, a man small in stature and smaller still in his ideas of the right of the majority to regulate its own day of rest and recreation.

Bowlby used to be a preacher in Altoona, Pa., where he was known as a popular pastor, but not so strong when it came to sermons. In other words Bowlby was an inside worker—a personal expert in a small way. Since that time he has branched out and his ambitions have grown greater than his shrivelled soul would indicate were possible.

**He proposes a narrow United States, built along lines which suit his interpretation of the Holy Scriptures and limiting the American Sunday to Bible study, prayer, walking in the country, visiting the sick, attending divine services and listening to sermons.**

We find no fault with Bowlby's program for those who desire it for themselves. We do find fault with Bowlby's plan to force it upon the millions who don't want it. We quote Bowlby's words on this plan:

"We are well financed. Our lobby at Washington will be an effective and experienced one. We shall work in every Congress district in every state. We shall agitate and spread propaganda and cause voters to write unceasingly to their representatives in Congress until no Congressman who cares to stay in Congress will dare refuse to vote for our measures. These were the methods used by the Anti-Saloon League and they were effective.

"We propose to pass no blue laws. There are no such things as blue laws—never were. And we don't propose to legislate people into church. We propose, by legislation, to make it easier for people to go to church. In other words, we shall try to close the baseball parks, the golf links, the motion picture and other theatres, the concert halls, the amusement parks, the bathing beaches and so on. We shall fight all amusements where an admission fee is charged. We shall oppose golf, tennis, baseball, football and other sports, even if purely amateur and void of financial cost to those watching or taking part, because they set bad examples for children who otherwise might be content to go to Sunday school.

"We shall seek to restrict the sale of gasoline for pleasure automobiles, and urge other measures that will stop Sunday automobiling and joyriding. This will not bring the old-fashioned horse and buggy back, because we believe that the Lord's Day should be a day of rest for man and beast. Excursion steamer rides on Sunday will be opposed by us on the ground that they are unnecessary to the moral welfare of Christian America."

"It is difficult to believe that you are sincere, Mr. Bowlby," exclaimed one who was listening to his amazing words. "It does not seem possible that you hope to put such legislation over. How many churches are behind this movement?"

"Sixteen denominations," he replied. "Really, we have seventeen, for while the Lutheran Synod did not indorse this movement officially the Lutherans are with us. Only the Roman Catholics, the Unitarians, the Seventh Day Adventists and the Jews are outside this movement. And, to be perfectly frank with you, they will have to conform to the laws if we succeed. The Jew will have to observe our Sabbath. As a matter of fact he might just as well, because Saturday is not, after all, his Sabbath. He is wrong by the revised calendar. Therefore, it will work no hardship for him to attend his synagogue on the same day we attend our churches.

"No, I see no reason why the public libraries or the art galleries should remain open on Sunday. We shall seek to eliminate the huge Sunday newspapers and establish a censorship over the stuff that gets into them on other days. I might add that a sensible censorship should be placed over such galleries as the Metropolitan Museum of Art as well. I shall never forget the shame that overcame me the first time I went through that place. Certainly I should put breeches and skirts on some of the nude statuary there and restrict admission to mature adults.

# *For Quick Action*

*IMPORTANT*

Read every word of this article. It affects your private life, it affects your business, it affects your liberty and the liberty of your country.

After reading it let us know if you are interested with others in having a real campaign of Americanism begin and begin now.

Address your communication to Editor, Moving Picture World, 516 Fifth Avenue, New York.

"Of course we shall back no law that would compel a man or a woman to attend church. But we believe that if we take away a man's motor car, his golf sticks, his Sunday newspaper, his horses, his pleasure steamships, amusement houses and parks and prohibit him from playing outdoor games or witnessing field sports he naturally will drift back to church. We should have no objection to his taking decent recreation, such as walks in the country or reading good books or healthy conversation. But if he wants to see baseball or play golf or tennis or go automobiling let him do it during the week.

"We propose to close all stores, pharmacies excepted. And it is our hope that pharmacies may be limited to the sale of medicines only on Sundays. Naturally we shouldn't want to work a harm to the sick. We do not expect to accomplish all these things at once, but we shall keep agitating. No, we have included no anti-tobacco laws in our program. That is the business of others, although I'm sure I can't see what a person should want to smoke for, anyway. We are not contemplating any drive for funds at present. We have ample financial resources. The Protestant churches and their religious societies and organizations give us money, and we have received large sums from very wealthy men.

"Mr. Rockefeller? Well, I shall not answer 'no' to that, but I shall say that I have no personal knowledge of any gift from him."

A chapter from the dream book of maniacal bigot?

The vaporings of a zealot who stands alone against 110,000,000 of an ostensibly free people?

Not in the least! They are the arrogantly confident assertions of a man backed by big money, supported by a very practical organization which seeks to bring all America under the slavery of control by a minority that sees only its own ideas and is backing the plan with cash.

**Some of our readers will laugh at Bowlby's plan. Very well, laugh—laugh loud and long and when the echoes of the mirth have died away consider how the public laughed at the idea of prohibition.**

There is one remedy, as we see it, and this is a very practical remedy. Let an organization be started at once and let it include all elements of the moving picture industry. Let this body utilize the greatest influence for America as a land of freedom, as a place fit for liberal minded men and women and children to live in.

**Let the screen become the champion of the art gallery, the newspaper, the healthful sports, and above all, the full freedom of the people.**

In so doing the screen can win the gratitude of the nation for it can set the big strong tides of liberty against the forces of oppression.

Let the screen demand of every candidate for office, no matter what his party, a public pledge that he will be against these oppressive reformers and for the liberty of every man to dictate his own program of activity within the proper laws that regulate human society.

**Aroused, united and in action the screen can sweep not only the Bowlbys and kindred oppressors out as cleanly as the Augean stables were purified by the river of water, but the very ideas of illiberalism and of personal dictatorship will be swept away with them.**

As a practical proposal to combat this organized bigotry, as unscrupulous in the attainment of its ends as the worst abused political bosses in all the world, we suggest the immediate organization of a plan committee to set about at once with the practical labor of saving America and ourselves from the menace that actually, not theoretically, confronts us.

# *Industry Is Seriously Threatened as "Reformers" Besiege Congress*

## *Battle to Be Over Censorship and "Missouri Sabbath"*

WHETHER or not Congress can make its own program and proceed with legislation in its own way is to be questioned by representatives of the International Reform Bureau and other like organizations. Leaders in Congress have said that only appropriation bills will be passed between the convening of Congress on December 6 and its adjournment on March 4, 1921. At a meeting of the Washington Pastors' Federation, Wilbur F. Crafts, lobbyist for the reformers, criticized Senator Lodge and and Representatives Mondell, Gillett, Gould and others who have stated that only supply bills would be enacted.

The International Reform Bureau regards this short session of Congress as unusually favorable for the promotion of moral reforms, as there is no election for two years and party measures will probably be postponed until Congress and the White House are in the hands of the same party.

Dr. Crafts is the leader in Washington of the present movement to enact more drastic Sunday regulations for the District of Columbia. He warns the senators and congressmen that they will pass other things besides appropriation bills when they begin to hear from their reformer constituents.

Senator Jones of Washington is the sponsor of one of the Sunday bills pending in Congress. This particular measure is known as the Temple-Jones measure. The senator, however, is understood to be so busy that he will not find much time during the coming short session to devote to it, and coupled with this is the understanding that Senator Henry L. Myers of Montana will get behind similar legislation.

Senator Myers is a director of the International Reform Bureau. He is a Democrat whose home is in Hamilton, Mont., and his term expires on March 3, 1923. He has been a member of the Senate since March 4, 1911, and is a lawyer by profession.

The senator states that as a director of the bureau he has given careful consideration to Sunday observance and thinks that proper legislation to safeguard the American Sunday should be enacted at the coming session.

"I shall introduce a bill of that nature," he said. "I am not in favor of stopping the trains or interfering with reasonable outdoor sports, but I would cut the commerce out of Sunday performances. There is no necessity for moving pictures, theatres and the like on that day.

"We ought to get back to the good, old Sabbath day of Missouri country districts of forty or fifty years ago. I do not advocate a New England Puritan or blue Sunday. In the bill to be introduced I shall include everything possible in the way of American territory."

The reform outfit is to have a big convention in Washington on December 8 to 10. In its announcement it gives "Reform Bureau Plans for the Future." Moving pictures play a big part in that program. In fact, the program is so strong wonder is expressed as to what next they will find to fight.

*A Serious Situation*

First they want the enforcement of national prohibition, then they want it extended, by act of Congress, to American citizens abroad; then they want foreign countries to enact prohibition legislation. The fourth item is federal motion picture censorship, and along down the line is "Sunday law for the District of Columbia."

Members of the industry are inclined to take too much for granted, declaring that Congress is not going to listen to these reformers—but these same people or their associates were successful in having passed the Eighteenth Amendment to the Constitution. They are organized in a most efficient way. They are fighting for something and the odds are all their way no matter how the matter is viewed. It will be a pretty hard matter for the motion picture interests to arouse public opinion in their favor unless they get busy and work in a way that will enlist sympathy for them and against their opponents.

*Without Representation*

"We cannot do very much for ourselves in Washington because we are without representation in Congress and have no votes," said a prominent motion picture man in discussing this situation. "We will have to depend upon our friends in the states to pass the word along that legislation of this sort is unjust, unwise and unnecessary.

"When they help us they are helping themselves, for the proposed law for the District of Columbia is to be a model law designed to be put through the legislatures of all of the states as fast as action can be obtained. It is indeed a serious matter and strikes at the very vitals of the industry. If the exhibitors all over the country do not act, they will find themselves in this position themselves before long."

Tom Moore has taken steps to attract the attention of those who do not favor the proposed reforms, to what the bureau is up to. In a column length story in the Washington Herald he announces that he will conduct a referendum from the stage of his theatres to ascertain popular opinion as to whether or not the doors of the theatres should be closed on Sundays.

*Moore's Referendum*

He is ready, as soon as definite moves are made by the reform forces, to conduct such referendums, running through at least a week.

The results of such votes, he says, will be put in the form of affidavits and sworn to before notaries, to be present when the balloting is undertaken. Moore has no doubt as to the outcome.

"Certain preachers got up this blue law movement years ago," Moore said, "and this agitation recurs at regular intervals. Its advocates seem incapable of diagnosing the spirit of the times. Refusing to concede the good things accomplished by the moving picture, they consistently oppose it and seek to find fault with it.

*Sunday Biggest Day*

"Sunday is the biggest day for the moving picture in Washington by fifty per cent. No industry, no amusement could flourish without public support. So it seems to me that the Sabbath crowds in the cinema theatres are the best answer to the reformers.

"You can't drive people into churches by closing the moving picture. If the churches wish to increase their attendance, they must make themselves more popular and make a greater appeal to the public.

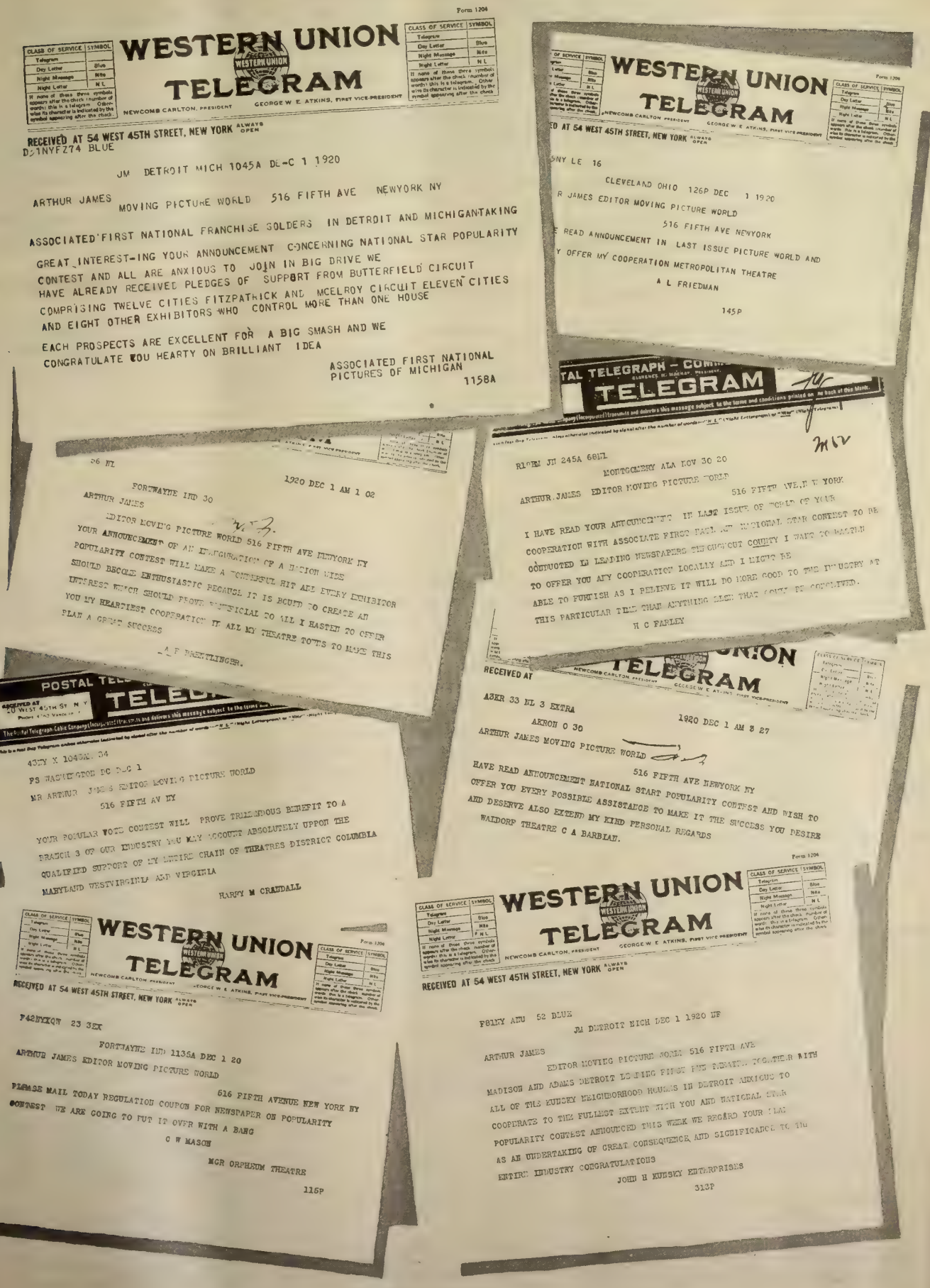
"Unrest is fostered by idleness, and the closing of the movies on Sundays would contribute a great deal to the idleness of many more persons. And there is quite enough unrest in the United States today.

"Wouldn't it be a wonderful thing if these reformers directed their attention to something more worthy of their efforts, such as the fostering of Americanism—a thing the movies have constantly done?

"I am a God-fearing man. I am for proper observance of the Sabbath, and

*Continued on Page* 702.

## Popularity Contest Campaign Starts with a Bang



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

DJ1NYFZ74 BLUE

JM DETROIT MICH 1045A DEC 1 1920

ARTHUR JAMES MOVING PICTURE WORLD 516 FIFTH AVE NEWYORK NY

ASSOCIATED FIRST NATIONAL FRANCHISE SOLDERS IN DETROIT AND MICHIGANTAKING GREAT INTEREST-ING YOUR ANNOUNCEMENT CONCERNING NATIONAL STAR POPULARITY CONTEST AND ALL ARE ANXIOUS TO JOIN IN BIG DRIVE WE HAVE ALREADY RECEIVED PLEDGES OF SUPPORT FROM BUTTERFIELD CIRCUIT COMPRISING TWELVE CITIES FITZPATRICK AND MCELROY CIRCUIT ELEVEN CITIES AND EIGHT OTHER EXHIBITORS WHO CONTROL MORE THAN ONE HOUSE

EACH PROSPECTS ARE EXCELLENT FOR A BIG SMASH AND WE CONGRATULATE YOU HEARTY ON BRILLIANT IDEA

ASSOCIATED FIRST NATIONAL PICTURES OF MICHIGAN

1158A

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W E. ATKINS, FIRST VICE-PRESIDENT

ED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

SNY LE 16

CLEVELAND OHIO 126P DEC 1 1920

R JAMES EDITOR MOVING PICTURE WORLD

516 FIFTH AVE NEWYORK

E READ ANNOUNCEMENT IN LAST ISSUE PICTURE WORLD AND Y OFFER MY COOPERATION METROPOLITAN THEATRE

A L FRIEDMAN

145P

26 NL

1920 DEC 1 AM 1 02

FORTWAYNE IND 30

ARTHUR JAMES

EDITOR MOVIG PICTURE WORLD 516 FIFTH AVE NEWYORK NY

YOUR ANNOUNCEMENT OF AN INAUGURATION OF A NATION WIDE POPULARITY CONTEST WILL MAKE A TREMENDOUS HIT ALL EVERY EXHIBITOR SHOULD BECOME ENTHUSIASTIC BECAUSE IT IS BOUND TO CREATE AN INTEREST WHICH SHOULD PROVE BENEFICIAL TO ALL I HASTEN TO OFFER YOU MY HEARTIEST COOPERATION IF ALL MY THEATRE TOWNS TO MAKE THIS PLAY A GREAT SUCCESS

-A F HARTLINGER.

TAL TELEGRAPH – CONTI... TELEGRAM

Blanchard H. Mackay, President

RLOBM JU 245A 6817

MONTGOMERY ALA NOV 30 20

ARTHUR JAMES EDITOR MOVING PICTURE WORLD

516 FIFTH AVE NEW YORK

I HAVE READ YOUR ANNOUNCEMENT IN LAST ISSUE OF WORLD OF YOUR COOPERATION WITH ASSOCIATE FIRST NATIONAL STAR CONTEST TO BE CONDUCTED IN LEADING NEWSPAPERS THROUGHOUT COUNTY I WANT TO HEARTILY TO OFFER YOU ANY COOPERATION LOCALLY AND I KNOW BE ABLE TO FURNISH AS I BELIEVE IT WILL DO MORE GOOD TO THE INDUSTRY AT THIS PARTICULAR TIME THAN ANYTHING ELSE THAT COULD BE CONCEIVED.

H C FARLEY

POSTAL TEL... TELEGRAM

RECEIVED AT 50 WEST 45TH ST. N. Y.

43TY X 1045A 34

PS WASHINGTON DC DEC 1

MR ARTHUR JAMES EDITOR MOVING PICTURE WORLD

516 FIFTH AV NY

YOUR POPULAR VOTE CONTEST WILL PROVE TRILLENDOUS BENEFIT TO A BRANCH OF OUR INDUSTRY YOU MAY ACCOUNT ABSOLUTELY UPPON THE QUALIFIED SUPPORT OF MY ENTIRE CHAIN OF THEATRES DISTRICT COLUMBIA MARYLAND WESTVIRGINIA AND VIRGINIA

HARRY M CRANDALL

RECEIVED AT

A3ER 33 NL 3 EXTRA

AKRON O 30 1920 DEC 1 AM 8 27

ARTHUR JAMES MOVING PICTURE WORLD

516 FIFTH AVE NEWYORK NY

HAVE READ ANNOUNCEMENT NATIONAL START POPULARITY CONTEST AND WISH TO OFFER YOU EVERY POSSIBLE ASSISTANCE TO MAKE IT THE SUCCESS YOU DESIRE AND DESERVE ALSO EXTEND MY KIND PERSONAL REGARDS

WALDORF THEATRE C A BARBIAN.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

F42NYKQN 23 3EX

FORTWAYNE IND 1135A DEC 1 20

ARTHUR JAMES EDITOR MOVING PICTURE WORLD

516 FIFTH AVENUE NEW YORK NY

PLEASE MAIL TODAY REGULATION COUPON FOR NEWSPAPER ON POPULARITY CONTEST WE ARE GOING TO PUT IT OVER WITH A BANG

C W MASON

MGR ORPHEUM THEATRE

116P

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

F8LNY AIU 52 BLUE

JM DETROIT MICH DEC 1 1920 NF

ARTHUR JAMES

EDITOR MOVING PICTURE WORLD 516 FIFTH AVE

MADISON AND ADAMS DETROIT LEADING FIRST RUN THEATRES TOGETHER WITH ALL OF THE KUNSKY NEIGHBORHOOD HOUSES IN DETROIT ANXIOUS TO COOPERATE TO THE FULLEST EXTENT WITH YOU AND NATIONAL STAR POPULARITY CONTEST ANNOUNCED THIS WEEK WE REGARD YOUR CAMPAIGN AS AN UNDERTAKING OF GREAT CONSEQUENCE AND SIGNIFICANCE TO THE ENTIRE INDUSTRY CONGRATULATIONS

JOHN H KUNSKY ENTERPRISES

312P

See Succeeding Pages

# *Star Contest Will Have*

## *Exhibitors Big and Little Respond Promptly to Associated First National and Moving Picture World Plan*

MOVING PICTURE WORLD'S plan for popularity contests in daily newspapers in co-operation with Associated First National Exhibitors throughout the nation to establish the relative standing of moving picture stars in public favor has rung the bell. As a result, within the next ten days, contests will start in forty cities and more will follow as promptly as the arrangements can be completed.

Exhibitors, alive to the tremendous benefits of a practical demonstration to the newspapers of the United States of the value of hitching their circulation wagons to the star of picture popularity, have taken to the plan like ducks to water.

They realize also the importance of determining who the really popular stars are and their present drawing power.

Conducted without prejudice and with absolute fairness the contests will gain for all participants a volume of publicity never before equaled by the exploitation plans of a dozen companies. The enthusiasm of Associated First National Exhibitors is voiced by J. D. Williams in the following letter to Moving Picture World.

ASSOCIATED FIRST NATIONAL PICTURES, INC.
General Offices 6 and 8 West 48th Street, New York

November 30, 1920.

Mr. Arthur James, Editor, Moving Picture World,
516 Fifth Avenue, New York City.

Dear Mr. James:

Evidently independent exhibitors have awaited just the opportunity that is presented to them in the co-operative undertaking which you announced in your last week's issue, wherein Moving Picture World and Associated First National Pictures jointly will conduct a national motion picture star popularity contest through theatres having memberships in our organization.

We have had, yesterday and today, responses from a number of our members in the Eastern States, who aparently had received their copies of Moving Picture World and in which they have requested detailed information and suggestions for the best manner in which to proceed locally to launch this contest.

We cannot conceive of anything containing more possibilities for local theatre publicity nor a plan of greater benefit to any newspaper from the standpoint of circulation through intense public interest than this star popularity contest.

Above all things, it will accomplish something for the motion picture, which should benefit every company in the industry, and that is the awakeningof at least one newspaper in every city and town throughout the country to the vast extent of the interest their readers have in screen entertainment. In fact, it can be prophesied, with safety, that every newspaper in the United States will be impressed to a degree that will give each of them an entirely new and a much higher opinion of the hold that motion pictures have on the American public, because those papers that do not participate in the contest will be certain to watch with interest and amazement, the results achieved by the fortunate publications that work in co-operation with our members.

This will be an achievement which Moving Picture World and Associated First National members may well be proud of, for it will contribute

**Sample newspaper coupon:**

**WHO IS YOUR FAVORITE MOTION PICTURE STAR?**

Official Ballot for The National Screen Star Popularity Contest
Conducted Jointly in Aurora Between

**THE AURORA DAILY NEWS and STRAND THEATRE**

My Favorite Motion Picture Star Is.....

My Name .....

Address.....City.....State.....

(Only one vote is to be cast by a reader.)

This contest is authorized by exhibitor members of Associated First National Pictures and Moving Picture World and exclusive local publication rights, for city, state and national returns are controlled by the Aurora Daily News. Send your vote only on this official ballot to the Aurora Daily News or deliver it at Strand Theatre.

# Nation-wide Co-operation

## *First Announcement Assures More than Forty Cities for Daily Newspaper Campaign and More Are Coming*

a very substantial added prestige to the industry in the eyes of the entire newspaper profession.

In each local instance, it will give the newspapers a greater appreciation of the importance of motion picture theatres as community centers, wherein the public is entertained and informed, and wherein opinions are shaped by visual impression.

We anticipate that this contest, entirely apart from its commercial value in determining the relative popularity of all screen stars, will be one of the most sensational and informative events in screen history and we are very proud to be your companion in carrying it through to a conclusion.

Very truly yours,

J. D. WILLIAMS, Manager.

HERE ARE A FEW OF THE TELEGRAMS. THEY SPEAK FOR THEMSELVES:—

JM DETROIT MICH DEC 1 1920 NF

Arthur James,
Editor Moving Picture World, 516 Fifth Ave.

Madison and Adams, Detroit leading first run theatre, together with all of the Kunsky neighborhood houses in Detroit, anxious to co-operate to the fullest extent with you and national star popularity contest announced this week. We regard your plan as an undertaking of great consequence and significance to the entire industry. Congratulations.

JOHN. H. KUNSKY ENTERPRISES.

---

Arthur James, JM DETROIT MICH 1045A DEC 1 1920
Moving Picture World, 516 Fifth Ave., New York, N. Y.

Associated First National franchise holders in Detroit and Michigan taking great interest in your announcement concerning national star popularity contest and all are anxious to join in big drive. We have already received pledges of support from Butterfield Circuit, comprising twelve cities; Fitzpatrick and McElroy Circuit, eleven cities; and eight other exhibitors, who control more than one house each. Prospects are excellent for a big smash, and we congratulate you hearty on brilliant idea.

ASSOCIATED FIRST NATIONAL PICTURES OF MICHIGAN.

Montgomery Ala Nov 30 20
Arthur James,
Editor Noving Picture World,
516 Fifth Ave., New York.

I have read your announcement in last issue of World of your co-operation with Associated First National and national star contest to be conducted in leading newspapers throughout country. I want to hasten to offer you any co-operation locally that I might be able to furnish as I believe it will do more good to the industry at this particular time than anything else that could be conceived.

H. C. FARLEY.

---

Fort Wayne Ind Dec 1 20
Arthur James,
Editor Moving Picture World,
516 Fifth Ave., N. Y.

Please mail today regulation coupon for newspaper on popularity contest. We are going to put it over with a bang.

C. W. MASON.

**The count will be official.**

JOHN R. SPARROW, C. P. A.
EDWIN HARVEY, JR., C. P. A.
LEWIS C. FULLER, C. P. A.

SPARROW, HARVEY & COMPANY
CERTIFIED PUBLIC ACCOUNTANTS
THIRTY-EIGHT PARK ROW, NEW YORK

CABLE ADDRESS "SPAROAUDIT"
TELEPHONE CONNECTION

November 30, 1920.

Mr. Arthur James,
Editor-in-Chief-Moving Picture World,
516 Fifth Avenue,
New York, N. Y.

Dear Mr. James:

We are very glad to accept your proposal to undertake the official count of the newspaper totals of the National Star Publicity Contest which is to be conducted by the exhibitor members of Associated First National Pictures, Inc., Moving Picture World and the daily newspapers.

It is our understanding that weekly totals are to be mailed directly to us, summarized by us as received, and certified reports currently furnished you.

Very truly yours,

Sparrow, Harvey & Co.

# *Big National Response to*

CLEVELAND OHIO 126P DEC 1 1920

Arthur James, Editor, Moving Picture World,
516 Fifth Ave, New York.

I have read announcement in last issue Picture World and gladly offer my co-operation, Metropolitan Theatre.

A. L. FRIEDMAN.

---

AKRON O 30

Moving Picture World,
516 Fifth Ave., New York, N. Y.

Have read announcement, national star popularity contest and wish to offer you every possible assistance to make it the success you desire and deserve; also extend my kind personal regards.

WALDORF THEATRE, C. A. BARBIAN.

---

FS WASHINGTON DC DEC 1

Mr. Arthur James, Editor Moving Picture World,
516 Fifth Ave., N. Y.

Your popular vote contest will prove tremendous benefit to all branches of our industry. You may count absolutely upon the unqualified support of my entire chain of theatres, District Columbia, Maryland, West Virginia and Virginia.

HARRY M. CRANDALL.

---

FORT WAYNE IND 30

Editor, Moving Picture World,
516 Fifth Ave., New York.

Your announcement of an inauguration of a nation-wide popularity contest will make a wonderful hit, and every exhibitor should become enthusiastic because it is bound to create an interest which should prove beneficial to all. I hasten to offer you my heartiest co-operation in all my theatre towns to make this plan a great success.

A. F. BRENTLINGER.

---

AND HERE'S A LETTER FROM HYMAN, OF THE STRAND, BROOKLYN. READ IT:

MARK STRAND THEATRE
Office of Edward L. Hyman, Managing Director
Brooklyn, New York, November 30, 1920.

Mr. Arthur James, Editor Moving Picture World,
516 Fifth Ave., N. Y. C.

My Dear Mr. James:

I regard your proposed national star contest, to be fostered by the Associated First National Pictures Corporation, as the biggest thing of its kind.

As a publicity medium, I expect that in tying up with the contest, big benefits will be reaped for the Strand.

As a criterion for determining the most outstanding and popular screen player, the contest will prove to be a roaring success for creating enthusiasm on the part of the fan public.

I'm for it.

Very cordially,
EDWARD L. HYMAN.

---

Guy Wonders, whose new two million dollar theatre, The Rivoli in Baltimore, is about to open, is so satisfied with the great value of the star popularity contest that he has taken up the matter with Frank Webb of the Baltimore News wih the idea of beginning the contest in that newspaper on his opening week. Mr. Wonders said: "The plan is constructive, alive and of great benefit to everybody in the industry. It has an especial value to exhibitors, and I want to express my thanks to Moving Picture World for rendering me an absolute service."

The following are additional telegrams from Michigan showing that the entire state is alive to the contest possibilities and intends to make full use of it beginning immediately:

# *Great Plan to Aid Industry*

Kalamazoo, Mich., Dec. 1, 1920.

Moving Picture World, New York.

Popularity contest plan best boost exhibitor help ever created. We are going to it.

MAJESTIC THEATRE.

---

Kalamazoo, Mich., Dec. 1, 1920.

Moving Picture World, New York.

Popularity contest sure to go over with a bang. Count us in.

REGENT THEATRE.

---

Kalamazoo, Mich., Dec. 1, 1920.

Moving Picture World, 516 Fifth Ave., New York.

Approve contest plan heartily. Will give it our full support.

FRANKLIN THEATRE.

---

Saginaw, Mich., Dec. 1, 1920.

Moving Picture World, New York City.

Am starting popularity contest beginning Monday. Think idea is wonderful. Congratulations.

REGENT THEATRE.

---

Bay City, Mich., Dec. 1, 1920.

Moving Picture World, New York.

Congratulations on best practical plan to help entire industry. We are beginning contest in ten days.

BIJOU-ORPHEUM THEATRE.

---

Bay City, Mich., Dec. 1, 1920.

Moving Picture World, New York.

Popularity contest fills the bill. We are for it heart and soul.

BIJOU THEATRE.

---

Lansing, Mich., Dec. 1, 1920.

Moving Picture World, 516 Fifth Ave., New York.

Star contest will help entire industry. We are going to it.

STRAND THEATRE.

---

Lansing, Mich., Dec. 1, 1920.

Moving Picture World, New York.

Moving Picture World doing great service to everybody in motion pictures with popularity contest idea.

ARCADE THEATRE.

---

Ann Arbor, Mich., Dec. 1, 1920.

Moving Picture World, 516 Fifth Ave., New York.

Three theatres Ann Arbor co-operate on popularity contest plan.

MAJESTIC, PALACE and REGENT THEATRES.

---

Flint, Mich., Dec. 1, 1920.

Moving Picture World, New York City.

We believe star contest plan is splendid proposition and will start at once.

GARDEN THEATRE.

---

Lima, Ohio, Dec. 1, 1920.

Moving Picture World, New York.

Starting star popularity contest in accord with your suggestion. Best idea we have ever had.

REGENT THEATRE.

## *Industry Threatened*

(*Continued from page 696*)

if the people want my houses closed on Sunday I'll close them without any law being invoked. But I want to feel the public pulse first and shall do so by the referendum if the blue law agitation warrants it."

On Friday, December 10, at 4.30 p. m., there will be a discussion on "How to Save the Motion Pictures," opening remarks to be made by the Rev. Howard E. Clark and the Rev. James Empringham. The meeting will be in the Metropolitan Methodist Church.

For the most part the reformers are stepping clear of the term "Blue Sunday." That would mean the stoppage of all activity, including golf, so they speak of commercialized sports and aim at Sunday baseball, moving pictures and theatricals. The Southern Church Conferences have been asked to adopt a resolution, the text of which is as follows: "We urge Congress to enact a law for Sabbath observance in the District of Columbia and a law for the nation, to stop Sunday mails, post office, railroad trains and newspapers."

It is pointed out that every state in the Union, with the exception of California, has on its statute books laws on the subject of Sunday observance. In many localities these laws are enforced to the letter, while in others they have been permitted to lie dormant. Special attention is to be given to California, it is said.

CLARENCE L. LINZ.

# *Producers and Exhibitors to Discuss Blue Law and Other Vital Subjects*

AS the result of an exchange of letters between Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, and William A. Brady, president of the National Association of the Motion Picture Industry, committees representing each body will meet in New York City on December 14, at the Hotel Claridge, to consider a plan of action against the Lord's Day Alliance Blue Law campaign, the censorship situation and other matters pertaining to the welfare of the industry. The meeting can develop into one of vital importance to the industry.

Gabriel Hess, chairman of the censorship committee of the N. A. M. P. I., wrote Cohen urging the appointment of a committee to meet with his. Cohen appointed the following: G. C. Schmidt, president of the Indiana exhibitor body; J. G. Rhode, president of the Wisconsin body; W. A. Steffes, president of the United Protective League; E. T. Peter, president of the Texas Exhibitors' Circuit; J. C. Ritter, president of the Michigan association; H. H. Lustig, president of the Northern Ohio exhibitors; W. C. Patterson, vice-president of the M. P. T. O. A. and secretary-treasurer of the Georgia exhibitors; Joseph Mogler, vice-president of the Missouri exhibitors; Joseph Stern, C. L. O'Reilly, W. H. Linton, Leo Brecher, Lawrence Bolognino and John Manheimer, all national executive committee members; H. B. Varner, secretary-treasurer of the North Carolina exhibitors; E. M. Fay, president of the Theatrical Managers' Association of Rhode Island; Joseph Hopp, president of the Illinois exhibitors; L. J. Dittmar, president of the Kentucky exhibitors, and S. I. Berman, secretary to the committee.

President Brady appointed the following committee in behalf of the National Association to confer with the committee from the Motion Picture Theatre Owners of America: Paul Brunet, chairman; Adolph Zukor, Richard A. Rowland, William Fox, Lewis J. Selznick, Percy L. Waters, Albert E. Smith, Samuel Goldwyn, D. W. Griffith, Joseph M. Schenck, Carl Laemmle, Oscar A. Price, R. H. Cochrane, Morris Kohn, Murray Silverstone, R. S. Cole, J. D. Williams, W. R. Sheehan, J. Stuart Blackton, John M. Quinn, Lee Counselman, Lewis Innerarity, A. S. Kirkpatrick, W. E. Atkinson, Hiram Abrams, Harry Schwalbe, William Wright, H. M. Berman, Samuel E. Morris, J. J. McCarthy, J. E. Brulatour, W. C. Smith, E. M. Porter, Willard B. Cook, Walter J. Moore, Arthur James, William A. Johnston, Lesly Mason, Martin J. Quigley, Arthur S. Friend, Gabriel L. Hess, Charles C. Pettijohn, Tom Evans, Thomas W. Wiley, P. H. Stilson, H. M. Pitman, James R. Quirk, Paul H. Cromelin, W. R. Rothacker, E. W. Hammons, N. J. Baumer, J. Robert Rubin, Arthur Butler Graham, Goeffrey Konta, A. J. Banzhaff, Ralph Kohn, E. J. Ludvigh, Saul E. Rogers.

# *Sunday Closing Agitates San Francisco Although Amusements Are Not Included*

ARGUMENTS for and against a Sunday closing law affecting most lines of business are being heard by the Judiciary and Police Committee of the Board of Supervisors, but this committee is no closer a settlement of the subject than when the matter was first broached more than a month ago. Owners of shops in some lines of business are almost unanimously in favor of the proposed ordinance and have the support of organized labor, but various improvement clubs have taken a firm stand against it.

Protestants consider the measure a return to "blue sky" methods and declare that its passage would drive business to Oakland and other suburban units of Greater San Francisco, where there is no chance of such a law being passed, while proponents declare that the present system has made a slave of man by compelling him through competition to keep his place of business open throughout the week.

Although the amusement business is specifically exempted from the provisions of the measure, theatrical interests have been inclined to oppose the proposition on the ground that once a foothold is gained along the line of Sunday closing, efforts will be made to make it general in its scope. Late in November a meeting of the Allied Amusement Industries of California was held in its new quarters at 100 Golden Gate avenue, which was attended by officials of the San Francisco Labor Council and members of the various theatrical unions. Labor leaders declared that while they were in favor of Sunday closing, as embodied in the ordinance under discussion, they were opposed to the regulations affecting any branch of the amusement business and would do all in their power to defeat any such measure. With the distinct understanding that organized labor would come to its assistance in the event of a state or local law being proposed for the closing of amusement places on Sunday, the Allied Amusement Industries of California agreed to withhold its plan of voicing opposition to the measure under discussion in San Francisco.

# *Putting Sand in the Sugar*

PAID advertising on the screen is the mustard gas of moving picture theatres. It was invented by those who seek to profit by the great influence of the screen, who seek to pay a pittance and get an avalanche of attention for their goods. The exhibitor who falls for it is blind—yes, just that—and the man or group that seeks to tempt the exhibitor into it should be run out of the industry as the wolf is driven from the sheep fold.

The exhibitor who permits himself to be imposed upon by paid screen advertising is like the grocer who lets a slick salesman tempt him to put sand in the sugar on his counter. No organization of exhibitors is strong enough to withstand the failures that follow in its wake.

Theatre audiences pay their money at the box office to see entertainment. They don't pay to see advertising dolled up in the dress of amusement, and you, and men even wiser than you, can't fool them.

If any man tells you that you can make extra money for yourself and money for your organization by cheating away your customers, ask why he is so interested in your welfare; ask him what he is getting out of it either in public or behind the door in the private office where the deal is cooked up.

You can wager your Saturday night's receipts that he is no Moses trying to lead you out of the land of Egypt. Your own common sense will tell you that if you think it over.

**The remedy lies in refusing to run any picture, no matter how long or how short, and no matter who produces it, if it contains paid advertising.**

Moving Picture World has too strong a faith in the honesty and the real farsighted business sense of the exhibitors of the United States to believe that they will permit such folly to prevail once they know the facts.

For your own protection, find out who the actual stockholders are in these kind word companies that are so anxious to help you to a few dollars.

Find out how much they get for handing you these thrilling entertainments that are "just as interesting as real features."

Find out why they are so anxious for "exclusive contracts" and why the pictures must be officially stamped before you are to be permitted to fall for the biggest bunk proposition that ever disgraced a really great business.

# *Woods Accepts Chairmanship of Americanism Committee and Will Work Out Plan of Co-operation*

COL. ARTHUR WOODS, formerly police commissioner of New York City, this week accepted the chairmanship of the Americanism Committee of the Motion Picture Industry. He succeeds Franklin K. Lane, formerly secretary of the interior, who has had to give up all active work on account of indifferent health.

Before accepting the chairmanship of the committee, Col. Woods insisted that conferences should be held with the leaders of the industry to determine whether or not they wished to continue the campaign for another year. Conferences were arranged by President William A. Brady, of the National Association of the Motion Picture Industry and the leading producers. It was unanimously agreed that the work should continue. Conferences between Col. Woods and the editors of the news weeklies, and also the editors of the industry's publications, were held and all agreed to give him their heartiest co-operation.

*COL. ARTHUR WOODS*

The news weeklies are carrying each week a picture of a title suggesting some spirit of Americanism. They report this scene or title each week to the headquarters of the committee, where it is filed. The news weeklies also are arranging patriotic stunts.

The editors agreed to continue their support to the movement and will do everything in their power to impress upon the industry the importance of purchasing these pictures. In view of the fact that the pictures are not being made for profit, it is believed that exhibitors will run these pictures on every opportunity. Acting on a suggestion made at the conference with the editors, Col. Woods has agreed to communicate with the mayors of all of the leading cities with a view to furthering the campaign by closer co-operation between the local authorities and the exhibitor.

The producers have agreed to continue the making of special Americanism pictures and they decided that there should be injected into every picture some ideas that would make better Americans.

Col. Woods is to get in touch with the scenario writers and also the editors of the picture with an idea of having them take an active part.

Requests from all sections of the country continue to come into the committee headquarters from Americanization committees, churches, schools and colleges for a list of pictures to select from. As the result of these requests, Col. Woods is having prepared a complete list of pictures that have been produced during the past eighteen months that are Americanism pictures. It is planned to distribute this list to every exhibitor as well as to the various exchange centers.

## *Deny Absurd Story of DeMille-Glaum Marriage*

New York newspapers, on Thursday, December 2, carried a telegraphic story from Nashville, Tenn., to the effect that Cecil De Mille, "Fox producer," and Louise Glaum, the J. Parker Read, Jr., star, were secretly married there recently.

William De Mille, producer, like his brother, for Famous Players-Lasky, denied the story at the Paramount offices in New York City. He is here to attend the premiere of his feature, "Midsummer Madness," at the Criterion.

"Of course," said Mr. De Mille, "the report is absurd, but I think any further comment should come from my brother, or from my brother's wife and children, with whom he was living happily when I left Los Angeles."

The New York office of Associated Producers telephoned Moving Picture World it is definitely known that Miss Glaum has not been outside of California in more than a month.

# Abe Libson Judges Pictures by Posters; Taboo Strangling Scenes, Says Schwalm

INTEREST in the address on posters by C. L. Yearsley, director of publicity for Associated First National Pictures, recently published in Moving Picture World, is attested by many expressions that have come from exhibitors in all sections of the country, emphasizing the vital importance of the poster in the operation of the picture theatre. In comment on the subject the following exhibitor opinions, selected from among many other interesting contributions will doubtless prove of interest to World readers:

Abe Libson, manager of the Bijou Theatre, a downtown house at Cincinnati, located in the busiest center of the city, who is regarded as a keen judge of posters, uses no newspaper advertising or other publicity methods, relying entirely upon his poster displays.

*Judges Film by Posters*

"Posters are the first thing to be considered in the booking of a picture for the Bijou," said Mr. Libson. "I look at the paper first, then determine whether the production can be made a go. The cast or story means very little to our class of people. It is the poster that does the work. For a theatre like the Bijou, and every large city has many such, which are patronized by transients, posters are the most important feature. For our theatre they are responsible for considerably more than 25 per cent. of the business.

"Posters that show a cabaret scene or back-stage view are the best pullers for us. Film salesmen can usually be sure of a sale if their paper boasts of such advertising angles. They are a sure-fire box-office attraction. On the other hand, I never book a picture where the 6 or 24 sheets show gun play, knives or strangling. The latter is the worst offender in my estimation. People do not want to see these things on the outside of the theatre. As a part of the screen story there is no objection, but just as certain as the back-stage scenes are sure winners, the strangling sights are certain joy-killers.

*Snow Scenes Fail*

"Another thing I have noticed many times is that snow scenes do not make an impression. Perhaps it is with our class of patrons that this style of poster publicity does not appeal, but as sure as I have a 6 or 24 sheet portraying a snow scene, our receipts will drop to a certainty. There is no doubt about the poster being one of the essential features of the exhibitor's business. Too much time or attention cannot be put on it."

"In my opinion," says J. J. Hegeman of Austin, Tex., "the big thing is to keep away from sameness in posters, photos and advertising cuts and mats. I think some extraordinary stunts could be carried out with regard to better one-sheets—in fact, a classy one-sheet card photo in colors would be attractive. These could be gotten out separately from the rest of the lobby display for the benefit of the more progressive exhibitors who care to buy or rent. I am also strongly in favor of posters which can be easily made into cutouts by the average person, without going to too much trouble in arranging them."

*Article Gratified Him*

W. E. Spragg, of the Olympia Theatre, New Haven, Conn., writes: "As an exhibitor with a very deep interest in publicity extending back into many years before the coming of the motion picture, I am conscious of a sense of gratification at the publication of the talk of C. L. Yearsley, publicity head for the Associated First National Pictures, upon the relation of posters to picture advertising, appearing recently in Moving Picture World.

"The gratification arises from the dignity to which that most abused medium, the poster, has arrived, and I can only wish that every exhibitor in the country would read this illuminating article that he might learn a big lesson in the use of posters—learn a lesson in differentiating in the use of them, which is one of the first rudiments of publicity and which First National experts put up to us so strikingly."

"It is the front of the theatre that induces people to go into any theatre," says William C. McIntire, of the Rose Theatre, Fayetteville, N. C., "not a deceiving front, but one which the picture will back up. It never pays to put out a big front on 'a piece of cheese.' One hundred per cent. honesty is what pays in posters, in my opinion."

*Taboo Sordid Scenes*

John W. Schwalm, president of the Jewel Photoplay Company, Hamilton, Ohio, owner of four theatres, and regarded as one of the most successful exhibitors in the Middle West, states: "It is my honest belief that 25 per cent. of the business of any exhibitor can be traced to posters, consequently too much stress cannot be laid upon the importance of this phase of our business. The same care that retail merchants give to their window displays should be exercised by us in selecting the paper that is to go outside our houses.

"A poster should first attract, then interest and last sell the desire to see the finished product. But sad to relate, many posters do just the opposite. Why in the world posters are made depicting scenes of cutting and shooting escapades, strangling and other sordid sights is a mystery to me. They are detrimental to the business and should be tabooed.

"Posters that will permit of the use of cutouts are highly essential, and M. Leone Bracker is very likely to give exhibitors a poster that can be utilized in that manner. Retail merchants are becoming convinced more and more every day of the value of tie-ups with photoplays. Cutouts are imperative for such displays, yet it is frequently impossible to secure 3-sheets, 6-sheets or 24-sheets that can be used in that manner. This is a feature that should be given greater thought, I think."

## Notice to Exhibitors

Moving Picture World is co-operating in every possible way with the legislative committee of the National Association of the Motion Picture Industry because we believe from its present activities, under the leadership of C. C. Pettijohn, that it is not only honest but genuinely efficient.

If you as an exhibitor, learn of any proposed legislation oppressive to the moving picture in general or to your own section of the business in particular, write or telegraph the facts to the Editor of Moving Picture World and we will see that prompt attention is given to the matter. The more prompt you are, the better.

# New York's Progress in Sunday Opening

THE following situation exists at present in New York State in connection with Sunday motion picture shows, according to a report just made by the New York State Bureau of Municipal Information, a branch of the State Conference of Mayors. The report is of interest to all branches of the motion picture industry, as it shows the progress that has been made during the past few months in opening picture houses on Sunday, following the passage of a law which now enables the municipalities to settle the question through their own governing body.

The following cities had permitted their picture theatres to run on Sunday before the law was enacted: Amsterdam, Buffalo, Batavia, Dunkirk, Fulton, Glen Cove, Glens Falls, Hornell, Jamestown, Lockport, Lackawanna, North Tonawanda, New York City, Niagara Falls, Oneida, Olean, Rochester, Syracuse, Salamanca, Tonawanda, Troy, White Plains and Yonkers.

Since the law was passed, efforts have been made in Oneida, Corning, Amsterdam and Jamestown to have the common council enact an ordinance prohibiting the operation of picture theatres on Sunday. In all these cities, the effort has failed to date.

*Corning Into the Fold*

Since the law was enacted, the following cities have passed ordinances permitting picture theatres to operate on Sunday: Auburn, Norwich, Corning, Cohoes, Binghamton, Hudson, Ithaca, Oswego, Saratoga, Mount Vernon, Utica, Beacon, Watertown and Schenectady.

Binghamton later rescinded its ordinance. In Watertown the council passed the ordinance over the veto of the mayor.

Out of the remaining cities in which picture theatres are not now open on Sunday, no action has been taken on any ordinance by Albany, Canadaigua, Cortland, Johnstown, Mechanicsville, Middletown, Newburgh, New Rochelle, Ogdensburg, Poughkeepsie, Plattsburg, Rome, Rensselaer, Sherrill, Watervliet, Port Jervis and Elmira.

In the following cities, ordinances have been passed prohibiting the opening of picture theatres on Sunday: Geneva, Gloversville, Kingston and Oneonta.

The question of opening picture houses on Sunday has been submitted to a referendum in Beacon, Jamestown, Mount Vernon and Little Falls. The proposal was approved in all cities except Little Falls.

Bowlby, the Sunday closer de luxe, says he was filled with a sense of shame when he saw the works of art in the Metropolitan Museum.

Bowlby's architecture is so significant that we can well imagine his horror at seeing a full-grown man even if he were in stone.

# All Ontario Invited to Consider Plan of Reorganizing Scheme of Censorship

AFTER grappling with the problem of moving picture censorship for the Province of Ontario for a year, Peter Smith, provincial treasurer, announced on November 23 that he would practically reorganize the scheme of film censorship in Ontario.

Mr. Smith will call a special meeting of film distributors, theatre managers, representatives of boards of trade, exhibitor organizations, clergymen, representatives of social service bodies and ask them to agree upon one individual who will be responsible for the control of moving pictures in Ontario. He intimated that the man selected would become chairman of a new moving picture appeal board. The new official will be responsible only to the provincial treasurer himself.

Mr. Smith will not continue as a member of the appeal board and the new chairman will be expected to devote his whole time to supervising the censoring. The personnel of the Ontario Board of Moving Picture Censors will probably remain as constituted at present, but the new appeal board will enjoy wider powers.

Changes have also been made in the boards of censors for two other Canadian provinces. Mrs. Howard McDiarmid, of Winnipeg, wife of the late Dr. Howard McDiarmid, principal of the Manitoba School for the Deaf, has been appointed a member of the Manitoba Board of Moving Picture Censors in succession to Mrs. W. F. Osborne, resigned.

The Quebec government has appointed J. C. McDiarmid, a former coal merchant of Montreal, a member of the Quebec board, in succession to G. Maxwell Sinn, resigned. The chairman of the Quebec board is M. de Rousey de Sales, who, it is said, is a French marquis. M. de Sales acted alone in the censoring of pictures for Quebec until exchange managers and exhibitors of Montreal laid a formal protest before Premier L. A. Taschereau recently.

# Akron Amusement Business Badly Hurt by Departure of Thousands of Workers

CONDITIONS in Akron, Ohio, have reached such a crisis that the amusement business is seriously affected. Seventy-five thousand people have left the city on account of the wholesale laying off of employes by the rubber companies, and the big new vaudeville and picture house operated by Charles Miles, which opened only two months ago, has been closed.

Several other houses are for sale, one of them a new theatre, while some houses are about to close down except for three or four nights a week.

Downtown houses are going along with a decrease of business over last year averaging 20 per cent., and this would be higher if it were not for the fact that thousands who were laid off and have not left town, are spending their idle time in the picture houses. One young man the writer talked to had seen four pictures during the week and was going to another.

The reason for the exodus is that during the last three years nearly 175,000 people were attracted to the rubber city because of the high wages paid and the demand for workers. Now nearly half of them have migrated to their old homes. Had the layoff affected people whose homes were in Akron, the exhibitors say, their business would not have suffered so much.

"It only goes to prove that idleness will not cripple our business," said one of the downtown managers, "as long as the people stay in town, which is the case in cities which are not dependent wholly upon one industry. That's the trouble here—the industries are not varied."

Akron was the boom town of Ohio during the war, and the reaction came so swift and fast that it was a blow to all business houses in the city. It is thought that the peak of the exodus will be reached by January 1. A year ago one could not get a home or a hotel room without searching long and paying fancy prices. Today houses and hotels are plentiful and prices are on the toboggan.

In spite of this, three big new theatres are going up in the downtown district and two of them are being rushed to completion.

# Selznick Wins in Suit from Equity

JUDGE LEARNED HAND In the United States District Court filed an opinion on December 1 dismissing the suit brought by the Equity Pictures Corporation against the Clara Kimball Young Film Corporation, the Select Pictures Corporation and Lewis J. Selznick individually.

"As the relations between Miss Young and the plaintiff have now terminated, it is not apparent to me there is any further need of an injunction, nor, indeed, of any other relief," declared Judge Hand. "But if the defendants in fact wish it, they may have the temporary injunction made permanent, since that is the usage even though the party enjoined has ceased to offend."

The reference to an injunction relates to a counter injunction obtained by the defendants in the litigation enjoining the plantiff from distributing the feature picture which Miss Young was under contract to produce for the Selznick Companies.

Judge Hand then reviewed the negotiations leading up to the severance of Miss Young's relations with the Selznick Enterprises and her formation of a producing company of her own, following the execution of a so-called settlement agreement with the Selznick Enterprises under which the actress agreed to pay the Selznick companies $25,000 on each of ten feature pictures.

"The settlement contract gave Miss Young the right to enter into any bona fide employment," continued Judge Hand, "and I will assume in that case that Selznick had recourse only to garnishment of her salary or profits through the device of an assignment.

"Miss Young did produce, Selznick got a lien, under article 8 (referring to the settlement contract), on the resulting negatives and positives which would follow them into the hands of any one who took them with notice of the settlement."

"An account was struck between Miss Young and the company as of May 1, 1920," added Judge Hand. "After three plays had been produced, and while a fourth was in preparation, the total profits on these had been $145,995, of which Miss Young's share was, roughly, $97,000, and Garson's $29,000, leaving some $19,000 for the suppositious services of Brownson, the titular stockholder. In fact, Miss Young had received about $114,000 and Garson $75,000.

"Without pretending to be accurate in figures, it is plain enough that Miss Young and Garson got all the profits there were," concluded Judge Hand.

There are a number of suits brought by the Selznick companies to inforce payment of $25,000 on each of the ten Young features pursuant to the settlement contract still pending.

## Cincinnati Film Board to Help in Sunday Fight

**Means of obtaining legislative relief at the coming session of the General Assembly of Ohio for those moving picture theatres throughout the state that have not been permitted to operate on Sundays were discussed recently at a meeting of the Film Board of the Cincinnati Chamber of Commerce at the Gibson Hotel.**

**Fred Strief, president of the board, in discussing the proposed measure, stated: "Although Cincinnati is not affected by the law which closed theatres in many Ohio cities on Sundays, we are anxious to aid in some action that would lift the ban for all. We propose to have representatives in Columbus during the meeting of the General Assembly."**

## Metro Office Has $15,000 Fire Damage; Print of Ina Claire Picture Destroyed

DAMAGE amounting to $15,000 was done the home offices of Metro Pictures Corporation in the Longacre Building, New York City, on Wednesday, December 1, when a print of Ina Claire's "Polly with a Past" being shown in the projection room, caught fire in some unaccountable way. President Richard A. Rowland's office and the offices of the auditing and contract departments were considerably damaged by fire and water. Rapid work by firemen prevented spread of the flames to the offices of J. E. D. Meador, head of publicity and advertising, and of General Manager William E. Atkinson.

*Rowland Rescues Jones*

That nobody was injured is largely due to the presence of mind of Mr. Rowland, Mr. Atkinson and Mr. Meador, who were in the projection room when the explosion occurred. Mr. Rowland ran into the blazing booth and helped Ralph Jones, the projectionist, and a boy who had been changing the reels, out of danger. Jones was unhurt and the boy was only very slightly burned on one hand. Mr. Atkinson and Mr. Meador led the employes out of harm's way and sent in the alarm.

The print of "Polly with a Past," which is from the Belasco stage play in which Miss Claire starred, was destroyed. Another print has already been ordered from the laboratory and work will be rushed on it. The showing was a private one and only the three men named were in the room. It has been suggested that the film was ignited by a spark caused by the striking of two pieces of metal. The booth was gutted.

Workmen were put to work immediately after the fire and business was conducted as usual in those parts of the suite of offices untouched by the flames.

## H. G. Wells Changes His Opinion After Watching "Kipps" Story on Film

A striking example of the length to which Stoll producers are going in the endeavor to get realism—or in other words to reflect the spirit of the books being interpreted—is supplied by a list of clippings taken from practically all of the London newspapers of November 5, in which are described the photographing of two big scenes for H. G. Wells' "Kipps" at the Savoy, the famous hotel known as the gathering place of a host of Americans.

Harold Shaw, an American favorably remembered by many film men in this country through his long association with the Edison company, was the director, and he had as non-professional aids several hundred regular guests, including many notables in social and theatrical circles.

Mr. Shaw took over the lounge and grill room of the restaurant at midnight November 4, and it was 7 o'clock in the morning before he retired with his professional players and assistants.

One of the most enthusiastic of those who saw the performance was Mr. Wells. It is said the author has a deep-seated prejudice against the portrayal in the flesh of his characters, his antipathy being based on the belief that each reader forms his own idea of a character and that it is impossible for an actor to harmonize these varying conceptions.

Mr. Wells, however, after watching George K. Arthur in the title role, declared without hesitation "Kipps Is Kipps."

## Two Suits Filed Against Omaha Film Trade Board

Two exhibitors have brought suits against the Omaha Film Board of Trade, consisting of exchange managers, alleging combination in restraint of trade.

C. C. Binderup, who states he controls a string of little theatres in southern Nebraska, has sued for $750,000 damages, alleging that by illegal combination the Board did that much damage to his business. The managers say Mr. Binderup was subjected to the board's regulations and was declined film on the charge that he booked pictures for a certain number of days and kept them longer than that period. He was charged with circulating the films among theatres other than those for which he had booked them.

*"Lost" His Theatre*

William Swan, formerly owner of the Swan theatre in Columbus, Neb., has sued the board, its individual members and the companies they represent for $326,000, alleging that by illegal combination they robbed him of business and drove him to the situation of selling his house to another exhibitor, a member of the board. He sold the house to A. H. Blank and Harry Weinberg, manager of the A. H. Blank exchange in Omaha. Mr. Weinberg says the purchase of the house was the culmination of an offer made to him by Mr. Swan in February, 1919, before the board was organized. Mr. Swan was another of the exhibitors who were subjected to the regulations of the Film Board.

MOVING PICTURE World

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**This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.**

THE nation-wide popularity contests through daily newspapers originated by Moving Picture World are now beginning co-operatively with Associated First National Exhibitors and have met with a response so prompt and so enthusiastic that the contests bid fair to become the greatest constructive help ever devised for the industry. Almost as soon as copies of Moving Picture World reached exhibitor readers responses began to pour in by letter and by telegraph. In no single instance in the flood of messages was there one objecting voice. The plan, so simple and direct in its outlines, was approved immediately and exhibitors in forty cities set about to put the machinery in motion.

As was said last week when the plan was outlined, the contests are to be conducted through the daily newspapers of the United States to demonstrate to them the value of a close tie-up with the screen, because in the wake of these contests will ride circulation, prestige and a very interested patronage.

In addition, the value of finding out by a test of this kind, conducted fairly and impartially, can scarcely be measured. It is of definite worth and usefulness to exhibitors who book pictures and to producers who make pictures. It will induce additional publicity for all concerned and stimulate interest in the screen at a time when stimulation is of an especial value.

In this issue we reproduce some of the many telegrams, together with other facts in relation to the contests, and these will be followed next week by reports from other territories in order to keep our readers in touch with the progress of this really great movement.

We suggest to you that you follow it carefully because of the return it will give you and because also of the interest which you as a part of the industry are bound to feel in the ultimate result.

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We extend our sympathy to Metro Pictures Corporation in general and to Richard A. Rowland in particular over the fire which wrought havoc in their executive offices on Wednesday. The fire damage was not so great as the water damage, but the discomforts following the visit of the firemen are very considerable.

We commiserate also Messrs. Lubin & Sawyer, whose offices adjoin. These estimable men were heavily insured and their suite was damaged by neither fire nor water.

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We note that Douglas Fairbanks, in his latest picture, "The Mark of Zorro," is hanging up box-office records at the Capitol Theatre, New York. We are advised that the bookings on this production are very extensive, and this ought to make Doug a strong contender in the popularity contests throughout the country.

## A Genuine Sensation

GREAT moving pictures are few, although many productions may be called excellent. "Midsummer Madness," the third important production created by William De Mille, steps into greatness and classifies itself by absolute merit as a superb entertainment. It has that fine virtue of being a complete dramatic structure to begin with. To this have been added real acting, beautiful photography, a sense of taste and composition. It is unquestionably the greatest legitimate dramatic production the screen has ever seen. Nothing in "Midsummer Madness" imposes on one's sense of credulity, and there is no jarring note of anachronism in the good social atmosphere through which the action proceeds. Such small flaws as too great length of titles are totally forgotten in the absorbing interest of the story.

It is a pleasure to congratulate Famous Players-Lasky on having added a great screen masterpiece to the list of moving picture achievements and to notify the exhibitors of the country that they may expect a truly great success. Mr. De Mille is a dramatist first, and the result is very evident on the screen. An effort to tell the story would form no proper part of this comment, as we leave the beauties of the production for enjoyment by the many who will see it. A word to those who are distressed about the falling off in fine productions for the screen—a critical examination of this exceptionally great work will effect a cure.

ARTHUR JAMES.

# Clip and Paste

*For Newspaper and Program Convenience*

Joseph J. Dowling, famous character actor of the films, is now playing another interesting role in Benjamin B. Hampton's all-star pictures. Mr. Dowling played the gambler, "Place Hough," in "The U. P. Trail," by Zane Grey; "Anderson" in "Riders of the Dawn," by the same author, and "Uncle Peter Bines" in "The Spenders," by Harry Leon Wilson. Now he takes the role of the Egyptian excavator in "There Was a King in Egypt," Mr. Hampton's photoplay of Norma Lormier's novel, a colorful and exciting romance written around the discovery of the tomb of Ahknaton.

Fred Kelsey has been engaged by Metro to support Viola Dana in her new starring picture, "Sorrentina." Mr. Kelsey will have the role of a barber-in-the-rough. He has been with Metro for several productions, including "The Offshore Pirate" and "Blackmail," with Viola Dana, and with Bert Lytell in "Alias Jimmy Valentine."

With the engagement of Lenore Lennard, the cast for "Mother Love," Alice Lake's new starring picture, is now completed. Miss Lennard will enact the role of a former actress who is reputed to be educated to all the ways of the world. Miss Lennard has just completed an engagement with Earle Williams. Jack Dougherty, De Witt C. Jennings, Edward Cecil and Florence Gilbert complete the cast for "Mother Love," which Wesley Ruggles is directing.

Sessue Hayakawa is making preparations to film a new picture, but will move from his old quarters in the Haworth studio to the new Robertson-Cole plant on Melrose and Cower before he begins shooting. Colin Campbell will direct.

Norman Dawn has started production on "Hidden Fires" at Universal City, with Edith Roberts as star and Walter Long, Beatriz Dominguez and Arthur Jasmine as chief support.

Sylvia Breamer has returned from New York, where she has just completed her work in "The Devil," with George Arliss.

Antonio Moreno has begun production on his first feature for Vitagraph under his new contract. "Three Sevens" is the title of the play, and Chester Bennett will direct.

# Charles Urban Buys Valuable Property for Home of His Two Screen Industries

CHARLES URBAN has announced the purchase of a magnificent piece of property at Irvington-on-the-Hudson, where the future home of the Urban Motion Picture Industries, Inc., and the Kineto Company of America, Inc., will be.

The transfer of the property to the Urban interests has just been completed. Architects and engineers are already at work, and when their plans are completed and carried out, the new home of the Urban products will be one of the show places of the motion picture world.

Six months will probably see it through. There is a superb basis to work on. The building as it stands is one of the finest pieces of commercial architecture to be seen in America. It was built originally for the Cosmopolitan Magazine and was conceived and designed throughout by Stanford White, one of the finest architects America ever produced.

### *Built by John B. Walker*

Inquiry was made of McKim, Mead and White, the architectural firm of which Stanford White was a member, as to why so much beauty was put into a commercial project and the reason, it was learned, was that John Brisben Walker, who had the building constructed, "wanted to dignify printing."

That phrase also describes Mr. Urban's attitude towards the motion picture. For more than twenty years, here and abroad, he has worked to raise the standard of the motion picture, and now that motion pictures are finally being accepted on a large scale in educational institutions as well as in theatres, he wants a home for his projects that is worthy of their quality.

In Urban Institute he will have such a home, for that will be the name of the buildings at Irvington-on-the-Hudson, which will house the Urban Motion Picture Industries, Inc., and the Kineto Company of America, Inc. The former is the parent body of all the organizations in which he is interested. It will have to do with the manufacturing and marketing of the Spirograph projectors and discs; also the Kinekrom, which is the name of the new Urban-Joy color process, the successor to the old Kinemacolor.

### *The Educational Pictures*

The Kineto Company of America is the publishing organization of Mr. Urban's educational pictures, the Movie Chats, the Kineto Review, the Science Series, the World Travel Series and all the other series of one-reel pictures which will eventually form "The Living Book of Knowledge," a world encyclopedia in motion picture form.

The theatre world is already familiar with Mr. Urban's Movie Chats and his Science Series, because these have obtained a wide distribution in the higher-class theatres. They are to be seen regularly in such theatres as the Rivoli and Rialto in New York and in theatres of similar standard throughout the country. The Kineto Review will be placed in general distribution shortly and so with the other releases as fast as they can be edited.

### *The Spirograph*

The projects that are included under the Urban Motion Picture Industries have needed a great deal more preparation than the Kineto projects and in them is to be found the reason for this expansion. These include principally the Spirograph, which is the home and school projector, and the Kinekrom, which is the color process.

The Spirograph is an eleven pound projecting machine, in principle the same as any large projecting apparatus such as is to be found in theatres, and a picture record, much like any talking machine record. The film is flat, ten and one-half inches in diameter, has its pictures arranged in spiral shape and is the equivalent of 104 feet of film. It is entirely free of any fire-danger; the light may remain on the film indefinitely even though the film is not in motion. The device is meant for the home, the school room, the industrial plant, the traveling salesman and for all fields of commercial pursuit. It is designed for use everywhere except in the theatre. It solves once and for all the problem of distributing industrial pictures.

## Exhibitors of Missouri to Convene in January

**Second annual convention and business meeting of the Motion Picture Theatre Owners of Missouri will be held in St. Louis, January 11 and 12.**

**The organization was formed at the convention held in Moberly in August at which fifty-five exhibitors were present. Nearly 200 exhibitors are now enrolled, and it is expected the 300 mark will be passed at the coming convention. The organization earnestly requests that every motion picture owner and manager in Missouri attend, saying that business of first importance to them all will be transacted.**

### *Color Process*

The Kinekrom is the color process. A good many critics and directors have seen these color pictures and all of them have said "perfect." One of the critics of a nationally circulated trade paper said they were the only color pictures ever shown that "stood the close-up of a man's face." The flesh color is absolutely true to life. The result is obtained from a filtering of colors when the negative is obtained and again in the projection of the positive print.

Both the Spirograph and the Kinekrom have been waiting for a permanent home for the Urban organization. Now that one has been obtained, it is likely that both these processes will be in production within six months. The chances are that the Spirograph machines will be available in quantity within that time and that great feature pictures will be filmed in natural colors and available for theatres not long thereafter.

### *Corinthian Motif*

The new building which will be the basis of Urban Institute is on the high bank of the Hudson River a few hundred yards away from the New York Central Station at Irvington-on-the-Hudson. It is built in classical style, entirely of limestone, with the Corithian motif throughout. It is topped by a massive dome. New Yorkers can easily visualize it by calling to mind the Hall of Fame building of New York University. It is very much like that. It is almost ecclesiastical in its general lines.

The setting is wonderful. It faces the Hudson and the broad expanse of that lovely river and the lofty Palisades across add immensely to its individual beauty. In the rear it reaches into the fine wooded estates of that region, well known to all who have motored or hiked through Westchester County.

### *Mecca for Educators*

Mr. Urban intends to make Urban Institute a Mecca for educators all over the world. Visual education is already a great big force, but it is only beginning despite its existing bigness. Urban Institute is going to be a home for all the educators and the artists of the motion picture world; it will be a place to bring ideas and also to get them. Everything that has to do with extending the utility and the beauty of the motion picture will be found there——the appliances, the subjects, the experts and all.

Mr. Urban claims the best educational library in the world—more than 2,000,000 feet, and this is but a nucleus. It is growing all the time. Scientists and teachers of every branch of learning will find there a way to reduce their problems to the silver screen. As for the theatre itself, there will be the constantly growing series of Kineto releases, and still more important, the manufacture and distribution of the products of the superb color films.

Feature pictures in natural colors within a very short time should be available for all theatres.

*THE NEW CHARLES URBAN HOME*
*This magnificent building is in Irvington-on-the-Hudson, N. Y.*

# *Cardinal Principles in Architecture of Pictures Are Realism, Line and Color*

REALISM, line and color embody the cardinal principles of motion picture architecture, according to Robert M. Haas, art director for Paramount Pictures made in the eastern studios. In recent years this form of architecture has taken definite proportions and has become a recognized branch of the profession. Producers used to think that only a scenic painter and canvas were needed to make a picture, but with the rapid development of the industry architecture has become a very necessary part of the successful and popular motion play.

"Architecture and decoration are nothing more than the expression of the character of the people of the times," said Mr. Haas. "We had no documents or books to tell us of the mode of life in ancient history, so ruins were dug up and the character of the people was judged from these buried treasures.

"In motion pictures one of the first things we try for is realism—the expression of the character of the people in the story through the background. Such a setting enhances dramatic value and adds to the interest of the picture."

Mr. Haas explained that the most important thing in designing motion picture sets is to start with the proper line and proportion.

"It is the line that forms the composition of the whole room," he said. "By using care in line you can get the room so the eye will not wander. We establish a focal point—center of interest—and also gain mass composition by formation of line.

"A good design is nothing but symmetry of interest. In big sets we get balance by inserting an interesting little mass. The big thing hits the eye first, but the little mass helps to divide the focal interest. The camera has its limitations, as everyone knows, and the composition of the background has a great deal to do with the finished picture which appears on the screen. The camera distorts and this is corrected by throwing into the background vertical, accidental lines that are offset by the horizontal mass.

"Every composition for successful proportion can be based upon the painting of Whistler's 'Mother,' a picture which illustrates complete balance by the use of vertical and horizontal lines."

Color plays a secondary part in motion picture settings, according to Mr. Haas, but is essential for its pleasing effect on the actor as well as the eye of the audience.

"The photographic value of color must be considered first," he continued, "and after that we always choose colors that harmonize and please the eye. This gives a pleasing atmosphere for the actors to work in and is one of the principal reasons for painting the background instead of having flat colors. True, many of the colors do not show their true value on the screen, but the use of proper tones has a great deal to do with dramatic action. You would not expect an actress to portray the part of a society leader in a dark, dismal room, so we put in color to fit the story even if it only photographs in shades of black and white.

"Greens have the best photographic quality, for they show up practically in their true value from the lightest tone of gray to the very darkest. Green, which is a combination of yellow and blue, does not photograph flat like the warm colors.

"In selecting color it is necessary to consider the complexion of the star who is to work in the background. Some photograph better in light backgrounds and some must have dark backgrounds. In order to get color on the wall that will be suitable to any complexion, we use what is called three-tone stipple in most of the Paramount pictures, discarding wall paper altogether. Three-tone stipple is a neutral colored background over which is stippled a light color and over that a darker color, which gives three tones of gray. This gives enough dark color for the blonde actress and enough light tones for the brunette."

# *Over a Million Involved in Improvements Fox Is Making at West Coast Studios*

WHEN William Fox opened his new studios in New York it was declared that production on the West Coast would in no manner be curtailed by the great addition to the facilities for ensuing Fox productions. This assurance is confirmed in the announcement of improvements now under way in Hollywood, under the supervision of General Manager Winfred R. Sheehan, of Fox Film Corporation, and it is said that more than a million dollars is involved. Two new stages, new dressing room buildings, carpenter shops, an increased-capacity garage, blacksmith shop, lighting apparatus and electrical distributing system that will eventually do away with alternating currents—all looking to an enlargement of producing facilities—are under way or contracted for.

Among the principal building activities is a new dark stage already well along toward completion on the east lot. This will be known as Dark Stage No. 3. Another dark stage of the same dimensions (75 by 100 feet) and to be known as Dark Stage No. 4, will be built paralleling No. 3. Representing the latest development in studio construction, these new stages will be particularly well equipped with lights.

The Western avenue sides of No. 3 and the carpenter shop (which is being increased by 4,500 square feet of new construction) are being finished in stucco plaster, which will add to the attractiveness of that vista of the street. The extension to the carpenter shop will accommodate a new band-saw, a new planer and a new bower and ventilating system for the entire shop.

A new plaster shop, 30 by 60 feet, is planned to take care of the increasing amount of plaster work and clay modelling executed for William Fox productions. Mr. Fox has broken away from flat stencilling for sets where sculptured effects are necessary and instead is incorporating actual sculpture created by his own staff.

Another innovation will be a blacksmith and sheet-metal shop, 30 by 60 feet, on the site of the present equipment. Several cottages at the northern end of the east lot are coming down to make room for lumber sheds 20 by 150 feet—to afford storage for enough lumber for all studio needs.

On Serrano avenue will be erected a garage, 100 by 300 feet, built of concrete and having capacity to house fifty machines. The dressing rooms on the comedy side will be increased by fifty in one building adjoining Stage No. 2, on the east lot, and there will be fifty new dressing rooms adjoining the new No. 4 stage.

A great increase in electric power is contemplated, the first of the three new 300-kilowatt generators being now in operation. A new underground system, embracing a mile of conduits, connects the two lots and provides for the eventual elimination of all alternating currents.

Still another improvement is the installation of a steam heating plant in the main office building. The grass plots on Western avenue and Sunset Boulevard are to be planted with flowers, and in general the entire aspect of the entire studio plant is to be improved.

LAST CALL!

For Space in the Special Christmas Edition of

MOVING PICTURE WORLD

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# *Paramount All-Star Production in West; to Close Eastern Studio for Enlarging*

EVIDENCE of the earnestness of the Famous Players-Lasky Corporation in putting into effect its series of super-star productions in which the entire Paramount producing organization is to be merged into one big stock company, was given yesterday in a telegram received at the home office of the Famous Players-Lasky Corporation from Jesse L. Lasky, first vice-president, summoning all the Paramount stars now in the East to Hollywood, where they will begin at once on a number of a big special productions.

Following conferences with Adolph Zukor, president of Famous Players, who is now in Hollywood, and with Cecil B. DeMille, Mr. Lasky wired the home office that as soon as the pictures they are now working on are completed the various Paramount stars now in the East will go at once to Hollywood.

### *Those Called West*

Elsie Ferguson will leave on December 3 to begin work immediately upon her arrival on Arthur Bennett's "Sacred and Profane Love," under the direction of William D. Taylor. Thomas Meighan, who is nearing the completion of "The Quarry"; Dorothy Dalton, who has practically finished "The Teaser"; Ethel Clayton, who is nearlyly finished with "The Price of Possession," and Billie Burke are among the stars now in the East who have been called to Los Angeles to appear together in special productions.

So enthusiastic is Mr. Lasky over the new policy, that it was announced that he plans to give all the big super-star specials his personal attention.

Coincident with his decision to begin the new super-star production at once, Mr. Lasky announced that weather conditions and location facilities made it imperative that these big productions be made in the West. The presence of all the Paramount stars in the West, he announced, will make it possible to expand the facilities in the eastern studio to a point where eight big special productions can be taken care of at the same time.

### *Enlarging Eastern Studio*

In the three months in which the studio has been on operation, it has been found that certain additional facilities are necessary to take care of a large number of special productions. So that it will be in a position to handle its program of specials under Mr. Lasky's personal supervision when he returns in February, he ordered that work be started at once on certain alterations necessary to the handling of a number of special productions. To allow greater speed in the making of the alterations the studio will be temporarily closed.

Changes are to be made in the layout of the studio floor and the lower stage is to be fitted up immediately with $100,000 worth of electrical appliances. The carpenter shop will be enlarged to twice its present scope, and additional warehouse space is to be provided to give further facility for the quick handling of big sets.

### *Writers at Hollywood*

In summoning the stars to Hollywood, Mr. Lasky also is taking advantage of the presence there of the group of famous authors whom he has engaged to write directly for Paramount Pictures. Edward Knoblock is now at work on an original story, which will soon be put into production with an all-star cast. Elinor Glyn has completed her first original photoplay, in which Gloria Swanson will star. A well-known star, yet to be announced, will play the male lead.

Avery Hopwood, who returned to New York this week, will go back to Hollywood at once to confer with Cecil B. DeMille, who soon will begin on his super-star production, "Anatol." Sir Gilbert Parker and George M. Melford are preparing a big production in which Dorothy Dalton will star. Sir Gilbert already has completed his photoplay, "The Money Master," starring Dorothy Dalton.

### *Many Features Completed*

Henry Arthur Jones, who arrived last week from Europe, is going shortly to Hollywood, where he will begin work on a new production, the script of which already has been turned over to Famous Players. Who will direct this picture and who will play the leading roles will be announced later.

It was pointed out that Famous Players is in an admirable position to concentrate its energies on its new policy of super-star specials as enough pictures already have been completed or are nearing completion to fill its release schedule for the rest of this season.

Besides the pictures set down for release in December, these pictures already have been completed or are nearing completion: Maurice Tourneur's "The Bait," with Hope Hampton; George Melford's production, "The Jucklins," by Opie Read, with Monte Blue; Wallace Reid in "The Charm School"; Billie Burke in "The Education of Elizabeth"; the Cosmopolitan production, "The Inside of the Cup"; Douglas MacLean in the Thomas H. Ince production, "The Rookie's Return."

William DeMille's production, "Midsummer Madness"; George Fitzmaurice's production, "Paying the Piper," a companion piece to "On with the Dance"; Thomas Meighan's "The Frontier of the Stars"; a Charles Maigne production; Roscoe (Fatty) Arbuckle in "Brewster's Millions"; Dorothy Gish in "The Ghost in the Garret"; Cecil B. DeMille's production, "Forbidden Fruit"; Douglas MacLean in "Chickens," a Thomas H. Ince production; the Cosmopolitan production, "The Passionate Pilgrim," with Matt Moore.

Charles Maigne's production, "The Kentuckians," with Monte Blue; Ethel Clayton in Hugh Ford's production, "The Price of Possession"; a Lois Weber production, "What Do Men Want?"; Dorothy Dalton in "The Teaser"; Thomas Meighan in "The Easy Road"; George Melford's production of William Vaughan Moody's play, "The Faith Healer," with Milton Sills and Ann Forrest; the Cosmopolitan production, "The Buried Treasure," with Marion Davies; Roscoe (Fatty) Arbuckle in "The Traveling Salesman."

### *"Sentimental Tommy"*

Robert Z. Leonard's production, "The Gilded Lily," starring Mae Murray; John S. Robertson's production of "Sentimental Tommy"; William DeMille's production of Barrie's "What Every Woman Knows"; Wallace Reid in "The Daughter of a Magnate"; Sydney Chaplin in "King, Queen and Joker"; Hugh Ford's production of "The Great Day"; "The Mystery Road," a Famous-Lasky British Production, with David Powell; Thomas Meighan in "The Quarry"; the Cosmopolitan production of "The Manifestations of Henry Ort," with Matt Moore.

George Loane Tucker's Mayflower production, "Ladies Must Live"; the Hugh Ford production of Henry Arthur Jones' play, "The Call of Youth"; Roscoe (Fatty) Arbuckle in "The Dollar-a-Year Man";

(*Continued on page* 765)

*A SOFA FOR THREE*

*Mrs. Elinor Glyn, who wrote "The Sheltered Daughter" for Gloria Swanson, whom she is sitting beside, and Jesse Lasky, vice-president of Famous Players-Lasky*

# *Vitagraph's Large Business Aided by Big Additions to Working Facilities*

WHILE Vitagraph has been increasing its production facilities during the past year through the acquisition of additional land, the erection of new buildings and the installation of the most modern methods and machinery in its laboratories, so that now it is at the highest production point in its history, it has kept equal pace with its distributing chain, nearly every link of which has been strengthened during the past year and a half.

In a little more than a year it has added three new and important exchanges to its extensive system, and either built new homes or leased greatly enlarged quarters for nine other existing branch offices in the most important cities.

*Larger Quarters Needed*

The Vitagraph exchanges in the United States and Canada now number twenty-seven, and the entire organization is at its highest point of perfection, it is said. In several cases the new quarters appeared to be more than the occasion required, but constantly increasing popularity of Vitagraph's new productions have proved the advisability of taking time by the forelock.

In ten of the largest cities it has been necessary to secure larger and more perfectly equipped homes for the branch offices. These are Philadelphia, Kansas City, New Orleans, Washington, D. C., Seattle, Denver, St. John, N. B., Dallas, Chicago, San Francisco and New York. In the last-named city the general offices moved to handsome new offices at 469 Fifth avenue.

*One of the Finest*

In Seattle, Dallas, Chicago and San Francisco new buildings were erected. The new Chicago exchange cost approximately $200,000 and is not only one of the strongest links in Vitagraph's chain, but one of the most completely equipped buildings of its kind in the world. It serves to connect the East and the West. The new Dallas exchange is among the largest and best-equipped in the South and Southwest.

In every instance, in the cities where new quarters were secured, the new exchange is greatly superior to the former building, not only in the floor area, but in the location and up-to-dateness. This is particularly true of the new home of Vitagraph in St. John's, N. B., one of the most important film centers in Canada; Philadelphia, Kansas City and San Francisco.

*Headway in Europe*

As reorganized and extended, the Vitagraph exchanges in the United States and Canada new include those in Albany, N. Y.; Atlanta, Ga.; Boston, Mass.; Buffalo, N. Y.; Chicago, Ill.; Cincinnati, Ohio; Cleveland, Ohio; Dallas, Tex.; Denver, Col.; Detroit, Mich.; Kansas City, Mo.; Los Angeles, Cal.; Minneapolis, Minn.; Montreal, Canada; New Orleans, La.; New York, N. Y.; Omaha, Neb.; Philadelphia, Pa.; Pittsburg, Pa.; St. John's, N. B., Canada; St. Louis, Mo.; Salt Lake City, Utah; San Francisco, Cal.; Seattle, Wash.; Toronto, Canada; Washingtotn, D. C., and Winnipeg, Canada.

Vitagraph has also greatly extended its scope in Europe by purchasing the famous Ruffell's system of exchanges in England, through which it established contact with more than 800 additional theatres. This market completes a distribution field which includes all the principal cities of the British Isles.

# *Fairbanks in United Artists Picture Draws Big Crowd to Capitol Theatre*

THE premiere of Douglas Fairbanks's latest United Artists' production, "The Mark of Zorro," was held at the Capitol Theatre in New York City, Sunday, November 28, when every record for box-office receipts and attendance in a single day in any theatre is said to have been smashed.

According to the records given Hiram Abrams, president of United Artists' Corporation by Samuel Rothafel, there was a total of 19,547 patrons who paid admissions totaling the sum of $11,706.23.

News of the spectacular picture spread rapidly and long before five o'clock, after the first matinee, the house was crowded to its capacity. Before the evening performance began it was impossible to jam any more people into the theatre, and the patrons stood in lines four abreast for a block long, waiting to purchase tickets.

*Police Reserves Called*

Police reserves were called out to take care of the crowds, which were extremely orderly, and at nine-thirty, despite the fact that there were hundreds still waiting, the box office was closed. The opening day was not the only record breaker, however, for the Monday following the opening was the biggest Monday in the history of the theatre, baring, however, holidays.

Mr. Rothapfel said: "Besides being a corking entertainment, this picture, to my mind, is one of the greatest box-office attractions that the industry has ever had. 'Doug' certainly is to be congratulated most heartily on this, his greatest success." It will be released generally December 5.

The story is an adaptation of Johnston McCulley's novel, "The Curse of Capistrano," which appeared in the All Story Weekly magazine.

*Old Los Angeles Reconstructed*

The background of the story is centered around early Southern California of nearly a century ago, when its destinies were zealously guarded by the Spanish settlers. In order to depict scenes that truly resembled life as it existed during the period of the story, a good deal of time was consumed in the research work by the Fairbanks' organization. A replica of the entire city of Los Angeles, as it existed during those days was constructed, and the costuming is of that time and place.

It is a dual role that Fairbanks is called upon to essay. As Don Diego Vega, the young man, he leads a secluded life. He exhibits a fondness for books and quietness, and is amiable upon all occasions. Anything of an excitable nature was abhorrent to him and never was he found mingling with the populace in their various festivities. But when he became awakened to the oppression and persecution, without justification, of the natives by those in power, he felt that the time had come to act.

Disguised as Senor Zorro, he is seen executing various exploits practically unaided in the attempt to free his peopel. There is a girl in the story that furnishes the strong love interest. Noah Beery, Robert McKim, Charles Hill Maiels and Marguerite DeLaMotte, leading lady, are in the cast.

## *Things Worth Knowing*

That funds are being raised in Ottawa, Kansas, to purchase a moving picture machine for the High School. Address the principal for details.

That Mecosta County and Village School District are raising funds to purchase a moving picture machine. For details address the clerk of the School Board, Big Rapids, Mich.

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# Shallenberger Announces Distribution of Walgreene Product Through Federated

AN announcement is made by W. E. Shallenberger, general manager of the Federated Film Exchanges of America, Inc., of the closing of a contract between Walter E. Greene, president of the Walgreene Film Corporation for the distribution of the Walgreene productions through the Federated Exchanges.

The closing of this contract was one of the most important matters arranged at the meeting of the Federated members in St. Louis, and is considered by many in the film industry to be one of the most important transactions of the year, securing as it does for Federated three important productions already completed by the Walgreene Film Corporation and provides for distribution of a number of pictures to be produced by Walgreene.

The first three productions already completed and which are to be released before January 1, 1921, are "The Servant in the House," "The Good Bad Wife," and "Hearts and Masks."

*Enjoyed Big Run*

"The Servant in the House" is an H. O. Davis production of Charles Rann Kennedy's celebrated stage success of the same name, and is considered, by many who have seen it, to be among the most remarkable photoplays ever produced. As a stage production it enjoyed a remarkable run, having been successfully shown for over five years and in fact is now being played by a touring company in Canada. Federated members are most enthusiastic over this production, and it is confidently predicted that as a photoplay it will enjoy even greater success than it did in the spoken drama.

"The Good Bad Wife" is a film version of "The Wild Fawn," a novel by Mary Imlay Taylor, which is one of the most successful novels of recent years. It appeared in Munsey Magazine, where it was considered the prize story of the year, and is said to be one of the strongest plots which have been obtained for the screen in some time. The cast is headed by Dorothy Green and Sydney Mason, who are capably supported by an excellent cast.

The third production is "Hearts and Masks" from the novel of the same name, by Harold McGrath, the cast of which is headed by Eleanor Field and Francis McDonald.

In commenting on the closing of this deal, Mr. Greene stated that it was the consummation of a long and careful investigation which he had conducted for several months past, investigating on releasing mediums and stated that he felt that the Federated Exchanges offered the best medium of distribution.

Mr. Greene said that one of the principal reasons for this was that Federated is composed of a number of independent exchangemen, each one of whom owned their own business and had a vital interest in the conduct of the business of their exchanges, and that for this reason, if for no other, he felt that the success of Federated was an assured matter.

Mr. Greene feels that an organization such as Federated, wherein each member owns his own business, is much more apt to successfully distribute a production than a big corporation wherein the managers of the exchange are simply employes working on a salary and who have no vital interest in whether a picture is a success or not.

In Federated each member is spending his own money and in distributing a picture he knows that he has to stand or fall by that production and he therefore makes every effort to secure the widest possible distribution for same throughout his territory.

*Prints at Exchanges*

General Manager Schallenberger states that Federated members are most enthusiastic over the arrangement made with the Walgreene Film Corporation, for it secured for them three splendid productions which are ready for immediate release, and it assures them of a number of other important films which are now in course of production.

An intensive advertising campaign will be launched by Federated in behalf of these three productions in the near future. Press books and all advertising accessories on "The Servant in the House" and "The Good Bad Wife" are completed and available for immediate distribution and work is being rushed on the advertising material for "Hearts and Masks." Prints on all three subjects may now be seen at every Federated Exchange.

# Sedler Theatre, East Pittsburgh, Has to Turn Away Vast Throngs on Opening Day

MANY of East Pittsburgh's show fans were turned away from the Sedler Theatre, East Pittsburgh, Monday, November 8, when the formal opening was held. Hours before the ticket taker and cashier took their respective positions a throng had gathered around the entrance. When the box office was finally opened the combined pushing and shoving forced the crowd past the ticket taker, breaking the guard rails and causing a miniature stampede. Within four minutes every seat in the house was taken, hundreds blocking the aisles. The house contains about nine hundred seats.

*Large Crowd There*

J. Howard Lichtenstein, managing director of the theatre corporation, not forgetting his presence of mind, jumped on the stage and made a direct appeal to the crowd to file out in an orderly way. The theatre was finally emptied of all the surplus fans.

*Telegram Received*

Professor E. H. Shakely, who for the past two years has directed the Olympic Theatre orchestra, Pittsburgh, led the orchestra. Mr. Al Biederman, vice-president of the corporation, made a few introductory remarks, followed in turn by Managing Director J. Howard Lichtenstein, who introduced Mr. Louis Sedler, manager. Over one hundred congratulatory telegrams were received.

The program consisted of "The Revenge of Tarzan," Screen Snapshots and Selznick News. Vaudeville was also on the bill. Shows are changed twice weekly.

*THREE NEW PICTURES THAT ARE BEING RELEASED BY THE FEDERATED FILM EXCHANGES*
*1—"The Good-Bad Wife," with Dorothy Green, made by Walgreene Corporation; 2—Scene from "The Servant in the House"; 3—Lloyd Bacon and Elinor Field in "Hearts and Masks," another Walgreene picture*

# Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry, boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitor's Trade Review (T.R.); Wid's (W.).

## *The Vice of Fools*

(*Alice Joyce—Vitagraph—5 reels*)

M. P. W.—A marked effort to follow popular taste rather than to introduce anything decidedly original in the way of plot or plot treatment is evident in Vitagraph's "The Vice of Fools."

E. H.—A pleasing picture, set in attractive surroundings with a well-balanced cast.

N.—A well produced society picture weakening in the end.

W.—Will satisfy those who like dramas of society life.

## *Marooned Hearts*

(*Conway Tearle—Selznick—5 reels*)

M. P. W.—This picture undoubtedly will draw where Tearle is a favorite.

E. H.—Production is standard rather than pretentious, the result being exceptional satisfaction as regards construction and finish.

T. R.—A well-directed, handsomely photographed attraction, frankly melodramatic and entertaining.

W.—Very monotonous and padded story presented here.

## *Voices*

(*Corliss Giles and Diana Allen—Kremer—5 reels*)

M. P. W.—Striking a modern appeal, "Voices," a Victor Kremer production with Corliss Giles in the leading role, deals with spiritualism in a fairly striking, but perhaps too morbid a fashion. The situations are highly melodramatic and therefore untrue to life, but it offers the lover of thrills an emotional appeal, and the heroine, beset by many dangers, is saved from unkind fate in time for the demanded happy ending.

N.—Crude production of familiar story.

W.—Inferior melodrama about the innocent girl in the big city—attempt to make it "different" by talking about "voices" from the dead doesn't register.

## *The Forbidden Thing*

(*Star Cast—Allan Dwan—Associated Producers—6,700 feet*)

M. P. W.—While sentimental and dramatic it is quite out of the ordinary in plot and should touch the right spot in the public's heart.

E. H.—It is skilfully directed, intelligently acted and well produced dramatic story with a touch of tragedy.

N.—Vivid and vital story, rich in spiritual quality.

W.—Dwan's first the best so far for Associated.

## *Passion*

(*Pola Negri—First National—9 reels*)

M. P. W.—Among the best examples of imported screen products shown in this country. All classes of spectators will find it splendid entertainment.

E. H.—It is a very fine adaptation of the story "Du Barry," enacted by Pola Negri, a Polish actress, and a wonderful supporting cast. It will go down in history as one of the most artistic photoplays of the year.

N.—German picture is spectacular; wonderfully acted.

W.—Spectacular and daring production—big sets—thousands of people—superbly acted.

## *The Gilded Dream*

(*Carmel Myers—Universal—5 reels*)

M. P. W.—Some very pleasing effects are achieved in this five-reel subject, "The Gilded Dream," and it has the additional advantage of telling a clear-cut, sympathetic story which rounds up with a satisfactory climax. It is a simple plot, worked out in a natural way and quite free from the usual exaggerations that occur in such subjects.

E. H.—Society drama of mediocre value.

N.—Commonplace story developed along traditional lines.

T. R.—Registers as an entertaining attraction, well directed and presented by a capable cast. The plot is the essence of simplicity.

## *The Last of the Mohicans*

(*Featured Cast—Maurice Tourneur—Associated Producers—5,720 feet*)

M. P. W.—The production is worthy of the subject and a sterling addition to Associated Producers' program. One point should be clearly understood. The James Fenimore Cooper classic does not depend upon its historical setting for its chief claim to the attention of amusement seekers.

E. H.—Will rank as one of the year's finest pictures.

N.—It's the greatest Indian picture ever shown.

T. R.—In "The Last of the Mohicans" exhibitors have a picture that may be depended upon as a box-office attraction of the richest sort.

W.—Thrilly entertainment, based on famous Indian story.

## *The Life of the Party*

(*Roscoe (Fatty) Arbuckle—Paramount—5 reels*)

M. P. W.—A rare combination of those qualities which cause a screen product to be a delightful entertainment.

E. H.—It is better than "The Round-up," the comedian's first five reel feature.

N.—Fun and hokum in Fatty Arbuckle's latest.

T. R.—"The Life of the Party" offers amusing entertainment. It contains many lively farcical situations, is presented by a capable cast and swings along at a merry gait to a satisfactory climax.

## *Dinty*

(*Wesley Barry—Marshall Neilan—6 reels*)

M. P. W.—The entire performance may be called generally pleasing and interesting, and this means for all classes of people.

N.—Melodrama and sentiment put this one over.

E. H.—It is a story replete with heart interest, melodrama and inimitable Neilan touches. The story is smooth-running and has about everything the average picture-goer could wish for.

T. R.—Marshall Neilan's latest production makes a frank and successful appeal to that large majority of movie fans who rejoice in the presentation of melodramatic thrills mixed with broadly outlined pathos, brisk juvenile comedy and hurtling through an atmosphere of quick, jumpy action into a conventionally cheerful ending.

W.—High grade production, well told and very interesting "Boy" story.

*THOMAS H. INCE ON THE JOB HIMSELF DIRECTING "LYING LIPS"*

***House Peters and Florence Vidor are appearing in this Associated Producers' picture and may be seen here going through the paces***

# *Nearly All Dominant Picture Circuits in Country Take Realart's Franchise*

REALART emphasizes a noteworthy and sweeping achievement in the announcement this week that, with very few exceptions, all the dominant picture theatre circuits in the country are holders of Realart's Star Franchise for 1920-21, carrying with it the theatre rights to thirty-six productions.

There are sixty-four picture house circuits on Realart's list of franchise holders, covering every section of the United States. They include an overwhelming majority of the largest and best known circuits as well as a big percentage of the smaller ones. These circuits are represented by theatres in every large city. The territory covered by them takes in the key cities of New York, San Francisco, Los Angeles, Denver, Philadelphia, Boston, Omaha, Minneapolis, Chicago, Cincinnati, Kansas City, Detroit, Buffalo, Cleveland, Atlanta, Charlotte, Dallas, New Orleans, Pittsburgh, Washington and St. Louis.

### *Woody Shows Importance*

Several circuits have secured the franchise for all of their theatres. In every case Realart pictures will be shown in one or more houses in a given circuit.

"The importance of this announcement can scarcely be overemphasized," said General Manager J. S. Woody. "Realart considers itself exceptionally fortunate because in practically every section of the country where there is an important circuit, that circuit is a holder of Realart's Star Franchises. While it is purely a matter of cold business with these circuits, it is, none the less, a high tribute to the wide popularity of Realart's pictures that they have been chosen by practically all of the largest and most powerful circuits.

"The significance attaching to such an achievement is, I think, quite plain. Circuits such as the S. A. Lynch Enterprises and the Saenger Circuit in the South, the Stanley Booking Company in Philadelphia, W. P. Gray and A. S. Black in New England, Lubliner & Trinz, Ascher Brothers and Fitzpatrick & McElroy in Chicago, Rubin & Finkelstein in Minneapolis and the Loew, Moss, Fox and Keith circuits in New York are not institutions created over night. Quite the contrary. Go back a few years and you will find that each of these present dominating factors in the exhibitors' field started in a small way.

### *Cause of Their Growth*

"They started small, but have enjoyed a rapid and healthy growth. Why? Because they have filled a very definite need in the industry—the skillful selection of a consistent program. They recognized early in the business that the dominant factor for success is entertainment value; that the motion picture feature is the one thing around which to build their business.

"Study the producers and distributors who have been allied with these successful circuits. You will soon discern that Marcus Loew, William Fox, S. A. Lynch, A. S. Black and these other shrewd men seem to have an almost uncanny ability to pick the winners. They not only selected them; they tied up with them. Their prosperity meant the producer's prosperity. The oldest and most successful producers, in their very infancy, had what were then termed the baby circuits as their customers. Both are now in lusty manhood and the same cordial relationship still exists.

"And these men are typical of all circuit heads who have chosen Realart pictures. Take one circuit—that of Marcus Loew—for example. Here is an organization that at present is serving 80,000,000 patrons annually. In 1910, Mr. Loew had five theatres in New York, one in New Rochelle and one in Hoboken. His New York houses then had a total seating capacity of 6,872. Today he controls 102 theatres, extending in a chain from the Atlantic to the Pacific. His theatres in Greater New York alone have a total seating capacity of 52,914. Next year it is estimated his houses will serve 140,000,000 people. And Loew's is only one of the sixty-four circuits that have signed up for Realart service."

### *A Novel System*

The Star Franchise system is regarded as novel in the history of motion picture distribution. Under it exhibitors receive the theatre rights to each of the thirty-six productions without having to buy territorial rights or assume obligations respecting the marketing of the pictures. It is pointed out that with a specified number of pictures being produced for the Star Franchise, it is possible to devote particular attention to the story, title and the production itself.

Six actresses are engaged in making Realart pictures. They are Alice Brady, Mary Miles Minter, Constance Binney, Bebe Daniels, Wanda Hawley and Justine Johnstone. The Star Franchise productions already released include "You Never Can Tell" and 'Oh, Lady, Lady," featuring Bebe Daniels; "Eyes of the Heart" and "Sweet Lavender," with Mary Miles Minter; "The New York Idea," with Alice Brady; "Blackbirds," with Justine Johnstone; "Something Different," with Constance Binney, and "Food for Scandal," "Her Beloved Villain" and "Her First Elopement," with Wanda Hawley.

### *List of Circuits*

The list of circuits holding Realart's Star Franchise for 1920-21 follows:

Ackerman & Harris, San Francisco; Adams Theatres Company, Omaha; Allen & Charrette, Boston; American Amusement Enterprises, Minneapolis; Ascher Brothers, Chicago, Cincinnati; A. F. Baker, Kansas City; Balaban & Katz, Chicago; Bolognino, New York; A. S. Black, Boston; A. H. Blank, Omaha; L. M. Boas, Boston; Brandon & Bradbury, New York; L. W. Brophy, Kansas City; Mark Browarsky, Pittsburgh.

L. D. Chamberlain, Philadelphia; Columbia Amusement Company, Pittsburgh; Sydney Cohen, New York; M. E. Comeford Amusement Company, Philadelphia; Harry M. Crandall, Washington; L. A. DeHoff, Washington; Bernard Depkin, Jr., Washington; Fred Dolle Circuit, Cincinnati; Frank Durkee, Washington; J. B. Elliot, Cincinnati; Elm Amusement Company, Boston; Famous Players-Missouri Corporation, St. Louis; Fitzpatrick & McElroy, Chicago, Detroit.

William Fox, Denver, New York; Frankel Circuit, Cincinnati; Nathan Friedberg, Pittsburgh; General Theatres Corporation, Buffalo; Gore & Lesser, Los Angeles; Samuel Gould, Pittsburgh; W. P. Gray, Boston; Gumbiner Brothers, Chicago; Hildinger Booking Company, Philadelphia; J. E. Hostettler, Omaha; A. J. Kavanagh, Minneapolis; Loew's Enterprises, Inc., New York, Cleveland; J. Lowrie, Boston; Lubliner & Trinz, Chicago; S. A. Lynch Enterprises, Atlanta, Charlotte; Lynch-Hulsey Circuit, Dallas.

Manning & Wink, Atlanta; W. P. McCartney, Pittsburgh; Charles Nolte, Washington; Orpheum Circuit, Chicago; Walter Pacy, Washington; S. Z. Poli, New York, Boston; Ezra Rhodes, Chicago; Rubin & Finkelstein, Minneapolis; Saenger Circuit, New Orleans; H. Schoenstadt & Sons, Chicago; Sears & Jones, Kansas City; M. B. Shanberg, Kansas City; Signal Amusement Company, Atlanta; W. A. Shea, Boston; Stanley Booking Company, Philadelphia; James Steele, Detroit; U. B. O., New York.

War Department-M. P. Service, Washington, Boston, Cincinnati; Otto Wells, Washington; Wilmer & Vincent, Philadelphia; Wolf & Springer, New York.

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Sol Polito will photograph the Metro all-star production of "What Is the Matter with Marriage?" which Dallas Fitzgerald will direct. Mr. Polito has just returned from New York, where he did the camera work for Bert Lytell's recent pictures. Previous to this he photographed Mr. Lytell in "The Price of Redemption" and "Alias Jimmy Valentine," and also Alice Lake in "Should a Woman Tell?" at the West Coast studios.


LAST CALL!

For Space in the Special Christmas Edition of

MOVING PICTURE WORLD

*DON'T DELAY A DAY!*

# News of the West Coast

By A. H. GIEBLER

## Theatre Opens Convention

A convention for Southern California and Arizona exhibitors will be held in Los Angeles on December 7th and 8th at Walker's Auditorium, under the auspices of the Theatre Owners' Association of Los Angeles, affiliated with the Picture Theatre Owners' of America. The committee of arrangements consists of F. A. Miller, T. L. Tally, Michael Gore, J. S. Lustig, J. M. Young and Glenn Harper.

## Wyckoff in the East

Alvin Wyckoff, chief of photography at the Lasky studio in Hollywood is now in New York on professional business. He will inspect the New York laboratory of Famous Players-Lasky and the film manufacturing plant at Rochester, and will pass judgment on new technical and photographic processes that have been awaiting his approval, before returning to the coast to begin on the new Cecil de Mille picture.

## Rothacker in West

Watterson Rothacker, president of the Rothacker Film Laboratories, is now on the coast on business connected with the erection of the new Rothacker Laboratory in Hollywood. Mr. Rothacker's family accompanied him on the trip.

## To Open December 1

The Mission Theatre, between Eighth and Ninth streets, on Broadway, where the former Victory Theatre once stood, will open on the night of December 1, at 8:15, with "The Mark of Zorro," Douglas Fairbanks' new picture, as its initial offering. On the opening night, only invited guests, composed of business associates of the industry, representatives of the press and city officials, will be present. Mayor M. P. Snyder will make an address on behalf of the city of Los Angeles, and John Stephen McGroarty will make a brief talk, representing the house. The Mission Theatre represents an investment of $750,000.

## Writer Returns East

Anthony Paul Kelly, playwright and scenarist, has completed the script of "The Tornado," for production by Louis B. Mayer with Anita Stewart as the star, and has returned to New York.

## Union Co. at Sherman

The Union Film Company, of which Alexander Alt is president, has secured a studio at Sherman, California, and will begin production this week on a series of comedies, featuring Alexander Alt and Helen Howell, under the direction of Al Martin. Mr. Martin was associated with Essanay in the production of the George Ade fables a few years ago.

## Godowsky Recovering

Dagmar Godowsky, who was operated on for appendicitis at the Angelus Hospital last week, is recovering. Miss Godowsky is the daughter of the noted pianist, Leopold Godowsky, and has been making a name for herself in the films. Her latest work was in support of Frank Mayo in Universal features.

## Richard Spier Promoted

Richard Spier, recently publicity director for the Kinema Theatre, has been put in charge of the newly established publicity department for the entire Gore-Lesser chain of theatres of Southern California. The functions of the new department include a service of advertising matter to be used by all the theatres in the chain.

## Three Cameramen Hurt

Three cameramen in the employ of Eric von Stroheim suffered severe injuries when a barge on which they were working capsized off Point Lobos, last week. Cameras and exposed film were lost. The injured cameramen are Ben Reynolds, chief cameraman; L. Kirkpatrick and Robert Larkin, assistants.

## Three Theatres Open

Three new motion picture houses have recently opened their doors and been added to the list of theatres that are supplying the amusement loving public in Arkansas. They are the Majestic at Corning, the Garden at Stuttgart and the New Empire at Jonesboro.

The Corning and Stuttgart houses were erected at a cost of $50,000 each and while not of larget size or ornate are comfortable and modern in every sense. Two Associated First National Pictures, Inc., productions had the honor of opening these two new houses. "The River's End" produced by Marshall Neilan was the initial attraction at the Corning house, while "In Old Kentucky" starring Anita Stewart opened the doors of the Stuttgart Theatre.

The New Empire at Jonesboro is an addition to the chain already owned by the Jonesboro Amusement Company. It is one of the handsomest in the South and seats 1,250. An eight piece orchestra and a pipe organ supply the music. "Yes or No," starring Norma Talmadge and distributed by Associated First National Pictures, Inc., was the opening attraction at this new house.

## Holds Hodkinson Week

During the week of November 14 the Columbia Theatre, Pittsburgh, Pa., put over a "Hodkinson Week." "The House of Whispers," J. Warren Kerrigan's latest release, was shown for the first three days of the week and "The Kentucky Colonel," a picturization of Opie Read's famous story of Old Kentucky, was the attraction for the last four days.

This week proved so successful that the management decided to hold a similar event during the week of December 13. At this time "The Brute Master," J. Parker Read, Jr.,'s strong production in which Hobart Bosworth is starred, will be shown.

*BITS FROM THE PATHE NEWS WEEKLY, WHICH IS NOW CELEBRATING ITS TENTH ANNIVERSARY*

*Left to right: A glimpse of New York City skyscrapers from the air; boxing at the altitude of 4,000 feet—the men are Morton Saint Clair and another aviator, while at the right are shown men daubing the cables of the Brooklyn Bridge with a little color*

# *Otis Skinner's "Kismet" a Great Hit in Washington, Newark and Canton, Ohio*

HERALDED by extensive exploitation campaigns which were gotten under way before the record-breaking engagement of "Kismet," starring Otis Skinner, had ended at the Strand Theatre, New York City, three other engagements highly interesting to the exhibitor have been played by this wonderful Robertson-Cole super-special. They were at the Rialto Theatre, Washington, D. C.; the Goodwin Theatre, Newark, N. J., and the Grand Opera House, Canton, Ohio. The first of these theatres has announced "Kismet" for an indefinite run.

These three bookings came on the heels of the Strand Theatre, New York, and the Strand Theatre, Brooklyn, showings, and compared very favorably with both in the elaborate manner in which they were advertised and the smashing success which the picture won in each instance. In every case the exhibitor realized fully the tremendous possibilities of "Kismet" and acted accordingly, the result being audiences which packed his theatre to the limit.

### *Special Exploitation*

Manager Tom Moore of the Rialto Theatre, Washington, D. C., which kept "Kismet" for two weeks, so great was its business, sent a representative to New York as soon as he booked the picture, to obtain materials for exploitation. At several big New York costumers and scenic studios Mr. Moore's representative engaged costumes, effects and scenery for the elaborate showing put on at the Rialto Theatre.

The exploitation put on by this Washington theatre included a scheme leading all the way from the curb back to the stage. The doormen were dressed in Arabian costumes, the cashier as well, and the ushers also joined in this scheme of costuming. On the stage was given a prologue in which Theodore Hardy and a supporting cast of local players appeared.

This carried to the audience the spirit of "Kismet" and was backed by a beautiful set reproducing the wonderful Bagdad which Louis J. Gasnier has put on the screen so colorfully. On either side of the stage of the Rialto stood enormous incense burners which cast the fragrance of their burning powder down over the heads of the audience. Special lighting, which had been arranged for in New York, was used to put on the prologue.

### *Washington Reception Warm*

Washington's reception of "Kismet" was extremely warm. The cosmopolitan population of the nation's capital turned out in extraordinary numbers on the opening day. Mr. Moore reported to Robertson-Cole that at the hour of opening he had enough people standing in front of his house to fill it. Subsequent performances continued to draw like crowds, for one great element of "Kismet" which has been noticed at every showing is its power to draw bigger crowds as its engagement proceeds.

At the close of his first week Mr. Moore wired Robertson-Cole: "Popular demand compels to keep 'Kismet' over for indefinite run. Business largest in history Rialto. Tribute and comments verbal and by letters from public means additional prestige for our theatre, as well as your picture. Thoroughly pleased."

Before the end of the first week, Mr. Moore had made an announcement that he would hold ':Kismet" over for a second week. His presentation and exploitation was widely noted by exhibitors in the East. Mr. Moore, by properly heralding his attraction, reaped a more than ample harvest. The Rialto put on a broad and comprehensive program of newspaper advertising. Some of his advertisements were close to half a page in size. All featured the name of Otis Skinner and attractively played up features of the picture as given by the Robertson-Cole campaign and press book.

### *Featured Player and Play*

The Washington papers, as have those of every city from New York out, featured the names of Mr. Skinner and "Kismet" on their dramatic pages previous to the showing on review day. In Newark, N. J., the Goodwin Theatre booked "Kismet" as soon as its record-breaking run at the New York Strand was well under way. Almost two weeks in advance of the "Kismet" showing in Newark, a broad and comprehensive scheme by outdoor advertising and exploitation was started. This was supplemented by an extensive newspaper campaign, including the leading Newark dailies.

Selecting his material from the Robertson-Cole press book, the manager drafted a number of effective advertisements which the newspapers suplemented by long stories in advance. Here, as everywhere, great attention was paid the fact that "America's foremost romantic actor" had at last surrendered to the screen and was making his first appearance.

The Goodwin Theatre, Newark, had much the same experience as the theatres in New York, Brooklyn and Washington which played "Kismet." It was crowded all during the week, the throngs on Sunday, the opening day, and on Saturday, the final day, being so enormous as to block traffic in that part of the city. The Goodwin reports that all records were broken by "Kismet."

### *A Hit in Small City*

The showing of "Kismet" in the Grand Opera House, Canton, Ohio, was watched with great interest both by Robertson-Cole and by exhibitors who desire to see how "Kismet" would go outside the larger cities of the East. Canton is a typical American manufacturing and home city in Ohio, which is a representative middle western state.

### *Prepared in Advance*

The manager of the Grand Opera House early realized that he had an extraordinary attraction. Consequently he prepared for advertising and exploiting far in advance of any other picture which he had ever shown. His full page ads, which were used in the Canton dailies, contained not only the names of Mr. Skinner and of his first picture in large type, but half a dozen scenes from the picture and vivid and appealing lines out of the Robertson-Cole press book. The picture was played for a week. In his opening day advertisements, the manager warned the public of the enormous crowds which had flocked to see "Kismet" in the East and made an appeal for early attendance on the part of those who expected to be seated.

### *Occupied Large Space*

The dramatic editors of the daily newspapers gave "Kismet" more than leading space on their pages. In the Canton Daily News, on a Sunday morning, a "Kismet" layout was used which occupied the whole top of the page, being made up of twelve scenes from the picture attractively worked together. The reading space allotted to Otis Skinner in "Kismet" occupied more than half the total reading space on the page.

If there had been any doubt as to how "Kismet" would go in a typical American city on the edge of the Middle West, it was dispelled when the Otis Skinner masterpiece opened at the Grand Opera House. All records here were broken, both for daily and weekly showings, as they have been in the big eastern houses where "Kismet" has played.

*WAITING IN THE LOBBY WHERE "KISMET" IS SHOWING*
*It is the entrance to the Goodwin Theatre in Newark, N. J., where the Robertson-Cole special was being exhibited*

# Chicago and the Middle West

By PAUL C. HINZ

## Chicago's Interest in Motion Pictures Keener Than in Months, Due to Contest

GO to the movies, get acquainted with the stars, and win a prize. This advice, delivered daily in the Chicago Herald-Examiner, has had a remarkable effect on the show business of Chicago during the first week of the contest which started Sunday, November 21. It had the advantage of an advance publicity campaign, that was thorough in every sense in urging the public to participate.

If business keeps up, exhibitors can easily plan on a record month. Thousands of picture fans have felt the incentive to test their familiarity with the screen favorites, and have enlisted in the contest and are going to the movies every night so as to come out on top in the final returns.

Over 300 exhibitors have collaborated with the Examiner in handing out entry blanks and in using a slide each day, showing the photographs of the stars to be identified. In many theatres the supply of entry blanks ran out long before the demands for them had been supplied.

Every day the Examiner prints two photographs, showing about three-quarters of the faces of prominent stars. The portraits are slightly blurred. In order to afford the contestants an encouraging start, the first few days saw only the pictures of the most popular and best known stars. Day by day, however, the guessing grows more difficult, as the plan is to make the test a thorough one. Constant reminders of the movie editor, to go to the theatres to study the features of the favorites rather than to trust to one's own impressions, is proving a great asset in boosting the business.

## Peoria Film Fans Not Favorable to Censors

Censorship is considered superfluous in Peoria, according to a concensus of opinion recently arrived at through a reporter on the Peoria Transcript. In conducting his "One Minute Interview" section for the issue of November 22, this scribe gave space to five answers picked at random on the question: "Do you favor censorship of motion pictures?"

Not one did.

The answers indicated that the public prefers to be its own censor, that it is tired of being "reformed," that moving pictures are to be treated as amusement, not as a religion, and that the Peoria screens have a reputation for showing only what is clean.

## Eckels Enlarges Staff

Eddy Eckles, general manager of the Independent Films Asociation, announces two important acquisitions to his staff. R W. French, formerly of the National Motion-Ad Company of Chicago, has been added to the sales force, and J. R. Mahon, former assistant advertising manager of Rueckheim Bros. & Eckstein, Chicago, will assist Dick Robinson in the publicity department.

## Rothacker Film Praised by U. S. Mining Expert

M. F. Leopold, safety engineer of the United States Bureau of Mines, paid a high tribute to the quality of mining films which the Rothacker company has made for the bureau in a speech which he delivered in Denver at the recent American Mining Congress.

"Recently the Rothacker company filmed 'The Story of Coal,'" he said. "The bureau is informed by the coal mining industry that this Rothacker picture has done more to acquaint technical school students, as well as the laymen, with the conditions that enter into bringing the coal from the mine to the consumer, than any other publicity means that the bureau has employed. Requests for this particular film have been so numerous that a print cannot be procured for at least a month after it is asked for."

Mr. Leopold told that 84 per cent. of the American universities are provided with equipment for picture projection. Thirty-seven of the states have well organized societies for the promotion of visual education and through these organizations the bureau's educational pictures are being distributed to the lower grade schools as well as the colleges.

## Lila Lee Visits Home

Lila Lee, accompanied by her sister Peggy, arrived in Chicago from the Los Angeles studio on Thanskiving Day in time to take dinner with her parents, Mr. and Mrs. Charles Appel, whose home is in Chicago. Two and a half years had elapsed since her last visit to her parents' home town and the occasion was a very happy re-union. This was the first vacation which the star has enjoyed during this time, and she alternated business, which consisted of a legal adjustment, with playing, which consisted of seeing movies, buying hats and renewing a great number of old friendships.

*THE TERROR*
*Scene from "The Foreigner," being released by Ernest Shipman Productions*

## Mesco Pictures Company Hires Rothacker Studio

The Rothacker studio is now being used in the production of an eight-reel feature, "Jesse James Under the Black Flag," which is the first subject to be made by the Mesco Pictures Corporation, Kansas City. The company has leased this studio for a month for the taking of interior scenes, all exteriors having been completed in the Southwest.

Sixteen different sets will be built in the studio, some of which are the most elaborate ever made on the Rothacker floor. A cast of 200 will be used. The leading role is played by the son of the famous outlaw about whom the drama is woven, Jesse James, Jr., and the feminine lead is played by Marguerite Hungerford. Direction is by Franklin B. Coates. Production is going forward very rapidly.

## Jottings

Paramount's "Heliotrope," interest in which has been stimulated by the story which has just completed a serial run in a Chicago daily, will be shown at the Randolph, beginning Saturday, December 4. This Cosmopolitan production is in seven reels.

Fred Seegert, owner of the Regent Theatre in Milwaukee, is now building the New Parkway at Thirty-fifth and Lisbon streets in collaboration with Ernest Langmack, owner of the Colonial, and with J. H. Silliman, who controls the Downer, the Astor, the Merrimar and the Murray. The New Parkway is in a splendid location and promises to be a very attractive theatre, with a seating capacity of 1,000 and all up-to-date conveniences.

Sam Saxe, central division manager for Select, has transferred his headquarters from Indianapolis to Chicago. After a visit to Indianapolis, Cincinnati and Toledo he returned to Chicago on November 26 with an encouraging report of the business done by Selznick subjects, particularly "The Sin That Was His," starring William Faversham.

## Ritchie Made Script Head

John B. Ritchie, literary and dramatic connoisseur, and for the past six years intimately connected in various important capacities with the activities of Thomas H. Ince, has been appointed head of the Ince scenario department, to succeed John H. Blackwood, recently resigned.

# *Doug Fairbanks' "The Mark of Zorro" Presents a Riot of Romantic Adventure*

*By LOUIS REEVES HARRISON*

ROMANCE, adventure, humor and settings of picturesque beauty, "The Mark of Zorro," Douglas Fairbank's United Artists release, contains them all and more besides. California of a hundred years ago, when it was part of the Mexican state, has supplied a background for the deeds of an American D'Artagnan of reckless bravery and hairbreadth escapes. This background has been treated with rare skill and ingenuity, providing an atmosphere that breathes mysterious charm, a piece of artistry in itself. The story is high-spirited and happy-hearted, one moment thrilling conflict, another genuine humor, pleasing through its contrasts and by virtue of its theme, that of intelligence and justice overcoming the autocracy of ignorance. It is an American romantic comedy of fine spirit and abundant humor.

### *A Dual Role*

Douglas Fairbanks impersonates a wealthy young Spanish noble who, in his proper person, is an indolent imbecile, the despair of his father and of his charming sweetheart. When he sallies forth a masked black figure on a black horse, the terrible Zorro, he rescues the oppressed and leaves "The Mark of Zorro," a "Z" made with his rapier, on the oppressor of the weak. His sense of humor never leaves him in either role, though he is far more at home in the one of activity. He plays silly tricks as a languid gentleman and vicious ones as an outlaw. He makes love with the genius of a Cyrano and uses his sword like Rostand's famous hero, smiling while he discomfits his opponents, a cool, wary and dangerous swordsman. He is ably and consistently supported by a star cast. The whole production displays a high order of artistic achievement, and it gave a vast audience at the Capitol full measure of joy, an entertainment of the finest quality.

### *An Unwilling Bride*

The mark that is left on the faces of evildoers in high places of Mexican government in California, is carved there by the swift rapier of mysterious "Zorro," a masked terror who appears suddenly at an inn, or at any gathering place of government soldiers, and swiftly avenges wrongs committed. In private life this avenging angel is a wealthy young Spaniard, Don Diego Vega. As such he becomes affianced to Lolita, daughter of Don Carlos Pulido. The girl is not in sympathy with the arrangement of marriage made by her father and the father of Vega, particularly as the young man conducts himself with silly indifference in her presence. She detests him as Vega. What a difference when accident brings her in contact with bold Zorro, whose eager love-making stirs a fire of passion in her heart! She adores him. If a good priest is flogged for a trifling offence, it is Zorro who wreaks the same punishment on the floggers. He is the active friend of women, of children, of the defenseless. Lolita saves him from soldiers sent to her father's house to capture him.

### *The Governor Is Overthrown*

Time comes when Lolita and her parents are cast into a foul jail on the accusation of shielding Zorro. It is he who rescues them, pulling the jail door out for that purpose and shielding them at his own house. Matters come to a crisis when a body of caballeros visit the father of Vega to make merry. Vega languidly retires under pretext of fatigue. He suddenly reappears as the terrible Zorro and rouses them to rebellion against the existing corrupt government. Then he vanishes. These soldiers are ripe for revolution, and their opportunity comes when the governor and his staff are caught napping at Vega's house. One of them finds Lolita concealed there and grossly insults her, but Zorro appears and bests the insulter in a sword combat, marking his forehead with the "Z." Vega's identity now becomes known, and only the timely arrival of the revolutionary caballeros saves him. The governor is forced to abdicate. As for Lolita, she is overjoyed —her hero is the brave man who has punished persecution with "The Mark of Zorro."

In many respects this dual role is the most legitimate piece of acting that Douglas Fairbanks has done for the screen. His Don Diego Vega is a distinct character creation, in marked contrast to the quick and fearless Zorro. The familiar Fairbanks personality is preserved in both, but each character is given sufficient touches to preserve its local color, and the romantic nature of the story is brought out in every way possible. It would seem that this picture is a testing ground for the star's ambition to play the D'Artagnan of Dumas, and that he has demonstrated his right to make the attempt. The writer of the scenario and the director have been mindful of the athletic prowess of Mr. Fairbanks, and he has been given openings without number to hurl himself over, through, on to and up to all kinds of obstacles with his usual exhilarating dash, and to show his horsemanship to the best advantage.

**Cast**

Don Diego Vega }
Senor Zorro } Douglas Fairbanks
Sergeant Pedro.....Noah Beery
Don Carlos Pulido.....Charles Hill Mailes
Don Catalina (his wife)....Claire McDowell
Lolita (their daughter).....M. DeLaMotte
Captain Juan Ramon.....Robert McKim
Governor Alvarado.....George Periolat
Fray Felipe.....Walt Whitman
Don Alejandro.....Sydney DeGrey

**Story by Johnston McCulley**

**Directed by Fred Niblo**

**Program and Exploitation Catchlines:** Douglas Fairbanks In a Romantic and Adventurous Drama.

He Left His Mark of Z On All the Oppressors of the Weak—He Made Love To His Sweetheart While Holding His Rival Away At Swords' Length.

Douglas Fairbanks in The Role of a Reckless Hero of the Old California Days—Romance—Adventure and Humor In a Johnston McCulley Story.

**Exploitation Angles:** Exploitation of a Fairbanks picture is largely a matter of widely spreading the fact of his engagement and obtaining interest in the story. The plan book gives some excellent suggestions. These should be followed, remembering that no matter how well Fairbanks may sell on bare announcement, there are always others to be won to the sale of tickets through additional effort.

**Watch the World**

*SCENES FROM DOUGLAS FAIRBANKS' LATEST PICTURE, "THE MARK OF ZORRO," RELEASED BY UNITED ARTISTS*
*"Let's see," says Doug, "my mark is Z." Then he goes to see his "Zenoreeta!"*

# Keeping in Personal Touch

By SAM SPEDON

ALBERT WALKER, director general of the World Motion Picture Corporation, is making arrangements with sixteen directors of the producing units for the making of two reel comedies and five reel features. He says the news weekly is being held back until January 1, when he will release an entire program.

* * *

A. G. Thompson, formerly scenario writer with the Vitagraph, is now a resident of Ossining, N. Y., doing free lance work.

* * *

J. M. Tenny is opening a new theatre at Long Beach, Cal., the Elite, seating 1400, about January 1.

* * *

Dr. C. E. Roussey, general manager of the Butler, Pa., Enterprises, has resigned from that organization and intends to tour the country with a vaudeville extravaganza.

* * *

Ralph Pinkham, formerly assistant manager of Triangle Film Corporation, is now special representative in New England for Fox. R. Nave, another former employe of Fox as the Seattle manager is now employed for Realart at Denver.

* * *

Arthur Kane after addressing the Chamber of Commerce at Topeka, Kans., on December 3, will return to New York, where he will arrive about the middle of next week.

* * *

Andrew J. Callaghan returned to the Coast, after a three week's sojourn in New York, to resume work on "Penny of Top-hill," featuring Bessie Love.

* * *

Joe Mayer, formerly director of publicity for Universal, is back with the U. as special exploitation manager of "Outside the Law," featuring Priscilla Dean. On Wednesday, November 4, Joe met with a serious accident, which has laid him up for over a week. While stepping on the running board of an automobile a hind wheel ran over his foot.

* * *

Henry Clay Bates won the Thanksgiving turkey at the last meeting of the Associated Motion Picture Advertisers at the Cafe Boulevard, New York, on Wednesday, November 24.

* * *

P. H. Smith, formerly Buffalo manager for First National has opened an exchange office for the Association Producers in the Bison City.

* * *

Buddie Freed, salesman in the New Jersey territory for Famous Players-Lasky exchange, won first prize for selling the most film for week of November 8.

* * *

At the Associated Motion Picture Advertisers meeting November 24, at Cafe Boulevard, New York, Ben Sherlow, an expert on type values, analyzed the advertisements of the trade journals showing weakness of display type used in the construction of the ads. His talk was without fear or favor and proved both constructive and destructive in the prevailing types used.

* * *

Felix Feist is leaving Goldwyn on January 1. It has been rumored that he will affiliate with the Metro. Mr. Feist said he had no definite plans for the future, that he could announce at the present.

* * *

C. C. Pettijohn will attend the Atlanta motion picture convention the week of December 6. He will probably be accompanied by Eugene O'Brien Zena Keefe and Martha Mansfield of the Selznick Enterprises.

* * *

Ralph Tucker, of Tucker Brothers of Oklahoma is in New York. Mr. Tucker bought several of the Arrow pictures. Sol Lesser of Los Angeles is in New York purchasing a number of Arrow and other products.

* * *

C. E. Millard, who does the lobby and outside display cards for Rialto, Rivoli and Criterion theatres, is an artist of no mean ability. His combination color and pencil sketches and posters displayed at the Rialto are extremely artistic and effective and are receiving considerable favorable comment all along the line.

* * *

Richard Weil, formerly with Selznick and Robertson-Cole, is now director of exploitation for W. H. Hodkinson. Every Monday all the executives of the Hodkinson company assemble at luncheon at the Hotel Lorraine in a get together for mutual discussion of current problems.

* * *

Dan Clawson, from Los Angeles, has been in New York for several weeks past and says he has been here long enough to find out he doesn't belong here. And so he will soon return to the land of sunshine. Mr. Clawson is one of the organizers, in good standing, of the American Society of Cinematographers. He has just finished photographing "The Idols" for R. A. Walsh, to be released through the First National.

* * *

Al. Lichtman, of the Famous Players-Lasky, will probably sever his connection with that organization about January 1. Nothing was said as to his future plans.

* * *

Max Spiegel, a franchise holder of First National in New York, and Jacob Fabian of New Jersey, have taken over the next issue of twenty-six of the Famous Players-Lasky productions for their three houses in Newark, N. J., splitting the issue into thirds.

* * *

Tom Meighan and Leo Carrillo, of the Orpheum, made a personal appearance at William Brandt's Bunny Theatre in Brooklyn, N. Y., last Monday night.

* * *

Donald I. Buchanan is again with Commonwealth writing, titling and editing for that organization.

* * *

Dave Strohmer, formerly with Universal at New Haven, Conn., is now sales manager for Commonwealth Film Corporation.

* * *

Joe Rock, formerly of Montgomery and Rock of Vitagraph, is in New York and said to be negotiating with the Educational for producing some comedies for that organization.

* * *

Tom Meighan and Tom Foreman, his director, will leave for the Coast on Saturday, December 4, where they will complete "The Quarry."

* * *

Bert Adler goes to Pittsburgh by way of Buffalo next Monday, December 6.

* * *

A. E. Smith's engagement to Miss Jean Paige, who is playing in "Black Beauty" opposite George Webb, has been published in one of the film magazines. Mr. Smith is president of the Vitagraph company.

* * *

The First National has on display in its New York office one of the largest photographs ever made. It is 20 by 15 feet and portrays a scene from Allan Dwan's picture, "Man, Woman and Marriage," to be released next year.

* * *

Mrs. Stella Shepard, now with the First National, is one of the best informed women on who's who in pictures. She has an intimate knowledge of every personality in the industry, which is not strange when we have once come under her courteous and ingratiating individuality.

LAST CALL!

For Space in the Special Christmas Edition of

MOVING PICTURE WORLD

*DON'T DELAY A DAY!*

# *Elinor Glyn Throned on Her Tiger Skin Sets a New Pace for Speedy Interviews*

*By EDWARD WEITZEL*

MY forty-five-minute chat with Elinor Glyn was full of surprises and contradictions. I expected the surprises, and was prepared for the alertness of mind which enables her to meet all comers in the interviewer class and send them away loaded down with much good copy. But the speed of that interview! It moved along with the gentle purr of a well-oiled Rolls-Royce on a perfectly straight road and was over and I was out of the room and into the elevator in just no time at all, it seemed to me. I'm still a bit dizzy from the experience.

Here is the contradictory part of it: The stage setting and the star performer were English, as English as a Bath bun; the interview itself flouted even the American speed laws applicable to such affairs.

Fancy now!

I arrive at the St. Regis and am shot up to the eleventh floor. The instant I ring the bell at the Glyn suite, the door flies open, the tall good-looking young chap who is stage managing the Glyn publicity campaign for Famous Players-Lasky grasps my wrist, leads me to a door on the left of the ante-room, throws it open, and I am shaking hands with the author of "Three Weeks" within three seconds of the time I cross her threshold.

### *The Oolong Hour*

Before I can form any clear impression of the room and the gentle-spoken woman who arises from a sofa and comes to greet me, I realize that I have arrived at the hour sacred to afternoon tea. There can be no mistake about this—Mrs. Glyn is holding a teacup in her left hand.

"Pardon me," she says, indicating the cup, "but I am greatly fatigued and a cup of tea always refreshes me."

Her voice is very low and bears out her claim to weariness. We cross to the sofa, and Mrs. Glyn smiles as she notes that I have spotted the tiger skin thrown over its corner. I do not make any audible reference to it, however, but appreciate what a fine background its tawny tints form for the perfectly gowned owner of the Titian hair, who sinks gracefully upon the sofa and invites me to be seated at her side.

I accept the invitation, sink, myself, upon the sofa with what of grace I have at my command, and prepare to wait politely for Mrs. Glyn to finish her tea. The light in the room is softened by the partly drawn curtains, the quiet is like the peace of a cloister. I recall that visitors from the British Isles have been known to exclaim at the number and searching nature of the questions shot at them by gentlemen of the press in this country, and am more determined to wait than ever. There is a touch about the scene that makes me wonder if I hadn't better start off with a reference to Swinburne, when the time comes, and I recollect, in dismay, that the only quotation of his I know is the couplet:

"The lilies and languors of virtue,
And the roses and raptures of vice."

### *Mrs. Glyn's Conversational Powers*

This interview, I tell myself, calls for dignified repression and courteous consideration on my part, and I start to murmur my willingness to await the end of the Oolong ceremony, but Mrs. Glyn will not have it so.

"Please go right on," she remarks; "I shall rest while we talk."

"I have been told that you are a delightful person to interview," is my opening speech; "you stick close to the subject under discussion."

"That is because I have a man's mentality," exclaims Mrs. Glyn, raising a dramatic forefinger to a level with her eyes. And from then on, all evidence of fatigue disappears. She does not change the tones of her softly modulated voice and you only realized that she is speaking quickly by the concentration necessary to follow her words. The sense of animation without effort that she puts into her conversation and her manner of giving each sentence its full oratorical value without once changing from the soft pedal, are among the surprises that seem perfectly natural to her, once you have time to think things over.

Our talk is confined solely to pictures.

"I have seen only fourteen cinemas in my life!" she exclaims.

"Did you enjoy them?" I ask.

"At times—some of them were dreadful!"

"Some of them are—at times," I admit cheerfully.

Mrs. Glyn immediately becomes more explicit.

"I don't pretend to know anything about the technique of pictures," she says, "but the things they do in them in attempting to depict social life would be funny if they weren't so sadly improper. I am at a loss to understand why they do not engage some one who is familiar with the rules of English society when making pictures containing such scenes."

"Do you mean here or in England?"

"In both countries."

"We have already done so. The trouble is, perhaps, that there is no one over here to check up the expert."

"Check him up——?"

"To make sure that he is delivering the goods—I beg your pardon—I mean, to tell if he is handing out the right—if he is giving the director the correct information."

(Three bad breaks! And I had warned myself against using even one word of American slang during the interview.)

Mrs. Glyn's eyes began to twinkle.

"You are quite as apt to make social blunders among your own people," she observes. "I saw in an American cinema recently the heroine, in full ball costume, with feathers in her hair, dining at home alone with her husband."

"Was that so dreadfully improper, Mrs. Glyn? Wives do occasionally dine alone with their husbands in this country."

"It is the gown I am referring to—she might have been wearing an alluring tea-gown, but not a ball dress—no well-bred woman would have done that under the circumstances."

*ELINOR GLYN*

### *Another Couplet by Swinburne*

The teacup is empty by this time. I place it on the table in the center of the room and return to my seat on the sofa. Mrs. Glyn changes her position on the tiger skin, and I find myself trying to recall another couplet of Swinburne's. I get as far as

"Came up from the lair of the lion
With love in her luminous eyes,"

check my roaming thoughts and become engrossed listening to the English writer's plans for invading the Famous Players-Lasky West Coast studio.

"I shall be in no hurry to start writing a scenario," she explains. "There is so much I must learn first, but I intend to remain in California six months, and I shall study the persons I am to write for, as well as the method of film authorship."

"Have you had no practical experience at scenario writing, Mrs. Glyn?"

"None whatever, but the possibilities of the screen are so great that I am determined to master the art. The moving picture can teach life as it is, and also as it might be. So far, they have made too many pictures showing life as it isn't and as it should not be."

"May I venture to suggest that it will be as well to prepare yourself for any number of shocks while you are solving the mysteries in the making of a story that is filmed in defiance of the laws of continuity and then put together like a Chinese puzzle?"

"Shocks—of what kind?"

"Of the unexpected. They have no end of good reasons out there for telling you why you shouldn't do what you think you should. Rupert Hughes, Rex Beach, Mary Roberts Rinehart and all of the American novelists who have gone to the Coast agree on this point."

"I shall have the same experience, no doubt. Call on me when I return to New York six months from now, and we'll compare notes."

### *The Question I Didn't Ask*

I thank Mrs. Glyn for the invitation and she starts to tell me of her novel, "The Career of Katherine Bush" and to give me her own estimation of her heroine's character, but is interrupted by the entrance of the faithful keeper of the ante-room and starter of publicity handicaps. He doesn't say that time is up, but holds the door open and I catch sight of a fresh interviewer waiting to interrogate the owner of the tiger skin.

As I bow myself out and the new man bows himself in, I note that Mrs. Glyn is quite as cordial and gracious to him as she was to me. Just as the door closes I hear his first question:

"What is love, Mrs. Glyn?"

Confound it all! why didn't I think to ask her that?

I hold my breath and listen, but cannot catch her answer.

Never mind, that is one of the questions I shall ask her when she returns in the spring.

# *Fox Brings Innovation to Screen When He Hustles Clyde Cook Into Stardom by the Short Route of Exploitation*

HOW Clyde Cook was advanced to stardom on the screen by William Fox has developed a story of quick success along lines that have awakened comment throughout filmdom. The immediate advance of Cook into "big type" and, simultaneously, it is said, into pronounced public favor proves again how readily the screen responds to innovations.

The usual process of "working their way" to stardom, employed in advancing most stars of the screen, was dispensed with in presenting Cook to showmen as a leader among laugh-makers. He was gifted with originality, and this with his experience in pantomime gave a basis for projecting him as a star comedian.

Thus has quick decision followed by energetic methods in exploitation, based not alone on Cook's individual ability, but having the added benefit of skilful support and snappy comedy incidentals, put Cook "across" as a star in short order. From showmen who have played "Don't Tickle" (under its original title "Kiss Me Quick," and also under its changed caption), the Fox sales organization has received enthusiastic commendation for the new comedy star, it is stated. These endorsements are based upon the results of ticket selling for Cook's appearances, it is said.

Reference having been made to the change in title of Cook's first comedy, it may be explained that "Kiss Me Quick" proved to be unavailable after the comedy was initially shown at the New York Strand, Rivoli and Rialto theatres. The change to "Don't Tickle" was immediately decided upon, and an entirely new equipment of advertising, slides and title leads were supplied to all Fox exchanges, and the comedy is now going successfully forward under the latter title.

"The Huntsman," second of the Cook comedies, is released following its prerelease showing at the same New York theatres where "Don't Tickle" was exhibited. A third comedy, "All Wrong," has been completed and will be issued early in January.

It will be recalled that Cook made his mark at the New York Hippodrome where he was chief clown and pantomimist with "Happy Days," the spectacle Dillingham presented last season at the big New York playhouse. Before that he had been a comedian in England. His Hippodrome contract kept him away from pictures until "Happy Days" had ended its run.

Showmen know that show business makes its own celebrities; that experience on the stage initiates the next step, to the screen—hence it comes that Cook's appearances as a comedian in moving pictures is but the logical outcome of his experience in show business.

## *"The Tornado" Under Way*

Although only on the second week of production, Edwin Carewe, director, has already filmed most all of the log cabin interior scenes of "The Tornado," starring Anita Stewart, and is now on the exteriors of the Jamaica sequence of the story. "The Tornado" is a future Louis B. Mayer release under the Associated First National banner. Anita Stewart is starred and the supporting cast includes Walter McGrail, Herbert Rawlinson, William V. Mong, Grace Morse and little Richard Headrick, the three-year-old actor.

## Ferguson with Circuit

Lee S. Ferguson, popular purveyor of pertinent publicity and persistent planter of piquant paragraphs, became actively associated with First National Exhibitors' Circuit on December 1, in C. L. Yearsley's department.

## *Swedish Film Men Here*

H. Gustafson and Ragnar Friberg, of Stockholm, Sweden, arrived in New York City the week of November 22, to study conditions in the film industry here. They are representatives of Aktiebolaget Films, one of the prominent distributing organizations in Scandinavia, which has been releasing Paramount Pictures. Mr. Gustafson will remain in this country as the representative of his company, while Mr. Friberg returns home this week.

# *Jean Paige Is Star in Vitagraph's Film Version of Anna Sewell's "Black Beauty"*

IN its forthcoming special production, "Black Beauty," Vitagraph expects the greatest super-feature in its quarter-century of making motion pictures. This special, adapted from the classic by Anna Sewell, will be among the first big pictures available to exhibitors with the coming of the new year.

Albert E. Smith, president of Vitagraph, says it is the artistic, plus the commercial, picture.

Lillian and George Randolph Chester are featured in the film which was directed by David Smith. Mr. Smith has faithfully interpreted the story in screen form with the necessary enlargement of the activities of the human characters.

In addition to the artistry of its production, "Black Beauty" has a distinctly commercial side, it is said. For years the book has been read by children and adults and ranks among the first in popularity. This makes it one of the greatest "family pictures" ever available to exhibitors.

Jean Paige appears as the heroine. "Black Beauty's" life parallels hers with vicissitudes and each share in the happy ending. James Morrison plays opposite Miss Paige, with George Webb in the "heavy" role. The other parts are filled by well known actors and actresses.

## Kentucky Town Raises Theatre Taxes, Claiming Exhibitors Charge Too Much for Pictures Not "Newest Successes"

AN amendment to the occupational tax ordinance which was adopted more than two years ago has been passed by Newport, Ky., city commissioners, which will compel picture houses charging rates in excess of 15 cents for admission to pay a higher rate of tax or license.

The amendment as passed provides that when an admission fee of not more than 10 cents is charged, the license is to be $200 per annum; not exceeding 15 cents, $400 per annum; if admission exceeds 15 cents, an additional charge of $10 per day for seating capacity of 750 persons; $15 for each day when seating capacity exceeds 750 and is not greater than 1,500.

Where seating capacity exceeds 1,500 and is not greater than 2,500 if admission fee is not more than 10 cents the license fee is $400 per annum; 15 cents admission, $500 per annum, and exceeding 15 cents admission a tax of $20 per day is to be added to the annual license fee.

The revision of the occupational tax ordinance is said to be the result of the failure of a number of picture houses to live up to a previous agreement with the city commissioners, which gave them the right to charge more than a 15 cent admission fee provided the theatres would give to the residents of Newport the newest screen successes. Several complaints had been received recently by the commissioners that the theatre owners were charging a higher rate of admission but were only showing second run pictures.

## *Fairbanks Gets $5000 Dog*

Mr. and Mrs. Douglas Fairbanks have become the proud possessors of one of the finest Alsatian police dogs in America, a gift to them from H. P. Davison, senior member of the J. P. Morgan Company, of New York City.

The animal arrived from the Locust-Galley kennels in New York and is the largest of his kind in America, weighing 102 pounds, and is said to be worth $5,000. He will take the place of Mrs. Fairbanks' dog, Rex, which died recently.

## *Hartman to Build Another*

J. C. Hartman, president and manager of the Rialto Theatre Company, Oklahoma City, and now building a new theatre between the New Folly and New Orpheum in that city, has owned and operated six other theatres in Oklahoma. Among them are the Rialto at Chickasha, the Palace at Newkirk, and the Liberty and the Regent at Blackwell. The company is very strong financially and expects to own several theatres in and near Oklahoma City.

The new theatre will be equipped with the best that money can buy and will have an orchestra. Work will begin about the first of the new year.

# Rubbernecking in Filmland

## *Colleen Turns Tempestuous and Bawls the Villain Out in Fine Style*

*By NORA B. GIEBLER*

STEPPING from California into New England was an experience I went through this week, when I paid a visit to Vidor Village, the new film plant now in course of construction by King Vidor, who is producing "The Sky Pilot" for First National.

Vidor Village will be unlike most of the West Coast film plants when it is entirely completed, because it is patterned after a typical small New England town, with court house, church, general store, hotel, cottages, toll gate, well with moss covered bucket, oak and elm trees, and never so much as a palm or pepper tree within camera range on the lot.

Most of the buildings have been built, with the exception of the church and perhaps one or two more cottages, as they are needed, but the streets have yet to be made, and the shrubbery and trees yet to be planted before the village will assume the real New England atmosphere.

### *With Ted as Guide*

Ted Le Berthon, formerly exploitation manager for Sid Grauman, one of our well known exhibitors, and now of the editorial staff of the Vidor establishment, piloted me over the five-acre "lot," and through the hotel, general store and a cottage, which are used as dressing rooms, property rooms and the studio home of the Vidor family, respectively, then to the court house, which is the big stage, and where Mr. Vidor was at work with his players.

John Bowers, who plays the part of the "Sky Pilot," and David Butler, in a part equally prominent, were not in the action being made that day, and nelther was Kathleen Kirkham, so I missed seeing them work. But Colleen Moore was in the action, and I derived great pleasure from seeing her at work.

"I have to be awfully mad and come in and bawl the villain out," she said, "because I've overheard him plotting against the 'Sky Pilot' with my own father as a member of his gang. And I feel so good to-day—not a bit in the humor I'm supposed to be in."

### *Riling Up Colleen*

"Think of all the mean things people have done to you," suggested "Organa," the orchestra leader. Organa was given that name by Miss Moore because he plays the little studio organ to inspire the players while they are acting and give them the illusion of playing to regular music and audience and other stage effects.

"But no one ever does mean things to me," complained Colleen. "Suggest something, somebody."

But nobody could suggest to her just how to get into a "bawling out" mood.

However, when Harry Todd, her father in the play, Donald MacDonald, the villain, Ed. Burns and another member of the gang, had about finished talking over their scheme to trap the hero, Colleen burst into the room in a towering rage, and after denouncing her father for associating with such scoundrels, she turned to the villain and gave him a piece of her mind.

### *"The Little Wildcat"*

"I should think you'd all be ashamed of yourselves," she cried. "Four men against one. And you're the ringleader," to MacDonald. "These others wouldn't think of such things if you didn't put them up to it."

And she gave him a stinging blow in the face. Her father picked her up bodily and carried her, kicking and screaming, out of the room and locked the door on her.

"Whew!" he said, breathing hard. "The little wildcat."

Then MacDonald said, "Let's get out o' here and get things started." And the four men filed out of the cabin, and that scene was finished. I asked Colleen how she had managed to get into such a good state of "mad," because she had really been splendid.

"I asked Mr. Vidor to slap me," she replied, "and he looked so funny that I laughed at him. Then he pushed me back of the set, and I just stayed there till I knew I could go through with it."

### *Betty and Tawney*

By this time the "Neck" had arrived with a bag to carry my notes, and we said au revoir to Mr. Vidor, Miss Moore and Harry Todd, and went out of New England into California by just stepping out into the street.

At the National studio, my next stop, I ran into practically the whole technical force out on the lawn watching two baby lions tumbling over each other like a couple of little kittens. I stared in astonishment at a young lady who picked up one of the little lions, while the other one followed her about, whining for her to "take me too."

Miss Betty MacMillan is the name of the young lady, and she is not a bit afraid of lions, because she has a great big full-grown lion of her own named Tawney, which she raised from a tiny little thing weighing only three pounds. Tawney is considering taking up screen work as a life career.

The baby lions belong to the National zoo, which Don Hix, of the Irvin Willat staff, took me to see. I was glad that the big lions had already had their daily exercise.

### *"Partners of the Tide"*

What I went to see at National, however, was the making of "Partners of the Tide," which Irvin Willat is filming from the book by Joseph C. Lincoln, author of "Shavings" and other successes.

The cast for "Partners of the Tide" includes J. P. Lockney and Jack Perrin, as Capt. Ezra Titcomb, the elder partner, and Bradley Nickerson, the junior partner; Gertrude Normand as Grandma Baker, and Daisy Robinson as Augusta Baker, her granddaughter; Gordon Mullen as Sam Hammond, the villain; and Bert Hadley, who played a minister in "Down Home," but who has fallen from grace in this picture, I fear—he is the fellow that's urging and abetting Sam Hammond in his downward career. I met and talked to practically the entire cast, with the exception of Grandma Baker, whom we found in bed, with the neighbors all around her when we got to the stage where the work was going on.

### *Examples of Deviltry*

I shall never know whether she died in that scene or not, because just as I got there the lights were struck out, the neighbors filed out of the bedroom and Grandma Baker got up, put on a kimona and her shoes and declared her intention of getting her lunch.

"Too bad," sighed Hix. "We just missed this scene. Come and see our diving bell."

And we inspected the huge diving bell, which looks more like a tower than a bell, and is ten or twelve feet high by about four feet square. It has a thick plate glass window set in rubber in one side, through which the undersea pictures will be photographed when the diving scenes are made.

Then we looked over the charred demains of the boat that had been set on fire the night before by Sam Hammond.

(*Continued on page 729*)

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*DON'T DELAY A DAY!*

# *Pathe to Present Blanche Sweet in Film of M. E. Ryan Novel, "That Girl Montana"*

BLANCHE SWEET'S next appearance under the Pathe banner will be made in the Jesse D. Hampton production of Marah Ellis Ryan's novel, "That Girl Montana," a melodrama of frontier life. The screen adaptation was written by George H. Plympton, and the production directed by Robert Thornby.

Mahlon Hamilton has the leading male role playing opposite Miss Sweet in the character of Dan Overton. In the supporting cast are Edward Peil, Charles Edler, Frank Lanning, Kate Price, Jack Roseleigh and Clair DuBrey appear. Lucien Andriot was in charge of the camera work.

In the character portrayed by Miss Sweet the picture presents a girl in the environment of a land that formed the frontier, the scene of cattle wars, gold stampedes and outlaws. Around the rugged characters engendered by such an environment, the author has written a story of colorful incident and one that proved itself admirably suited to the requirements of the photoplay.

*Blanche Sweet Popular*

The picture, it is said, promises well as a popular attraction, especially as the pictures in which Miss Sweet has appeared during the past year have met with a success which leaves no doubt as to this star's return to favor she enjoyed with the motion picture audiences previous to a rather long absence from the screen a little more than a year ago.

## *Hart Wins Judgment for $87,000 from Tom Ince*

Judge Lewis R. Works, of the County Superior Court in Los Angeles, has awarded William S. Hart the sum of $87,779.73 in his suit against Thomas H. Ince. Hart sued for profits which he alleged were his under a contract made in June, 1917. His lawyer declared that the judgment would result in Hart's obtaining "accruing profits" estimated at $750,000.

## *Proctor Names Managers*

General Manager Ralph Proctor, of the Stoll Film Corporation, has made five more appointments as branch managers, leaving but two to be named. The five are: Little Rock, Leo Dennison; Butte, C. W. Koerner; Oklahoma City, T. R. Richards; Los Angeles, Howard Stubbins; Philadelphia, H. J. Elliott.

## *Mayer Signs Art Director*

John D. Schulze has been added to the staff at the Mayer studio to supervise the work of the technical and art departments on all Louis B. Mayer offerings. These now include only the pictures starring Anita Stewart and Mildred Harris, but within a few months Mr. Mayer will add at least two all-star companies to film the James Oliver Curwood, Harold MacGrath and other stories and plays he has acquired.

## *Fox News Has Films of Thanksgiving Day Riot*

Fox News says it "scooped the world" with pictures of the great Thanksgiving Day riot in New York on Fifth avenue, when 5,000 persons having attended Mass in St. Patrick's Cathedral, stormed the adjacent Union Club building on the avenue in a prolonged and furious attempt to tear down the British flag.

*On the Job*

Three Fox News cameramen were on the scenes before the police reserves. The film shows great stones being hurled through the club windows, and the most exciting moments of the struggle between mob and police are pictured.

Their early arrival enabled the cameramen to train their lenses upon the police reserves as they came up. The first clash with the crowd, in which women were prominent, is graphically shown according to reports.

# *Elinor Glyn Finishes Her First Story for Paramount; to Star Gloria Swanson*

WHEN Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, met Elinor Glyn in Paris some time ago and discussed her coming to America to write for Paramount Pictures, the famous authoress, who had seen Cecil B. DeMille's production, "Male and Female" and "Why Change Your Wife," in each of which Gloria Swanson had the leading feminine role, made it a condition that she be allowed to write her first photoplay for Miss Swanson.

As a consequence, Mrs. Glyn has already finished a story for the screen entitled "A Sheltered Daughter," in which Miss Swanson will be featured, and both Mr. Lasky and Miss Swanson are enthusiastic over it.

The meeting between Mrs. Glyn and Gloria Swanson at the Lasky studio, after the former's arrival in Hollywood, proved most enjoyable for both. Evidences of mutual regard developed even after the preliminary chat, the noted writer of many world-famous works of fiction finding in the lovely Paramount actress those colorful qualities and remarkable traits of mentality, as well as beauty and grace, which have made her so highly popular with photoplay patrons in all parts of the world.

On the other hand, Miss Swanson was charmed to discuss her forthcoming production with its author, whose brilliancy is not confined to her writings, but is apparent in her conversation in a marked degree.

Presumably after appearing in Cecil B. DeMille's next production based upon "The Afairs of Anatol," which is to have an all-star cast, Miss Swanson will start work upon Mrs. Glyn's story and the latter will supervise many of the scenes which will take place in the most colorful locations in the gay capitals of the old world.

# *"A Message from Mars," Metro Picture, to Feature Mme. Serova's Dancing Girls*

A SETTING of exceptional beauty is said to have been constructed for the ballet of the Vestoff Serova Dancers, which is to be a novel feature of the Christmas festival scene in the forthcoming Maxwell Karger Production, "A Message from Mars," starring Bert Lytell. The picture is now being made at Metro's New York studios in West Sixty-first street.

Mme. Serova will conduct her ballet of nine dancing girls in the spectacle which consists of an opening dance by the nine girls in the form of an interpretive ballet.

*Only a Dream*

The Christmas festival in which the Serova Dancers appear in "A Message from Mars" is part of the dream of Horace Parker, wealthy and selfish London clubman, when he is visited by the Messenger from Mars, who comes to this planet on the special mission of redeeming the most selfish man he can find in the city of London.

Supporting Mr. Lytell in the stellar role are Raye Dean, his leading woman, and Alphonz Ethier, who plays the role of the messenger from the planet Mars. Other players in the cast are Maud Milton, Frank Currier, George Spink and Leonard Mudie. The production was adapted for the screen by Arthur Zellner and Arthur Maude from Richard Ganthoney's well known stage play in which Sir Charles Hawtrey, the English actor, starred. Maxwell Karger is directing the production, and Arthur Martinelli is photographing it. The art interiors are by M. P. Staulcup.

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# *Many Letters Tell Equity of Successes Scored by Clara Kimball Young on Tour*

FOR the past two months the Equity Pictures Corporation has received many letters from the foremost exhibitors of the country, particularly those in the East and Middle West, testifying to the profitable box-office results obtained because of the personal appearances of Clara Kimball Young at their theatres. This is the first time that Miss Young undertook an extensive personal visit to the key cities of the country under Equity's auspices, and the success of this step is so emphatic that future appearances will be planned periodically.

The tour of Miss Young was laid out in June, while the Equity star was still on the West Coast. Unlike many other notable stars who left for Europe this summer, Miss Young decided to make a flying trip through the most principal cities of the country and combine her own pleasure with that of exhibitors and the motion picture public. The fourth Young production, "Midchannel," declared to be her best, had just begun its successful course, and this being the star's most suitable vehicle, Miss Young thought that no better season for a personal appearance could be chosen.

Beginning with Los Angeles and San Francisco, the star swung through Denver, Salt Lake City, Minneapolis, Milwaukee, Cincinnati, Cleveland, Chicago, Detroit, St. Louis, Kansas City, Pittsburgh, Boston, Philadelphia and Washington, D. C. This forms one of the most comprehensive tours ever completed by any motion picture star. The principal cities of the South and Southwest were unvisited, as Miss Young had to return to her studio to begin preparations on her fifth production, "Hush." It is expected that this territory will be covered in her next trip the coming spring.

# *Pathe News' Latest Issue Shows Scenes of New York Taken from Looping Plane*

AUDIENCES throughout the country, says Pathe, have been thrilled by the several unusual stunts that have been staged particularly for those issues of the Pathe News that have been presented thus far during its tenth anniversary celebration; but they were electrified by a feat that appears in issue No. 95, released on Saturday, November 27. It is a remarkable picture of New York, as photographed from an aeroplane while loops the loops over the section of this city where are the tallest buildings in the world.

In the hunt for "thrills," Emanuel Cohen, editor of the Pathe News, has been obliged to go to extremes, for "stunts" that are new are scarce indeed. The photographing of New York from a looping plane, is one of the most daring feats ever attempted by a cameraman, but the results he obtained warranted the risks the "stunt" presented.

J. R. Johnson, stationed at San Francisco, and one of the best news cameramen in the country, also "framed up" a special for Pathe News that was as thrilling as it was interesting. His own story of the event, the filming of a motorboat race from an aeroplane, a "blimp" and another speed boat, which appeared in issue No. 93, is as follows:

"In framing a picture which I thought would be eligible for a place in the tenth aniversary numbers of the Pathe News, I selected the Pacific Coast annual motor boat event. But a speed boat race is an old story on the screen and I realized that this picture must be made from an entirely new angle.

"A speedboat race had never been covered from the air, so there was my new angle. Shots from a balloon provided some novel as well as beautiful scenes, but the motor boats were much faster and the gas bag could not keep up with them. Therefore for the second heat of the race I secured a hydro-airplane. The third heat provided an opportunity to make scenes from below which rounded out the picture."

# *Metro Will Buy Several Fire Engines to Use Filming "A Message from Mars"*

METRO is in the market for several second hand fire-engines, hose carts, and hook and ladder trucks to be used in the forthcoming Maxwell Karger Production, "A Message from Mars," starring Bert Lytell, which is now being made at Metro's New York studios in West Sixty-first street.

The scene that will require the appearance of fire engines is the mammoth set duplicating a section of London slums that is being constructed in the huge armory that Metro engaged for the purpose. The fire-engines will be seen responding to an alarm in this set, and will later be seen fighting the fire.

It was first thought possible to obtain the permission of the city's fire department to use the regular fire-fighting apparatus, but this could not be done. Therefore the only course was to purchase the apparatus specially for the production.

The picture was adapted by Arthur Zellner and Arthur Maude from Richard Ganthonewy's stage play in which Sir Charles Hawtrey starred. Maxwell Karger is directing the production, which is being photographed by Arthur Martinelli. Supporting Mr. Lytell are Raye Dean, Alphonz Ethier, Maud Milton, Frank Currier, George Spink and Leonard Mudie.

# *American Film Has Telling Collection of Posters for "Their Mutual Child"*

AMERICAN has prepared a dramatic and telling collection of original posters to be used for distribution among exhibitors in the campaign on "Their Mutual Child." Artistic and suggestive of the modern social life described in the story, the paper graphically portrays the atmosphere of the drama instantly to the passerby, stirring the imagination and revealing just enough of the salient points to set the public questioning what the action may be.

The posters chosen to illustrate situations in the story are striking examples of selection of high points in the scenes. The one-sheet shows a pretty girl in Spanish costume and a young artist whose concerned and imperative posture means something interesting.

The first three-sheet shows the young father, mother and son, the three leading characters in the play. The other three-sheet illustrates a large woman wearing boxing gloves, demonstrating the fact that "the female of the species is more deadly than the male" by knocking out the butler, who looks as if he had "enough."

The six-sheet is a "corker." A beautiful model looks on in disdain while the much perturbed young wife pleads with her husband. What has he done is the question that will come involuntarily to the mind of every onlooker.

In the strong twenty-four sheet is illustrated a situation which is either cause or effect—the solution must be left to the ones who see the play; the artist's model in the background, the young husband in deep concern, the wife apparently trying to solve the situation, and the alert small boy, played by Pat Moore, in the foreground.

# *Kane to Return to New York from Coast Early in December*

ARTHUR S. KANE, who has been on a business trip to the Pacific Coast, will arrive in New York early in December.

While in Los Angeles he was invited to address the Topeka, Kan., Chamber of Commerce at a special meeting, Friday, December 3. As a compliment to Mr. Kane, the management of the Cozy Theatre, Topeka, changed the booking of "Peaceful Valley" one week, so that it might coincide with the executive's visit.

It was in Topeka that Arthur S. Kane was "raised," went to school and coached a football team, where he began in newspaper work and where he made his entry into the theatrical industry. After having served as a reporter on local journals and on the Kansas City Star he became city editor of the Topeka Capital, resigning to accept the management of the Grand Opera House, a position he held for five years.

At Atchison, near Topeka, Mr. Kane opened in 1907 the first picture theatre in Kansas. The same year he moved to St. Louis and began film manufacturing, distributing and exhibiting.

Mr. Kane's mother continues to live in Topeka and he himself numbers friends there by the hundreds. Topekans have followed the career of the "home town boy" with pride, and it is safe to say that that they made of his home-coming a memorable occasion. It is understood that the session of the Chamber of Commerce which he was invited to address was arranged especially in his honor and an invitation was extended all business men of the neighborhood to be present.

# NAZIMOVA
## IN
# BILLIONS

*The world's greatest actress in a screen play that affords full scope for her myriad moods. A cinematic achievement of the first importance . . . . . .*

*It's the fascinating drama of a woman who dared all for love . .*

*Translated to the screen by Chas. Bryant*
*Directed by Ray C. Smallwood.*

## *Exclusive* METRO *Distributors*

JURY IMPERIAL PICTURES Ltd., *Exclusive Distributors throughout Great Britain. Sir William Jury, Managing Dir.*

# *Goldwyn's "Godless Men" Put in First Place in "Exceptional Photoplays" the Organ of the National Board of Review*

GOLDWYN'S production of "Godless Men," a Reginald Barker picture based upon Ben Ames Williams' sea tale, "Black Pawl," is given the place of honor in the new medium for reviewing pictures just inaugurated by the National Board of Review called "Exceptional Photoplays." The first issue, just out, bears date of November, 1920. Three other productions were selected for review in this issue, "Passion," "The Sin That Was His," and "The Devil's Garden."

Believing that the time was ripe for undertaking a critique of the best photoplays that would give a more serious appraisal of motion pictures than is usually bestowed upon them, the National Board has named a committee on critique, consisting of eleven members whose duty it is to pick out those pictures having unusual qualifications—outstanding dramatic, artistic, pictorial and instructive entertainment quality—for review.

*Pictures of Exceptional Merit*

After detailing an outline of the story the critique continues:

"And now the action proceeds with such unerring force and sureness that it creates not only a picture of exceptional merit but a tragedy so well motivated that it leaves the spectator with that peculiar exaltation which the true tragic masters have always been able to extract out of the very heart of pain.

"To this end Mr. Reginald Barker as producer has notably contributed. Just as Black Pawl's ship harbors all the forces which both destroy and purify him, so the producer has managed to keep the whole action on board the ship. Throughout the five reels, there is no change of scene except from dock to cabin and no scenery beyond the sea and sky. This bold concentration lends the picture an extraordinary unity. It is hardly noticed unless called to your attention. And yet it has a very subtle effect. For it lends the ship dramatic personality and really makes it a part of the cast.

*Skilfully Chosen Cast*

"And yet the finest achievement of 'Godless Men' might easily have been missed had the cast been less skilfully chosen. The acting throughout this picture is marked by a return to that fine naturalism which has almost been crowded out of our films by the pretty-pretty school of actresses and the slapdash swagger type of actor. Helene Chadwick, as the only woman on this ship, under peculiarly trying circumstances, gives a notable portrait of fearless innocence. . . .

"The acting of James Mason as the son and of Robert Kortman as the cowardly assassin are careful studies of evil natures which never lapse into the exaggeration of stage villains and consistently maintain the key of naturalistic interpretation. But it is the acting of Russell Simpson which really carries the picture. His is the difficult task to make us accept the slaying of a son by his own father. To make plausible an action so repugnant to civilized men requires not only skill but the deepest understanding of the dramatist's intention."

The current bulletin of the National Motion Picture League picked out two recent Goldwyn pictures for recommendation—"Get Rich Quick Edgar," one of the Booth Tarkington two-reel comedies of boy life, and Mary Roberts Rinehart's, "It's a Great Life," taken from her story of boys' "prep" school life called "The Empire Builders."

## *"Fantomas," Fox Serial to Follow "Bride 13"*

William Fox promises some new and highly interesting novelties in his second serial "Fantomas," which is soon to be released in twenty episodes. This serial will follow the final episode of "Bride 13."

Many exhibitors have declared in letters to the Fox officials that "Bride 13" is the best serial they have shown. The new serial is based on twenty-six stories by the French detective authors, Marcel Allain and Pierre Souvestre.

Edward Sedgwick, who is directing the serial, also wrote the scenario. Edward Roseman, Edna Murphy, Johnnie Walker, Eve Balfour, John Willard and Lionel Adams are included among prominent members of the presenting company.

Watch the World

By your works you are known

GEORGE D. BAKER PRODUCTIONS

Are created by a

BOX OFFICE EXPERT

They are 100% successes PLUS. The "plus" represents their actual merit NOT empty promises and needless extravagance.

HELIOTROPE, TEMPLE DUSK, REVELATION, BURIED TREASURE, THE MAN WHO LOST HIMSELF

Are a few of the many money-makers directed by

GEORGE D. BAKER

## *Rubbernecking*

(*Continued from page 723*)

"The way I come to set the boat afire," Mr. Mullen told me, "was that I was really planning a bigger piece of deviltry. I was burning holes in the hero's diving helmet with one of these acetylene torches, and I set the torch against the wall without thinking, I was that intent on what I was doing, and the first thing I knew the boat was afire."

"But what did you want to go and burn holes in the hero's helmet for?" I asked, not being familiar with the story.

"Because, in the first place, we are rivals for The Girl, and I don't want him to discover what is in the wreck when he dives down to the bottom of the sea, and because I'd just as soon he would drown as not," he said. "Oh, I'm a sweet character, all right."

"I believe you," I agreed.

### *In New England Again*

When we got to Bradley Nickerson's home, I found myself in New England again. There was a typical New England house, furnished complete from "settin' room" to kitchen, from the little model of a full-rigged schooner on the mantel in the front room to the hole in the kitchen floor under the sink with a baited mouse trap close by. Howard Oliver, technical director for the Willat productions, has undoubtedly lived in New England at some period of his life.

Grandma Baker's house is next door to Bradley Nickerson's, and Augusta Baker, played by Daisy Robinson, is the young lady for whose favor the young hero and the young villain are rivals.

Upon emerging from Nickerson's home we found a scene in progress. Augusta came out of her grandmother's house to the gate, and spoke to Sam Hammond a few moments, then returned to the house, and Sam stalked off with a satisfied air.

"Bradley and I are supposed to be away at sea while this is going on," explained J. P. Lockney to me.

"And Sam is trying to steal my girl," added Jack Perrin. "But I get her in the end."

On the comedy stage Billy West and a few of his cronies were staging a game of the national sport, penny ante, and Victor A. Nulty was making photographic tests of an incipient comedy queen.

### *Alive—and Kicking*

"I want your paper to take back a statement it printed about me two years ago," Mr. Nulty said to me just after he had assured me that he was glad to meet me. "The World had me down as killed in France in 1918, and I want that report corrected. It was a gross exaggeration."

"I'll tell the World it was, and make 'em take it back," I promised. And Mr. Nulty promised to let me know when George Bunny gets back from location, so I can go and watch him work.. George is the son of the late John Bunny, and is just making a start as a star in the film game.

## *Levey Appoints Chief Editor*

Laura Thornburgh has been appointed to the position of editor-in-chief for the Harry Levey Service Corporation. Miss Thornburgh has been identified during the past two years as scenario editor of the motion picture section of the Department of Agriculture, and bears the distinction of having assisted in the editing and titling of about 30,000 feet of film during the past eight months.

Prior to her affiliation with the Department, she was editor of the Woman's Page and dramatic critic of the Knoxville, Tenn., Sentinel. Miss Thornburgh has traveled extensively abroad, and recently took a course in the University of Geneva.

## *Sol Lesser, Western Theatre Owner, Tells on Which Side of the Fence He Stands*

SOL LESSER, who, with his associates, the Gore Brothers, own and operate a chain of thirty-seven picture houses in and about Los Angeles, and who is the special representative on the Coast for the Associated First National Pictures, Inc., is in New York, and before going back to Los Angeles desires to explain exactly what his position is regarding the industry.

"In recent trade papers," said Mr. Lesser, "announcement was made that my brother, Irving Lesser, and myself had split. That statement is correct. We have parted ways. But many people have approached me during my visit in New York, asking me about this anouncement, and in nearly every instance their thoughts on the matter were confused. Some of my friends hinted at the idea that I was quitting First National, and that is the chief motive for this second announcement.

"I wish to go on record," continued Mr. Lesser, "that I consider First National the mightiest asset I possess. I firmly believe the franchise protection given exhibitors, the wonderful program of picture products, and the high standard and policy that is offered by the Associated First National Pictures is the greatest fortification an exhibitor can obtain."

Mr. Lesser stated that from now on all of his motion picture activities would be concentrated in the exhibiting field and that all of his string of theatres are under a subfranchise and that a First National attraction always receives the first consideration.

When asked to explain his position with the Annette Kellerman feature and his presence in New York City with George Beban, for whom he is arranging all distribution matters for the Beban "One Man in a Million" film, Mr. Lesser said: "I contracted to produce the Kellerman film and arranged with Mr. Beban, whereby I became interested in his production of "One Man in a Million" prior to my associating myself with First National. Naturally, after having contracted for these two products, I had to see them through, and that is the main motive for my eastern journey at this time."

Mr. Lesser, with his associates, is building six new theatres in and about Los Angeles.

## *Circuit to Release "Scrambled Wives," Marguerite Clark's Independent Picture*

MARGUERITE CLARK'S first independent screen production, "Scrambled Wives," is to be released through First National. This announcement is made by Associated First National Pictures, Inc., in a statement to the effect that her first production as an independent star is nearly completed. A few exterior scenes are all that is necessary to complete the picture by Christmas.

Since her last production there have been rumors that Miss Clark intended to retire from the screen. That they were wholly unfounded is established by her positive statement that she never had any intention of deserting the screen, but that when her last contract expired she decided to enter the field of independent production.

After a short vacation for the star the Marguerite Clark Productions Company was organized. For a considerable period prior to starting production, a search was conducted for a thoroughly suitable story to warrant the beginning of actual studio work. "Scrambled Wives," which enjoyed a run on Broadway in New York and is still running in Chicago, was selected.

Edward H. Griffith was secured as director, with A. F. Bernadac as assistant. Miss Clark takes the role of Mary Lucille Smith, and those in the supporting cast are Leon P. Gendron, Ralph Bunker, Florence Martin, Virginia Lee, Alice Mann, Frank Bagley, Amenca Cheddister, John Mayer, John Washburn, T. A. Bradon, Harry Fisher, Wesley Jenkins, Ada Neville and Emma Wilcox.

The present agreement is for the release of one production only by Associated First National. There is no announcement as to what the next production starring Miss Clark will be, for the star does not intend to rush work on schedule.

"Scrambled Wives" is from the pens of Adelaide Matthews and Martha Stanley, and the scenario was prepared by Gardner Hunting. The role of Mary Lucille Smith is of the same nature as those which made Miss Clark one of the best liked stars on the screen. To guard against "sameness" in settings she secured Walter E. Keller, William C. Menzes and David C. Flynn to originate and supervise a complete arrangement of sets for the entire picture.


# LAST CALL!

For Space in the Special Christmas Edition of

# MOVING PICTURE WORLD

*DON'T DELAY A DAY!*

# *Britain's Problem, Lack of Theatres, Is Increasing, Says John Cecil Graham*

THE most serious problem confronting the British exhibitor today is the lack of high-grade theatres, in the opinion of John Cecil Graham, managing director of the Famous Players Film Company, Ltd., Famous-Lasky Film Service, Ltd., and the Famous Players-Lasky British Producers, Ltd., who came to New York from London last week on his annual business trip to the home office of the Famous Players-Lasky Corporation. Approximately 1,500 new theatres must be built before the competitive exhibition of motion pictures can be undertaken on the scale which will best appeal to the British imagination, he believes.

"Great Britain is an island entirely inundated with film," said Mr. Graham. "Not only are more American and foreign films coming into the market but the British producers have been increasingly active. The result is that the British industry has a vast amount of film for which it can find no immediate use. With all of these resources to choose from, the exhibitors have no difficulty in arranging their programs and most of them are boooked up far in advance.

*Now* 3,800 *Houses*

"The problems confronting the British industry today are mainly the outgrowth of the war, but will be solved once the shortage in theatres is corrected. At the present time there are about 3,800 picture theatres of all classes, catering to a population of 46,000,000.

"A year ago, on the occasion of my last visit to New York, I said that at least 1,000 new theatres were urgently required to place the industry on a better competitive basis. The only change that has taken place in the last year has been the growing need for more first-class houses. Today we have need of at least 1,500 new theatres, but the problem of inaugurating this building program is as great as ever.

"It is probable that the government may relax its restrictions against so-called luxury construction work during the coming year, but this will by no means eliminate all of the difficulties. Building materials and labor are still scarce and it will take some time to complete a building program of the magnitude I have suggested. One reason for this is the difficulty of obtaining sites large enough to accommodate houses with a seating capacity of from 1,500 to 2,000—the ideal size for Great Britain.

"It is a tremendous task to bring together under one ownership enough land units to accommodate a theatre in the larger cities, because these parcels of lands may be affected by laws 400 and 500 years old. In the United States it is an easy matter to find plenty of open spaces or to find enough ground in one unit to accommodate a good-sized theatre."

## *Charles Giblyn Makes Solomonesque Decision*

Giving out of the statement that Charles Giblyn will represent the West Coast at the dinner to be given by the M. P. D. A. at the Hotel Astor, December 7, resulted in a discussion concerning whether Mr. Giblyn was really a member of a West Coast Lodge of the organization or "belonged" here in New York.

When left to Mr. Giblyn, himself, he decided thus cryptically: "A man is a Mason —in Asia Minor—or anywhere—on location. It makes no difference where a man belongs—the question is—does he belong?"

George L. Sargent is in the same category, it is said, for while he belongs on the Coast he attends lodges in New York while marooned here. Robert G. Vignola, on the other hand, was on the Coast for many months, but retained his New York membership.

## *Fox's "Number 17" Is Ready to Be Released*

George Walsh's newest William Fox production, "Number 17," is now ready for release. In his forthcoming picture Walsh does many new stunts with all his old time snap.

The plot deals with the work of an influential Chinaman who believes big American financiers are enemies of his country.

Mildred Reardon is Walsh's leading woman. Miss Reardon came from the Coast recently. Others in the cast are Charles Mussette, Lillian Beck, Louis T. Wolheim, Harold Thomas, Charles Slattery, Jack Newton, Spencer Charters and Lillian Griffiths.

Some original and effective ideas in Orientalism, it is understood, have been used in this picture.

Watch the World

IF IT'S

"DIRECTED BY"

VIGNOLA

IT IS A

BOX-OFFICE ATTRACTION

WATCH PARAMOUNT EXCHANGES FOR RELEASE DATE ON

"THE PASSIONATE PILGRIM"

BY SAMUEL MERWIN
SCENARIO BY DONNA DARRELL

VIGNOLA PRODUCTIONS

Made for Cosmopolitan—Released by Paramount

MEMBER M. P. D. A.

# Selling the Picture to the Public

By EPES WINTHROP SARGENT

## *Hyman's Musical Program at Strand*

For the week of December 5, the special program planned by Edward L. Hyman at the Mark Strand, Brooklyn, will open with Karl Goldmark's "Sakantula" overture. This will be played straight with light effects. Rose-colored footlights, amethyst bath on the orchestra, lights coming up at the close to white for the acknowledgment.

*EDW. L. HYMAN*

The first vocal number is a contralto and tenor duet, "The Love Nest" from "Mary." A garden setting is used with a rustic table center on which is a tiny model bungalow, "the Love Nest." Smoke is coming from the chimney. Lights appear in the different windows, changing as the song progresses, with all ruby lights for the finale. Stage in dull straw glow. Orchestra in amber flood. White spot on singers.

A Prizma with the titles removed is timed to run with a selection from "Maytime," player as a trumpet solo. The pictures are flower studies to harmonize with the title of the selection. House lights in alternating clusters running through the spectrum. Orchestra dark.

The song to the evening star from "Thanhauser," sung by a basso correctly costumed as in the opera. Flowered mountain scene with neutral blue drop with a large incandescent star to the left of stage. Orchestra in blue bath. House lights pale blue. Cloud effect on sky. Baby spot on singer.

Dance of Harlequin and Columbine, staged by Paul Oscard, in a futurist woodland setting. Stage in straw-colored flood, with straw spot following dancers. Orchestra in orange flood. House lights red, all coming up to white at close.

"The Wind in the South" and "Alice Blue Gown" sung as concert numbers before the orchestra. House lights in gold. Orchestra in pale bath. Singer lighted by foots.

Novelty act, "The Invisible Player." An ampico piano in a conservatory setting dressed with palms and flowers. House and stage dark. Keyboard of piano in spotlight. This stunt is repeated in consequence of the comment caused by previous showing.

## *Drive on Hebrew Papers Puts Over Vera Gordon*

Making a star of Vera Gordon in the Chicago Hebrew papers got a second week for "The North Wind's Malice" at Barbee's Loop Theatre.

The daily papers were given only the usual space, but large displays were taken in two daily and two weekly papers printed in Hebrew, announcing that Vera Gordon, the real star of "Humoresque" would be seen in her second motion picture role. Minor mention was also made that other principal characters were also of the Jewish race.

The result was an extension of the engagement for a second week with perhaps the cheapest exploitation ever worked for a big story. It was a straight appeal to racial pride and the response was tremendous.

Harry S. Lorch, the Goldwyn exploitation man who planned the idea, builded better than he knew. He was only after a big week and he got two.

## *Is "What Women Love" Furs in the Winter Time*

When Annette Kellerman in "What Women Love" was released, it was just in time to help clean up on the odds and ends of bathing supplies, and all over the country she helped swell the sales of one-piece suits.

Then the weather got too cold for swimming, and most exhibitors turned to the "What Women Love" Contest to get over the picture and let the bathing suits lie in the store room.

But Kenneth Sink, of the Pastime, Greenville, Ohio, did not see any reason why the swimmer should quit working in the department stores just because it was cold for swim-suits. He wanted to try a window hook-up, so he made a cut-out and took it down to the Mozart store.

And that chilly looking bather standing in a mess of stills and furs and winter wraps was even more conspicuous than just another bathing suit in a flock of diving dresses, and got four times as much attention.

Mr. Sink used the contest idea, too, hooking up the local paper, but the cut-out pulled strong for him and sold a lot of furs for the Mozart.

## *Local Angle Works Again*

The fact that Billie Cotton, who plays the child part in Goldwyn's "Earthbound," was born in Minneapolis, was played up heavily when that attraction played the Blue Mouse in Minneapolis. It constituted about the only real exploitation, and all of the local papers gave a special story.

Apart from this, only newspaper advertisements and lithographs were used, the newspaper spaces being very slightly in excess of the usual displays.

A drive was made on the fact that this was a two-dollar top in New York and Chicago, and yet offered the same scenic presentation for fifty cents.

After a five-day campaign the show opened to 4,682 on Saturday and 5,005 on Sunday and was continued over a second week.

*"WHAT WOMEN LOVE" IS FUR COATS THESE DAYS*

*So Kenneth Sink, of the Pastime, Greenville, O., took the bathing cutout down to the Mozart store and the contrast between the seal and the bareskin sold some seals and a lot of tickets*

# Selling the Picture to the Public

## *Took Half Page Space for Quarter Page Ad.*

M. Kashin, of the Holman Theatre, Montreal, who has been keeping rather quiet lately, pulled a real stunt in his advertisement for "The Poor Simp" at the Holman.

The advertisement took up a quarter of a page. He had to pay for a half page. If you had a dozen guesses you probably could not figure it out, but it is very simple.

He prepared an advertisement in reverse so that it would read straight if held up to a mirror. But he did not take any chance on your not having a mirror handy. He took a similar space on the other side of the sheet.

As you turned over the pages of the paper, you came upon a blank quarter page with the legend, "Hold this up to the light." When you did so, you saw the advertisement on the reverse through the paper, but now it was in its proper position.

If you happened upon the reversed letters first, you were told to see the other side. At a pinch the average man could puzzle out the reversed types, but most of them did not take the trouble. They just turned the page.

This made the quarter page cost double, but it drove that advertisement so thoroughly into the memory that it could not be forgotten, and the probabilities are that many showed the novelty to their friends. It is the best half page Kashin ever bought, even if he only got a quarter page display.

## *Used Four String Tags*

Ole M. Nelson, of the Majestic, Grand Junction, Cal., used a set of four string tags during County Fair week, figuring to jazz the people at a time when they were holiday making and in a frame of mind to plan for other entertainments.

The set read: "Do you want it?" "Go and Get It," "I am going to get it" and "Marshall Neilan's 'Go and Get It' all next week at the Majestic." The sets were similar in appearance and were tied to everything from auto wheels to people. It must have worked, for the S. R. O. went out twenty minutes after the opening and was in use all week.

## *Lavender Sachets Worked Double for Mary Minter*

Poli's Palace, Springfield, played lavender across the board when Mary Miles Minter recently showed there in "Sweet Lavender." The lobby lights were of that shade as were frame drapes. Manager Wrighter and his assistant, Lorry Lorenyi, wore lavender ties and collars and the ushers were dressed in the same shade.

The patrons received small envelopes printed in lavender with:

Compliments of
Mary Miles Minter
Now Playing in "Sweet Lavender"
She wishes you to see her in
"Nurse Marjorie"
Sunday at the Palace

This worked a double stunt, for it not only helped put over the current attraction with the souvenir announcement, but the added line helped sell the second attraction to already pleased patrons.

The little packets of scent were all taken home, for nothing is more desirable in the linen chest than the fragrance of lavender, and each time the drawer is opened for weeks to come, it will serve as a fresh reminder of the Palace.

This feature alone might have put the play over, but, in combination with the scent and color scheme, it made a clean-up.

*It's not too late yet to print up special Christmas books of tickets, five dollars for four and a half. Make them of a size that will permit you to use a Christmas card for a cover and offer them as a gift acceptable to all.*

## *Better Business Drive Meets Merchants' Ideas*

S. G. Sladdin, of the Boston Paramount exchange, has devised a "magic week" as a drive for more business. In general plan it is not unlike the recent "Paramount Week" and is virtually an encore on that annual event, worked locally.

It is to be worked out of the Boston and New Haven offices, practically covering New England, and is set for December 12-18 to combat the pre-Christmas dullness.

*THE MAGIC WEEK POSTER*

It was intended to be a film stunt, but in many of the towns the merchants have caught at the idea and have declared in on the scheme. They will make their own drives, hooking in with the picture idea.

There is no copyright on the stunt and nothing to prevent you from organizing your own "magic week" in the old home town.

## *Side Boards on Truck Tell of Next Feature*

The Bijou Amusement Co., of Fitchburg, Mass., uses a truck for billing and other runabout purposes and has it fitted with side boards on which the coming or current feature is announced.

The cut shows it fixed up for "Something to Think About" and it will be noted that "A Paramount Picture" is in larger letters than the play title, because the management believes that it is a good thing to hook in with the national publicity done by the Paramount in the leading magazines.

In the course of a week a truck covers a great deal of ground and the side board stunt work so well that we think managers make a mistake in not giving this angle more thought. It is better than street car advertising because it is more flexible and the trucks can work streets on which the cars do not run.

*PLEASING THE PARAMOUNT PUBLICITY PLANTERS*

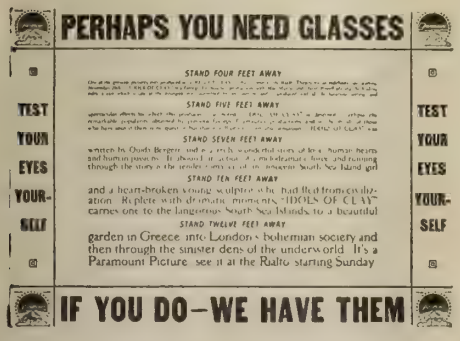
*The Bijou Amusement Company, Fitchburg, Mass., used an announcement with "Paramount" larger than "Something to Think About" and gave the entire Paramount staff something to think about with a smile*

# Selling the Picture to the Public

## *Clever Adaptation of Eye Test Window Card*

Fred V. Green, Jr., the new Denver Paramount exploiteer, has made an adaptation of the window eye test card designed by Harry Swift of the Albany Paramount exchange.

This is a white card, 18 by 13 inches, printed up with five banks of type. Over the top is "Stand four feet away" with three line in twelve point. This runs into three lines in fourteen point with the injunction to stand five feet away. Three other banks are eighteen, twenty-four and thirty point, respectively, to be read at seven, ten and twelve feet distance.


PERHAPS YOU NEED GLASSES
STAND FOUR FEET AWAY
STAND FIVE FEET AWAY
STAND SEVEN FEET AWAY
STAND TEN FEET AWAY
and a heart-broken sewing sculptress who had fled from civilization. Replete with dramatic moments. IDOLS OF CLAY carries one to the dangerous South Sea Islands, to a beautiful
STAND TWELVE FEET AWAY
garden in Greece into London's bohemian society and then through the sinister dens of the underworld. It's a Paramount Picture see it at the Rialto starting Sunday
TEST YOUR EYES YOURSELF
IF YOU DO—WE HAVE THEM

*THE EYE TEST CARD*

The whole is an announcement for Mae Murray in "Idols of Clay" and would be hopelessly wasted were it not for the eye test feature, but there is an eight-line "Perhaps You Need Glasses" at the top that arrests the attention and the average person will stop and read it, backing away, where he would not waste time on an announcement that five-dollar gold pieces were given away free. It capitalizes curiosity.

The bottom line, "If you do, we have them," limits the use of the card to stores handling glasses, but this line can be changed to read, "If you do, get them at Blanks," and so will gain a wider distribution and Blank will pay for the cards.

The big idea is that you can make a man read carefully what he would ordinarily pass by.

## *Fake Arbuckle Made a Philadelphia "Round-up"*

Eli M. Orowitz has been fed meat again. He has been quiet lately, but the other day Ray Brown, of the Locust, one of the Nixon-Nirdlinger chain, applied to the Philadelphia Paramount exploiteer for help in putting over Fatty Arbuckle in "The Round Up."

Orowitz had located a man who looked more than a little like Arbuckle and who could ride. His pony was properly blanketed and he was turned loose in West Philadelphia. He had a fine time.

He guided pedestrians across the street, regulated traffic and dominated that end of Market street when the policemen were not around, but when they were, he climbed into the saddle and did fancy riding for a change.

It's not big stuff, but he worked four days in advance and all the week of the showing and he materially helped to keep the theatre packed by telling everyone where to find the erstwhile pie-catcher.

## *Roth and Partington Offer College Glee Club to Their Sunday Patrons*

EUGENE H. ROTH and John A. Partington, managing directors of the California, Imperial and Portola theatres, San Francisco, have taken another step forward in the cause of good music in motion picture theatres. At the Sunday concert at the California, November 21, the Leland Sanford Glee Club of thirty-five voices supplemented the musical program offered by the symphony orchestra regularly appearing at this theatre, and which is one of the best symphony organizations in the country.

These Sunday morning concerts at the California have been told of at length in these columns. It was at one of these concerts that there was given the first public demonstration in America of the wireless transmission of sound when a concert in the California was repeated for the benefit of the patients in a military hospital.

### *Many Notable Stars*

Many notable artists have made their debut on the Pacific coast at these affairs, but the engagement of the Glee Club marks another step forward.

The preceding day the football championship of the Pacific Coast was decided in San Francisco. This made easier the engagement of the college singers, and society and college men struggled with each other to gain admission, the crowd filling the house to the very limit of the fire laws.

The thirty-five singers presented an admirably chosen program and supplemented the work of the orchestra, eighty-five men being upon the stage at the same time. This is probably a record for a picture theatre musical program.

But the mere matter of numbers is unimportant. The big angle is the fact that musical interest in San Francisco now largely centers in the concerts given at the California.

Heretofore the college organizations have generally sung under the auspices of the alumni and the appearances have been largely in the nature of social events. For the first time an organization has recognized the value of the caliber of music presented in a motion picture theatre.

Many interesting novelties have been presented for the first time on the coast by the California symphony, which has a better organization, musically speaking, than the established Symphony Society, and now the California Theatre is more than ever recognized as the leading house on the West Coast.

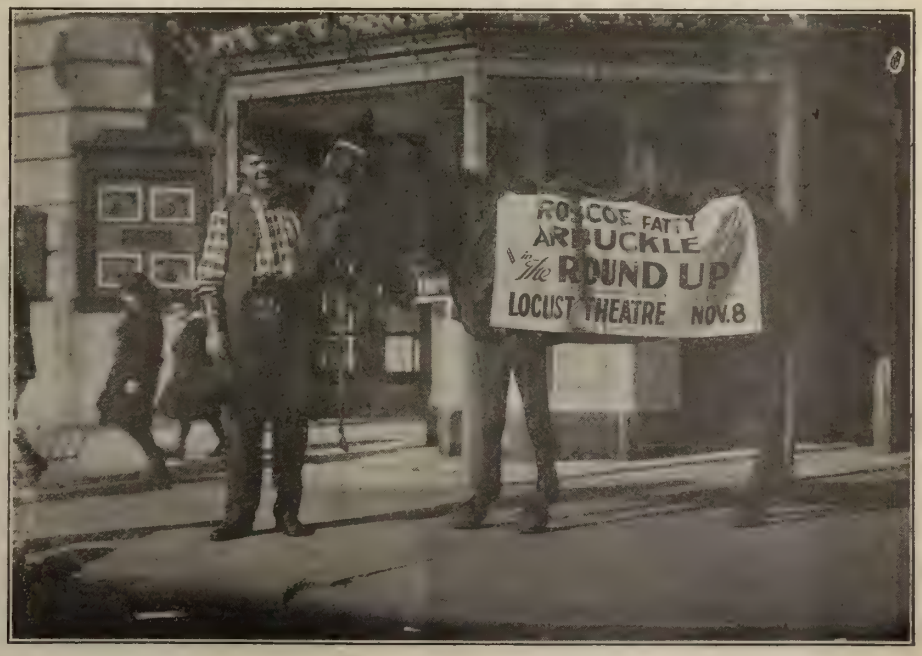
### *Doing Great Good*

Roth and Partington have not alone given musical San Francisco a home of good music, but they have done untold good in inculcating in the minds of general public a love for good music.

The average Sunday morning audience at the California comprehends the music lovers and those who come to see the picture productions which will follow and have come early to gain good seats.

These last are learning to know and like good music and Roth and Partington are doing a greater good than some of the musical uplift organizations. They make the people come, which is more than the others can always do.

*Don't just run a picture show: be an institution.*




*FATTY ARBUCKLE HAS GONE TO EUROPE, BUT IN PHILADELPHIA*
*They found a chap who looked much like the wholesale comedian and they gave him a good strong horse and turned him loose to tell West Philadelphians that "The Round-Up" was at the Locust for a week*

# Selling the Picture to the Public

## *Ferguson Works More Jazz for "Madame X"*

W. R. Ferguson, the Goldwyn exploiter who sent "Madame X" to the circus in Norfolk, moved on to Richmond and hooked up with Harry Bernstein, general manager of the Wells theatres, and S. B. Tucker, of the Lyric. What the three of them could not think of was not worth much.

About the most original stunt was the distribution of paper napkins to ladies. The napkins were folded into triangular shape and were printed in red: "To be used only by weepers at the Lyric Theatre, week commencing November 1. See the greatest Mother Love Story ever written. 'Madame X.' A Goldwyn picture."

Several thousand of these were put in stores and restaurants, being distributed by a girl dressed as "Madame X" and with a two-foot red X pinned to her dress.

The construction bridge over the site of the new Colonial Theatre was lettered with cards about three feet high which spelled out the title and the boarding was covered with posters.

For the lobby a ten-foot cutout of "Justice" was flanked by oil paintings of the star and scenes, with a cutout of the three-sheet placed in front as a screen for the lights which illuminated the Justice. The figure carries real scales in either hand. As the smaller cutout showed the trial scene, it gave character to the Justice.

All of this was backed by an extensive newspaper campaign, but the stunt stuff is what really put the picture over. The napkin idea is a whizzer and could hardly be improved on.

## *Cooking Stunts Won a Cleanup for B. Turpin*

When J. W. Goodspeed, of the Isis, Grand Rapids, started to write a caption for an advertising cut for "Married Life," he thought of describing Turpin as a "hungry looking hound." Then a big idea came out of the whence and nearly knocked Goodspeed over.

When he came to, he wrote under the cut: "Ben Turpin declares that poor cooking is the greatest propaganda for divorce, and proves it in 'Married Life'."

Then he went on to offer $50 in money and free tickets for the best samples of home cooking turned in by the Furniture City housewives. He knew that even the cabaret vamps still pride themselves on their abilities as cooks and the big idea was to gain their interest.

But promptly a stove company offered window hook-ups which told the women that only their stoves would give them an edge on the first prize and a local milling company offered another set of prizes if the winners used the products of that company.

By the time the picture came to town, the lobby of the Isis suggested a bakeshop just before the Christmas rush.

Two newspaper men and a teacher of domestic science were the judges and passed on the entries at the Wednesday matinee. The teacher used her standards and the reporters their teeth, but they arrived at practically the same results.

And Goodspeed never missed the money because he took in so much more than usual on this First National. It was a winner plus, and yet it is simple.

## *Another Phonograph Tieup for Paramount Attraction*

Chicago is just getting over the tieup with the Columbia phonograph for "Humoresque" when it gets it all over again with another title, this time "The Restless Sex."

In this play Miss Davies does a dance to a phonograph record. One of the Columbia men was invited to sit in on the showing in the projection room on the strength of the "Humoresque" tieup and he spotted the machine as a Grafanola. That was enough. The next moment he had Oscar Doob on one side and Dam Roche on the other and before he went out the details of the new tieup were complete.

Special enlargements were made from the film showing this scene and sent to all Columbia dealers in the Chicago territory and a special lithograph card was also gotten out showing the Harrison Fisher poster with the remark that "The Columbia Grafanola and Columbia records are featured in 'The Restless Sex.'"

This card has a slit, as shown in the cut into which a record can be slipped so as to leave the title exposed. In the larger agencies the window was filled with these cards, each with one of the new records for the month, while the smaller stores used fewer to put over "Fair One"; the record used in the scene.

Now figure out how you can supply your local dealer with these display cards for your own attraction. You can do it with plain cards and cutouts from the small sheets pasted on. You don't have to wait for "The Restless Sex."

*THE WINDOW CARD*

*JUSTICE MAY BE BLIND, BUT SHE'S A GOOD LOOKER*

*She's a cute little fairy about ten feet high and she stood in the lobby of the Lyric, Richmond, to tell all about the Goldwyn attraction. The big lobby feature was an immense "X" electrically lighted*

***If you can't do something new, at least do something.***

# Selling the Picture to the Public

## *So You May Know 'Em*

Dan Roche is a good exploitation man, except about Dan Roche. When he was asked for a biography, he put it into four lines. From 1906 to 1911 he was a special writer on the Chicago papers, then he became manager and owner of the Trans-Atlantic Vaudeville Company, which he ran for three years. In 1914 he set up as consulting publicity and advertising expert and in 1918 Paramount engaged him for the Chicago office.

*DAN ROCHE*

That's all he tells about himself, but the rest speaks for itself. He it was who originated the "What's Your Hurry?" traffic slogan, persuading the Chicago Automobile Club to go in with him on the exploitation. The stunt has been worked all over the country since he gave it the initial impetus. He has worked many clever schemes in and around Chicago and is one of the most alert publicity men playing the game.

## *Got Judge to Protest at Don't Ever Marry*

Walt Wallace, of the Orpheum, Leavenworth, Kan., pulled something new when he persuaded the probate judge, who officiates at marriages, to protest against his advertising for "Don't Ever Marry" on the grounds that it was hurting his trade.

The story was too good for the local papers to ignore. It might have been a fake, but it was good reading, and they played it up, calling attention to the lobby display and this First National-Sennett.

The chief item of the lobby display was a rolling pin four feet long and ten inches in diameter, suspended above the box office. This was lettered with the title and decorated with red ribbons.

On one side of the lobby they had a kitchen fit-up with laundry on the line, just sufficient garments being used to show the lettering "Don't Ever Marry." On the other side a baby carriage with two darkey babies had the same legend, and it did not matter that the babies were stuffed with straw instead of milk. They got almost as much of a laugh.

## *Mail Order Printer Gets Results from Blotters*

H. S. Adams, of Philadelphia, is a printer who has faith in direct-by-mail advertising and a great deal of his business is derived through diligent salesmanship on orders of this nature.

When "Something to Think About" hit Philadelphia, it was exploited by Eli M. Orowitz, field representative at the local exchange of Famous Players-Lasky Corporation, who executed a mammoth exploitation campaign, inducing business houses of every description to tie up their wares with the exchange advertising on this production.

Adams was sold on his own idea. His blotter, sent to all his customers, as direct-by-mail advertising for himself, read:

"Printing, no matter how cheap, is HIGH if it is not productive. Our printing, productive printing, is inexpensive, because the message it carries commands favorable attention and brings home the bacon. That's Something to Think About."

## *Exploitation Won $200 Above the Rental Price*

Because the Queen Theatre, Wilmington, though the Philadelphia Paramount Office was asking too much for Tom Meighan in "Civilian Clothes," the salesman offered to gamble with the theatre and play on percentage. That listened all right, so they signed a contract and Eli M. Orowitz, a Paramount exploiteer, got on the job.

Orowitz gave the Hub Clothing store a bunch of free tickets in return for a window and a page ad. The Hub gave out the tickets to all who applied as long as the supply lasted. There was no guessing contest or misspelled word or anything. You just went into the store and asked for tickets and got them if there were any left.

This looks like reckless generosity until the fact is mentioned that these tickets were good only on Monday. Orowitz figured out that the crowd would come, and then go out and tell that it was a good play. That would bring the others. That was the meat of the idea.

And the scheme worked. The exchange drew $200 more than it had asked in rentals and the house got an extra $500.

In other words, good yet simple exploitation brought in about $700 more on the week than the management figured the picture could draw. Who says that exploiting good pictures doesn't pay?

## *Swift Gets Something Else to Make Display*

Harry Swift, the Albany exploiteer for Paramount, is out with something new.

It is a four-page folder with a type 125,000 on the top of the front page. Below, written diagonally across the space in a near-Spencerian hand is: "There are one hundred and twenty-five thousand people in the Historic City of Albany who will do exactly the same thing next Monday, Tuesday or Wednesday, November 22, 23 or 24. Are you among that number? Better get in line. They will."

Turning the page gives on page three the completion of the last sentence, starting "Go to Albany's Wonder Theatre, the Mark Strand, where they will see Thomas Meighan in 'The Prince Chap.'"

The written text will attract many, and more will want to know what 125,000 persons are going to try to do. It will work for any big attraction as well as "The Prince Chap." One point to remember is to keep "The City of ———" on a separate line and shade it to show above the rest, to get the local appeal.

Swift seems to specialize in the generally useful ideas; possibly because he has to work in comparatively small towns. For this reason much of his stuff is more helpful than the larger ideas applied to special productions. If he keeps on he will be one of the Paramount exploitation stars and get his picture in the papers.

*BACKING UP THESE "CIVILIAN CLOTHES" WAS A TICKET STUNT*
*The Paramount exploiteer gave a bunch of Monday tickets to be distributed free so the large audience could go out and tell the rest. It made $700 above the estimated receipts for the week*

# Selling the Picture to the Public

## *Displays for Miller's Alternate With Type*

Miller's Theatre, Los Angeles, used practically all of the styles from open to nearly solid type for "Earthbound." These displays are both about five tens and they are about as far apart as can well be imagined. The first is an advance, using very little text and trusting to the sketch and a few teasing lines to get over the advertise-

Maurice Tourneur
Jane Lee Tucker
Governeur Morris
—No God, no Sin, no Future Life had been their creed
BASIL KING'S
powerful drama of life after death
EARTHBOUND
Directed by T. Hayes Hunter
Opening Thurs. evening, Sept. 30
MILLER'S THEATRE
Presented by Goldwyn Pictures Corporation

*A FIVE TENS TRUSTING TO OPENWORK DISPLAY TO GET ATTENTION BEFORE THE OPENING*

ment. Apart from the appeal to those who follow Basil King's writing, the only selling stuff was "No God, no sin, no future life, had been their creed." The advertisement was laid out by Robinson, of the California Theatre, a sister house. The sketch very cleverly tells the main argument of the story and is one of the best drawings for the play we have seen. The second was used after the opening and gave all of the press comment, a lot of press talk and a three-column display. Later a portion of this display, the white oval, was used for smaller spaces in various sizes to follow on in the run, once the big spaces had sold the attraction for the engagement. This hook-up idea was good in that it holds a trade mark value and in time

SIN, FEAR, WORRY
BASIL KING'S POWERFUL STORY OF
LIFE BEYOND the BORDER
Still Attracting Immense Audiences at Miller's Theater
3RD BIG WEEK STARTS TODAY
Sir A. Conan Doyle
NO GOD—NO SIN—NO FUTURE LIFE was their creed
Samuel Goldwyn and Rex Beach presents
BASIL KING'S
Powerful story of life after death
"EARTHBOUND"
Smashing all Records at
Miller's THEATRE
NOW
IF A MAN DIE, SHALL HE LIVE AGAIN?
SEE "EARTHBOUND" AT MILLER'S THEATER

*AN EFFORT TO SUGGEST PURE READING*

will come to emphasize the length of the run as it is shown week after week. The question as to the value of all of this closely set type is an open one. Certainly it would not do for the launching of the play, but it probably helped once the stronger displays had lead to the talk which put the picture over. At best the quoted press criticism appeals more strongly to the management than to the public, but at times it looks well, though we think that criticism sells few tickets when quoted. Those who can be sold are sold when they read the criticism in the newspapers and do not bother to read it again.

—P. T. A.—

## *Still Employs Color*

Color advertisements have never been popular in the east, but the western managers are as busy as ever and they get some good results. We have on the desk a recent issue of the Tacoma Sunday Ledger in which the use of red and a green-blue get a three color effect for the Victory with "A Chorus Girl's Romance" and for the Rialto with a portrait of Pauline Frederick in "Madame X." The Victory half-page with Miss Dana's skirt in a vivid red is worth a couple of full pages in solid black. It stands out like a fire in an oil refinery and with good copy to back it up it sells. It may not pay to use every week —though some find that it does, but it does pay to try it now and then if your local paper has the presses.

—P. T. A.—

## *Cleveland Plain-Dealer Advertises to the Fans*

The Cleveland Plain-Dealer has always been strong for the motion pictures. They might well be with the Loew houses taking half pages every week and the others trying to fight, but one reason that the Loew theatres take all that space is because they know that it pays to put their advertisements where the fans will read them. It works both ways. Now the Plain-Dealer has started in to promote pictures generally in advertisements suggestive of the long-continued campaign of Paramount in the national publications, only these spaces are for pictures in general. Cleveland pictures in particular, but no house or brand specified. The space on the right is particularly good in that it shows the sharp contrast between the old store shows of ten years ago and the modern house of today. This is well exemplified in the cut with the old straight-backed chairs and the illustrated song on the screen, "the musty little theatre with the tin ceiling and gaudy walls," as the Plain-Dealer puts it, and the post cutting off part of the screen for a lot of people. It is a reminder which strikes home. If all of the newspapers would realize the value *to them* of a proper picture page, there would be better business for all. The Plain-Dealer leads the way. Who will follow?

—P. T. A.—

## *Takes Cross Page Twelve to Open a New Theatre*

This combination cross-page twelves was used to put over the new Terrace Theatre, Danville, Ill. Most of the space is devoted to the new theatre and its manifold advantages, the line "Iridescent like the feathers of the peacock is the beauty of the Terrace Theatre," sounding the keynote and motivating the drawing. They worked it in style with all seats reserved for the opening performance, and no seats to be held on telephone order. The space below the man-headed lions is given to the orchestra of 21 pieces, and it is announced that "Pictures at the Terrace will be presented, not shown," which is a good line to take up.

The initial attraction, Constance Binney in "39 East," is given a special panel to the left. The design is taken from Pathe's work for "The Riddle: Woman," but the

"Movies about seven —
Home before eleven"
Its the truth. There's a good moving picture theater so close to your home, probably several, that you can step around to one of them whenever you're in the mood, see a corking good show, and get home in time for a good night's sleep. There's nothing like it—nothing like the movies to cheer you up after a tiresome day. And so economical, too!
What's more, you can be certain of seeing the type of picture you most enjoy, be it comedy or drama. There are so many new and excellent movie plays—such a wide variety—released in Cleveland every day that there is no need of sitting through a poor film.
The idea is to pick out the picture you most want to see before you leave home. Why take the chance of walking to the movies only to discover you've seen the film or don't like the cast? The best plan is, to decide in advance what you want to see and at what theater.
Making the selection is an easy matter if you make use of THE PLAIN DEALER'S Movie Directory. There you will always find a complete list of the latest and best in Filmland. You can't miss if you are wise and
Shop First in the PLAIN DEALER

Then and Now
Do you remember, not so many years ago, when movies first began to be popular? There was the musty little theater, with its tin ceiling and gaudy walls. Nine times out of ten the chairs were uncomfortable, and sometimes you found yourself behind a post. Then there was the gum-chewing pianist, who thumped away on an old upright in search of discords. And there was always a song or two, which accompanied beautiful colored slides of roses and young ladies, and the audience was requested to join in on the chorus, which was flashed on the screen. As a rule, there was only one machine projecting the picture on the screen, and the two-reel Edison Drama was turned through by hand. And there was the slide which read, "Next reel follows in just a moment." Yet you liked all of it, didn't you, in spite of its crudeness?
But nowadays, thanks to wonderful progress, it's all changed. Nothing could be finer than the modern movie theater, with its hundreds of comfortable cushioned seats, its skilled orchestra or organist, its perfect projection of perfect pictures, its low prices and the hundred-and-one other things that make the kinema the most popular amusement in the world today. The next time you go, make the comparison.
Right now there are some exceedingly good pictures showing in Cleveland—pictures you should see now, while they are still new. Every day The Plain Dealer carries a list of the best movies to be seen throughout the city. Read it as you
Shop First in the PLAIN DEALER

*THE PLAIN-DEALER'S MISSIONARY ADVERTISEMENTS*

# Selling the Picture to the Public

big fact is that it made a big splash and got the opening over. The house uses a lot of type, but this is permissible in an open-

*A CROSS PAGE TWELVES FOR AN OPENING*

ing announcement, where there is much to be said. It made a splendid opening splash and had the town properly stirred up.

—P. T. A.—

## *Makes Pretty Display Save That Hand Letter*

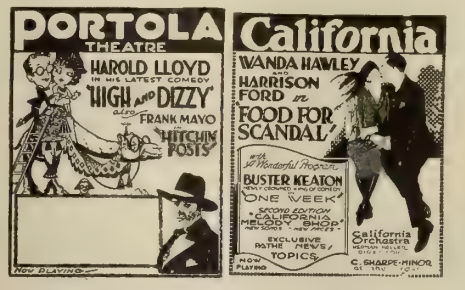
The Grand, Columbus, Ohio, makes a very pretty full-page display for "The Riddle: Woman," but partly spoils it with hand lettering in an italic difficult to read because the letters are too condensed. It looks all right, but the talk is expected to tell and it would sell to more were it made more easy to read. Type below the title would have made as pretty a page and would have sold more tickets, since it would then ap-

*HURT BY HAND LETTERING*

peal to those who are not sold on the star name. They might be interested to the point of reading down, were it easy to read, but not being interested, they will not struggle with that mess of spidery lines. The hand-lettered title will get over because it is large enough to show, but the small letter, though about a 24-point, will not invite the eye, though a straight type 18-point italic would have looked as well and would have been easy to read.

## *Roth and Partington's Busy Artist a Hustler*

These two spaces are some of the week day ads of the San Francisco "Big Three." Both are good, but we like most the space for the Portola with its jazzy sketch. The reproduction is made from the artist proof and the type mortise has not been filled in. Jewett Bubar is the artist who interprets Roth and Partington's ideas, and in addition to the Sunday ads and the daily spaces he gets out the lobby cards for three theatres. He certainly is a hustler, but the speed does not show in the results, for he not only does careful work, but he gets likenesses. His faces are not caricatures, but look like the people they are supposed to be. That sketch of Frank Mayo, for instance, is good enough for an illustration. Roth and Partington are naturally proud of him and they want him to get credit for




*TWO R. AND P. DAILIES*

his designs. Some day we hope to be able to give a better illustration of his straight line portraiture, a sample of which we offered recently. It's a new idea and as good as it is new. Roth and Partington know how to get results by getting men who can interpret their ideas.

—P. T. A.—

## *House Offers Show for Sunday Matinees Only*

Here is an oddity in advertising from an Iowa house, which announces that it will play the series of Robertson-Cole attractions for Sunday matinees only, giving one performance on that day and offering the old string of attractions. The house seems to run three days and Sunday afternoon, but does not always use the same three days. The space taken is a six nine and a halfs and the display is odd but good, and they seem to be able to get excellent display faces. It plays up "The Lost City"

*If These Pages Help You Why Not Send for a Copy of*

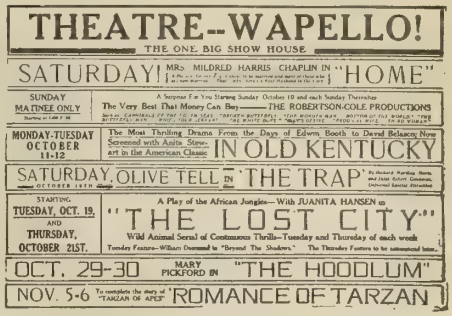
*PICTURE THEATRE ADVERTISING*

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

above the feature, and runs it Tuesday and Thursday, with a change of feature, and "In Old Kentucky" is announced as "The


THEATRE--WAPELLO!
THE ONE BIG SHOW HOUSE
SATURDAY! MRS. MILDRED HARRIS CHAPLIN IN "HOME"
SUNDAY MATINEE ONLY
The Very Best That Money Can Buy——THE ROBERTSON-COLE PRODUCTIONS
MONDAY-TUESDAY OCTOBER 11-12
The Most Thrilling Drama From the Days of Edwin Booth to David Belasco; Now Screened with Anita Stewart in the American Classic IN OLD KENTUCKY
SATURDAY, OLIVE TELL IN "THE TRAP"
STARTING TUESDAY, OCT. 19, AND THURSDAY, OCTOBER 21ST.
A Play of the African Jungles—With JUANITA HANSEN in "THE LOST CITY"
OCT. 29-30 MARY PICKFORD IN "THE HOODLUM"
NOV. 5-6 ROMANCE OF TARZAN

*AN ODD DISPLAY FROM IOWA*

most thrilling drama from the days of Edwin Booth to David Belasco." The comparison is not happy, since neither of these were concerened with melodrama. But the big point is that the space probably made a lot of talk and sold many tickets, which is the chief function of an advertisement.

—P. T. A.—

## *Olympic, Detroit, Still Clings to Old Style Front*

Because it sells to that class of trade, the Olympic, Detroit, still uses the house front as a billboard, and gets a big splash. The cut shows the house decorated for William Russell in "A Live Wire Hick," using a 24-sheet, three sixes, three threes and a pair of ones converted into threes with borders. All told they use 61 sheets for this attraction with a six for the underline in addition. This is a pretty heavy stand of paper for these days, and few houses still

*ADVERTISING AMERICAN'S "A LIVE WIRE HICK"*

follow the old custom of plastering the front, but it pays the Olympic, so they keep it going.

—P. T. A.—

## *Christmas Is Coming*

Start in now to prepare for the Christmas season. Get your greeting cards ready, prepare for the special Christmas matinee to the poor, give a food matinee, the donations going to some charitable home or society, and in every way show that you are taking your part in the season's activities. It pays in money and in friendship; which is better than money.

ALA

VEREINIGTE ANZEIGEN-GESELLSCHAFTEN

HAASENSTEIN & VOGLER A.-G. ★ DAUBE & CO. M.B.H.

ANZEIGEN-VERMITTLUNG UND VERTRETUNG FÜR SÄMTLICHE ZEITUNGEN UND ZEITSCHRIFTEN DEUTSCHLANDS UND DES AUSLANDES

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den 3th November 1920.

AUSL.-ABTLG.

Kat.Abt/J/Ba.

To the Publishers "Cine Mundial" 2 Duane Street

New York

Dear Sirs,

We have had lately repeated inquiries from clients of ours, who are interested in your valuable journal and would like to use same for advertising purposes.

We would therefore thank you to furnish us as soon as possible with the following particulars:

A complete scale of charges showing your rates for ordinary and small advertisements; should you have these in a printed form, please enclose 2 copies. We also would like you to state the discounts we could allow the customers and our commission.

Should you at any time desire any information regarding the German, austrian etc. press, our services are entirely at your disposal.

Hoping to be favoured with an early reply, we are

Yours faithfully

ALA VEREINIGTE ANZEIGEN-GESELLSCHAFTEN

i.A.

# GERMANY IS MOBILIZING!

**CHALMERS PUBLISHING COMPANY**

**516 FIFTH AVE.**
**NEW YORK**

**THIS straw from a big Berlin advertising agency shows that the wind sits fair from Germany for a film publicity and advertising offensive in Latin-America.**

**Germany has made it her business to know the power of CINE-MUNDIAL in South America. While American producers and exporters are putting on the brakes, Germany is putting on power to win back what she lost since 1914.**

**This is not a tirade against Germany! There is no rancor in it! It is a message to the American producer and exporter to WAKE UP IN LATIN-AMERICA!**

**A signature to a CINE-MUNDIAL advertising contract throws an army of happy, popular propagandists in the field—50,000 with the January Anniversary Number alone, and means that for the whole foreign publicity offensive**

## A Pen Stroke Mobilizes Against It!

# In the Independent Field

By C. S. SEWELL

## Warner Brothers Will Re-issue Ten Essanay-Charlie Chaplin Comedies

Warner Brothers, of 220 West Forty-second street, New York, announce they have purchased from the Essanay Film Manufacturing Company negatives for the following Charlie Chaplin comedies: "His Night Out," "His New Job," "A Night in the Park," "The Tramp," "Woman," "The Bank," "Shanghaied," "Police," "Triple Trouble," all two reelers, and "In the Park," a one-reeler, making ten in all.

A high price was paid for these subjects, and they will be reissued on state rights basis, one a month, beginning January 1. Entirely new prints will be made; they will be re-subtitled, and an entirely new and up-to-date line of paper and accessories prepared.

In addition, Warner Brothers have also purchased from the Essanay Company twenty Ben Turpin subjects, which will also be state righted with new prints and paper, probably on the basis of one every two weeks. The subjects include: "A Quiet Little Game," "Some Bravery," "A Waiting Game," "Taking the Count," "A Safe Proposition," "Undertaker's Uncle," "Versus Sledge Hammers," "The Merry Models," "Bloggie's Vacation," "Special Delivery," "The Bell Hop," "Countess Bloggie," "Pete's Pants," "Two Laughs"; also, 'Snakeville Debutantes," 'Snakeville's Champion," "Snakeville's Hen Medic," "Sophie and the Fakir" "Others Started, But Sophie Finished," and "Snakeville Twins." These are one-reelers.

### Blank Buys Four

A. H. Blank Enterprises has secured for Iowa and Nebraska rights to "That Something," "Neptune's Bride," "The Stranger" and "Sky Eye," being distributed by Western Pictures Exploitation Company.

### Cohn for Quality in Short Subjects

"The success the short subject has achieved bears out my predictions of several years ago," states Jack Cohn, of the C. B. C. Film Sales Corporation. "I have always claimed the one and two-reeler deserved the time and attention and forethought given to features, and have endeavored to make only the finest news weeklies, comedies, novelty reels, etc.

The position our organization has attained has justified my faith in turning out comedies that would be clean, snappy, funny and full of pep and punch. With snappy titles, fresh prints and good advertising material each is proving a box-office winner."

### Sales by Aywon

Aywon Film Corporation reports the following territorial sales: "The Woman Above Reproach," "The Woman of Mystery" and "When Mr. Quackel Did Hide," to Silee Film Exchange of Chicago; "The Woman Above Reproach" and fifteen Joy Comedies to Tucker Brothers Amusement Company for Texas, Oklahoma and Arkansas; "The Woman of Mystery" and "The Evolution of Man," also the Joy Comedies to Square Deal Film Corporation of Philadelphia and Baltimore. This company also bought rights on "Blind Love" for its exchange in Baltimore, Maryland.

### Territory Sale

Richards and Flynn, located in the Film Exchange Building in Kansas City, have secured Kansas and Missouri rights to all pictures to be released by Sherman Pictures Corporation.

### New Title Named for C. B. C. Film

The Western feature distributed by C. B. C. Film Sales Corporation, known originally as "A Good Bad Man" and then as "Broken Promises," has been finally titled "Dangerous Love." This picture is based on Charles E. Winter's novel, "Ben Warman," and the cast includes Pete Morrison and Carol Halloway. The final title is the result of submitting a list to several state rights buyers and asking for suggestions.

## Russell Reports Capital Sales for One Week Exceed $100,000

W. D. Russell, general manager of Capital Film Company, announces his faith in the state rights market has been reassured by the sales for the past week, which total over $100,000, including rights to the Fritzi Ridgeway two-reelers and Helen Gibson two-reelers to Denver territory to Supreme Photoplays, which has also purchased the Seattle territory on eighteen two-reel Neal Hart subjects, fourteen two-reel Helen Gibson subjects and nineteen two-reel Al Jennings subjects.

The Ridgeway subjects were also sold to Greater Productions Company of Des Moines for Iowa and Nebraska, and to Warner Films of Cleveland for Northern Ohio. The Hart, Jennings and Gibson subjects were also sold to Federated Exchange of New England, which purchased in addition "Witch's Lure," a five reeler. The latter picture was also sold to Exhibitors Booking Association of Salt Lake, Salley Films of Atlanta, Masterpiece Film Attractions of Philadelphia and Apex Pictures of Pittsburgh.

Capital announces it will augment its production forces, and work has already been started on "The Ranger and the Law," with Lester Cuneo and Francelia Billington, which is first of a series on which many sales of territory have already been made.

### Follow Up Your Exploitation Hints

FEW state rights men give the proper consideration to exploitation, although effective exploitation is one of the best selling arguments for any picture, and the average state rights production is better suited to exploitation work than many program pictures.

Exploitation does not mean simply the preparation of a more or less elaborate plan book and accessories with suggestions for ballyhoo work. This is not exploitation, but merely the preparation for it.

To exploit you should get behind your press book suggestions and put the stunts over.

Much of the success of the big program companies you will find is in direct proportion to their exploitation service. Those who have field men who will jump out and put over a picture for an inert exhibitor sell more rentals than the company which contents itself with merely preaching and not practicing exploitation.

Practically all of the larger companies are now maintaining field men who will get out and put over a picture for an exhibitor who does not know how or is too indifferent to make the effort. They sell the exploitation idea through example and not through precept, and by selling him on one or two productions convert him into an enthusiastic exploiter himself.

While the independent market profits to some extent through the efforts of exploitation men, the full reward will not be reaped until the handlers of state rights pictures put their own men out in the field who are competent to *make* a picture go over no matter how listless an exhibitor may be.

Get busy! Put out field men who can put over your pictures with a bang, and make a clean-up for yourself and the exhibitor! C. S. SEWELL.

### Sales Announced by Irving Lesser

Irving Lesser, general manager of Western Features Exploitation Company, announces sale of Indiana and Illinois rights to Celebrated Players Film Corporation of Chicago on the following subjects: "That Something," featuring Marjorie Wilson and Charles Meredith; "Neptune's Bride," starring Pluvia, said to be the most perfectly formed girl; "Sins of the World," featuring Loys De Kay, and "Souls of Men," featuring Will Jefferies, the well-known actor.

# In the Independent Field

## Harry Rice Now Business Manager of Independent Films Association

One of the surprises of the present week is the announcement of the resignation of Harry Rice from Universal and his joining with Eddy Eckel's executive staff in the Independent Films Association as business manager. He is a well-known young executive, and for a year was in charge of publicity and exploitation for Universal, and for the past year has been in charge of the Middle West for that company.

"I consider my association with Independent Films the biggest thing I have ever tackled," said Mr. Rice, "as the independent field has shown during the past year the most remarkable development in the history of the industry, and because in the organization that Eddy Eckels has built I am finding a connection with an organization whose growth in power and influence has been even more phenomenal than the market to which it caters."

The acquisition of Mr. Rice adds strength to an already powerful organization. Eddy Eckels, who is president and general manager, is well-known for his salesmanship, advertising and organization work and is responsible for the existence of the company, and his idea is to give to independent exchanges service on a par with what the program exchanges offer.

Mr. Eckels became convinced that independent dealers need instead of single productions series releases of eight to ten a year, with a star of box office power backed up by continuous advertising. His first contract was with Neal Hart for eight features to be made by Pinnacle Productions, Inc. Within six weeks he had "sold" the idea, with the result that thirty days prior to the release of the first picture the entire United States had been contracted for on the Hart pictures. Two, "Hell's Oasis" and "Skyfire," have already been released, and the third, "Danger Valley," is scheduled for January 1.

Following the Hart series, Mr. Eckels contracted for the Calumet Productions, two-reel comedies starring Leo White, for which the entire territory has now been sold.

The personnel of Independent Film Association also includes Nathan A. Woody, treasurer; Richard Robertson, vice-president and advertising manager; H. E. Belford, sales manager; Howard Robertson, foreign sales representative; E. A. Barrymore, publicity; R. W. French, sales; J. R. Mahon, advertising; M. B. Raub, service manager; C. W. Moore, West Coast representative, and A. D. Jenkins, special representative. All are workers well versed in the film business.

## Chinese Drama

The Eastern Film Corporation's melodrama, "Beyond the Great Wall," will be distributed by Photo Products Export Company under the direction of A. B. Heath, and will be released in December.

## Sale Announced on Canyon Film

Northern New Jersey is the latest territory to be sold by Canyon Pictures Corporation on the Franklyn Farnum serial, "Vanishing Trails," made by Colonel William N. Selig. Gersten Film Exchange was the buyer, and H. M. Black, manager, is now on a tour of his entire territory in the interest of this production.

## Several Sales Are Reported by C. B. C. on Star Ranch Films

The following additional sales are announced by C. B. C. Film Sales Corporation on its series of Star Ranch Westerns: to S. & S. Film Supply Co., of Pittsburgh, for West Virginia and Western Pennsylvania; to United Film Service of St. Louis for Eastern Missouri and Southern Illinois; Pearce Films for South Carolina, Georgia, Florida, Alabama, Tennessee, Louisiana and Mississippi.

"The Mormon Trail," featuring C. Edward Hatton, the first of the series, will be released December 1, and "The Man Hater," starring Grace Cunard, scheduled for December 15.

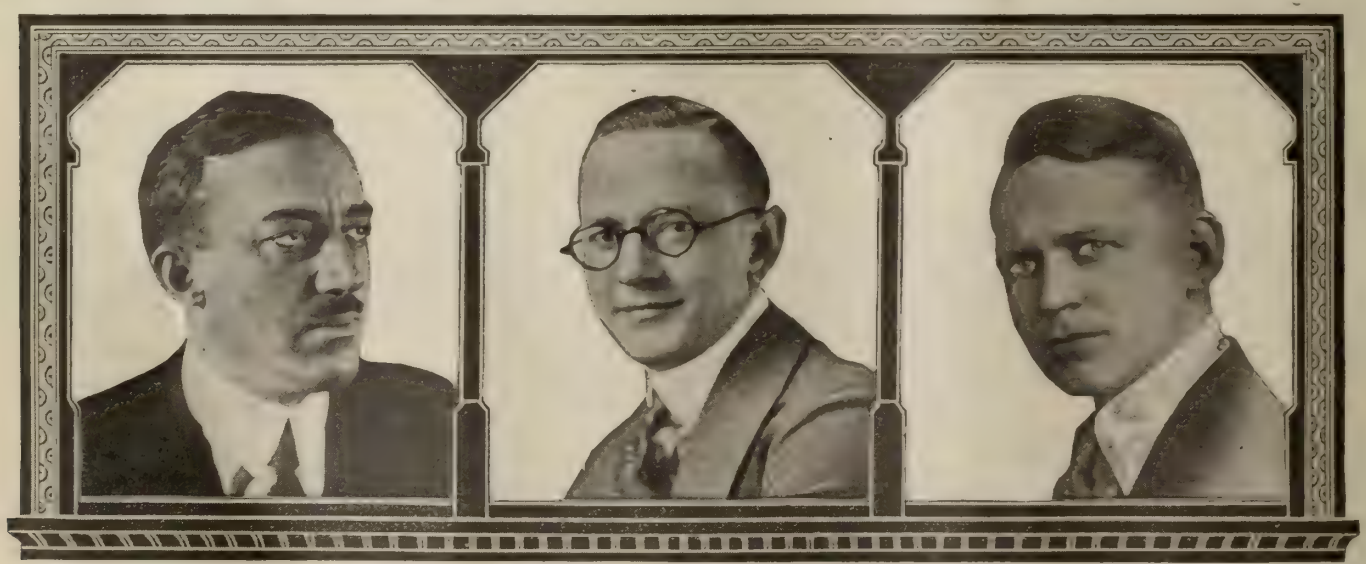
## Backer Goes to Montreal in Interest of "Madonnas and Men"

Sales Manager Franklyn Backer, of Jans Pictures, Inc., left recently on a flying trip to Montreal to attend conferences in connection with the details of the special presentation of "Madonnas and Men" through Canada at two dollar prices.

The Jans offices report great activity on this production, which is available for state rights buyers. Bill Rudolph, who arranged the Toronto presentation, which was so successful that it is still in the Dominion, and it is announced that already a large proportion of the territory has been sold on this production. Mr. Backer states that the manner in which buyers are availing themselves of securing territory on this production shows that there is a good market for pictures with real merit.

## Alperstein and Golden on Tour

Joseph A. Golden, president, and Amiel Alperstein, treasurer and general manager, of Algood Pictures Corporation, will leave December 4 on an extended trip for the purpose of establishing production headquarters. They expect to be gone about five weeks, two of which will be spent in California and one in Cuba looking over locations. The result of their trip is awaited with interest.



*THREE EXECUTIVES OF THE INDEPENDENT FILMS ASSOCIATION OF CHICAGO*

*Left to right: Richard Robertson, vice-president; Eddy Eckels, president, and Harry Rice, who recently resigned after acting as Universal's exchange manager in the Middle West and who is now the business manager for the Independent Films Association*

# In the Independent Field

## Initial Rubye DeRemer Special for Arrow Is Now Practically Complete

Work on Arrow Film Corporation's first Rubye DeRemer special, "The Way Women Love," is practically complete. It is now being cut and titled and will be ready for screening in a few days. This is a screen version of a magazine story, "Behind the Green Portieres," and is a mystery drama, interwoven with a strong love story.

In addition to the star, the cast includes Walter Miller, Edward Elkas, Rose Mintz, Henry W. Pemberton, Thomas Magrane and Harry C. Young. A special press book is being prepared with a full line of accessories, and Arrow announces, as an example of the service on this picture, the advertising photographs are the work of one of America's best photographers. In addition a special camera man has prepared an unusually fine line of stills.

An extensive advertising and exploitation campaign has been launched, and Arrow announces every aid will be furnished to the exhibitor in putting this picture over.

## Doraldina Sale

Elmer J. McGovern announces that "The Woman Untamed" has been sold for two more territories; to A. J. Albrazar and L. W. Chappel of Hartford, Wisconsin, for Wisconsin and the Michigan peninsula, and to H. C. Remington, of Minneapolis, for North and South Dakota.

## Bert Lubin on Tour Reports Two Sales on His "Honeymoon Ranch"

Bert Lubin, who is now on tour of the independent exchanges, reports he has sold several more territories on "Honeymoon Ranch," including Eastern Pennsylvania and Southern New Jersey, to the Twentieth Century Film Company, of Philadelphia, and Western Pennsylvania and West Virginia to Liberty Film Rental Company of Pittsburgh.

Mr. Lubin also reports that westerns appear to be in favor everywhere, and the Twentieth Century Company has also purchased rights to "Crossed Trails," his second production, which is not yet complete, but will be ready for the market soon.

## Hoolah Producing

Arthur Hoolah, a New England exhibitor, has entered the producing field. He is producing comedies in Boston under the name of the Artela Comedy Company. Hoolah was formerly manager of Pathe's New England Exchange.

## Midget Players in New Comedy Series Offered by S. and E.

S. & E. Enterprises report the closing of negotiations for a series of eight two-reel comedies featuring midget players headed by Jimmie Rosen, a stage and film performer. They were directed by Dallas Fitzgerald, now directing pictures for Metro, and are said to be unusual novelties which will appeal especially to children. This contract is in keeping with the policy of the company to handle novelty productions with unusual exploitation possibilities.

Messrs. Shenfield and Ennis are now in position to offer a variety of subjects and report heavy demand on their previous productions, "Cowboy Jazz" and "It Might Happen to You." L. C. Baxley Attractions of Dallas acquired the latter subject for Texas, Oklahoma and Arkansas and will give it a unique campaign, playing up the animal actor in their exploitation. This picture is having a strong appeal with buyers, due to the exploitation possibilities on account of the combination of bathing girls, monkeys, lions and dogs in a comedy.

## "The Price of Silence" Featuring Peggy Hyland Offered by Sunrise

Sunrise Pictures Corporation has acquired the United States and Canadian rights to the Peggy Hyland feature, "The Price of Silence." The story is from the novel by Augusta Evans Wilson, "At the Mercy of Tiberius," and the finishing touches are now being made at the laboratory.

This is a very widely read novel, with the locale in New York and North Carolina, and is said to afford Miss Hyland with wonderful opportunities to display her ability. In the supporting cast are Campbell Gullan, Tom Chatterton, Daisy Robinson, and Dorothy Gordon.

The picture will be released the latter part of December and sold on a state rights basis, New York and Northern New Jersey being retained by the Sunrise Company. President Carnot announces this production, as well as all other releases of the company, will be backed by a strong advertising campaign.

## "In the Shadow of the Dome" Will be Ready by December 15

The David G. Fischer eight reel special, "In the Shadow of the Dome," produced by Edmund K. Fox, it is announced, will be ready for pre-release showing about December 15. It is described as one of the most pretentious independent pictures of the year, over 1,000 persons having been used in some of the scenes. The cast is headed by Dixie Lee, and includes Donald Hall, Eulalie Jensen, Marguerite Gale and William Parke, Jr., all well known players.

The story was written by Mr. Fox based on happenings in the national capital, and while not sensational, it has broad appeal and a wholesome story. Four months were spent in producing the picture. There are many exquisite camera effects obtained by Frank Perugini.

## "The Missions of California" to Be Distributed by Irving Lesser

Western Pictures Exploitation Company, of which Irving Lesser is general manager, has secured world rights to a three-reeler, "The Missions of California," filmed under the supervision of John Stevens McGroarty, author and producer of the Missions play and recently presented at Grauman's theatre in Los Angeles. This is a timely film, in view of the drive recently launched on the Coast to restore the historic Spanish missions.


**"DANGEROUS LOVE," previously advertised as "A Good Bad Man" is a big six-reel super Western drama.**

**A 100% box office attraction with a phenomenal cast:**

**Pete Morrison, Universal Western Star - Carol Holloway, Vitagraph Serial Star - Jack Richardson - Ruth King - Harry Van Meter - William Roland West - Spottiswoode Aitken.**

*A drama of thrills, hate, jealousy, and a woman's love*

*Wire for territory*

CBC Film Sales Corp.
1600 Broadway
New York N. Y.

# In the Independent Field

## *Many Territories Sold on "Isobel" Following Showing at Hotel Astor*

Following the unusually successful premiere of "Isobel, or the Trail's End," held at the Astor Hotel recently, George H. Davis reports the sale of considerable territory on this production, which features House Peters and Jane Novak, directed by Edwin Carewe, and which is adapted from a James Oliver Curwood story.

A deal has been closed with Ralph Clarke by which the First National Exhibitors Exchange of New York, located at 729 Seventh avenue, will handle and distribute this feature throughout New York state. Sol Lesser, who arranged to be in New York so as to witness this showing and purchased for the All-Star Feature Exchange of Los Angeles and San Francisco rights to California, Arizona and Nevada.

As soon as Mike Rosenberg learned of Mr. Lesser's purchase he wired to Mr. Davis and secured "Isobel" for his territory, which includes Oregon, Washington, Idaho and Montana. Phil Selznick, of Phil Selznick Enterprises, of Cleveland, who made a special trip to New York to view this production, has purchased the Ohio rights.

Mr. Davis further announces that he has, since the Astor showing, received offers from every territory in the country, but he is choosing the franchise holders with care, as he is confident he has one of the greatest successes of the year and one that should be handled in a big way. Those who have secured territory agree with him and are arranging to give this production special handling.

Many of the metropolitan critics who witnessed the premiere have pronounced this picture to be the finest James Oliver Curwood story of the Northwest that has yet been filmed.

*JACK COHN*
*"King of the Short Stuff" and member of the C. B. C. Film Sales Corporation*

## *Joan Film Sales Company Offers Fanny Ward in Another Feature*

Joan Film Sales Company reports that the success of the Fanny Ward feature, "She Played and Paid," which has been sold for practically the entire country has induced them to release a second Fanny Ward feature which will soon be ready for distribution. This picture was produced by the French firm of Delac and Vendal. This picture also has Paris as its locale. The setting is said to be sumptuous and the acting of the stars and supporting cast effective, with fascinating glimpses of French salons and other Parisian views.

Requests have been received from a number of buyers who purchased the first picture, and Joan plans to get them together for the first showing. The title has not been disclosed, but it is said to be one of even stronger drawing power than "She Played and Paid."

### *Romance Strong in Joan Serial*

Joan Film Sales Company has again adopted a novel angle in its exploitation of "The Invisible Ray" serial starring Jack Sherrill and Ruth Clifford. In addition to securing the co-operation of educational authorities on account of the scientific angle in the element of romance in the serial is being played up, particular stress being placed on Miss Clifford's ability and screen personality, and an appeal being made to the love motive of the story.

### *Filming Comedy*

Work on the latest Muriel Ostriche comedy which Mrs. Garnette Sabin is making for Arrow release was started November 26. The working title is "Stage Struck." It is a burlesque on "Way Down East," and is from a scenario by J. Charles Davis.

## *Kremer Will Start Production of Guinan Westerns in January*

Victor Kremer announces that production of the first of the series of Texas Guinan society-western dramas will begin early in January, all preliminary arrangements being completed. Plans are also nearing consummation for the series of super-features of international interest. These will feature a star of world wide reputation particularly well-known in this country. The cast will also contain international favorites.

Mr. Kremer is negotiating with a popular writer to furnish the stories and announces no expense or pains will be spared to make these productions equal to the best on the market. He is also negotiating for leasing a studio in which to film these productions. Work will be under way in January, and the first production ready for distribution in March.

"Investigation of conditions by state rights concerns handling our productions," says Mr. Kremer, "reveals that, contrary to the general impression, the independent market is prosperous and there is a strong demand for worthwhile productions, and exhibitors report that productions of merit have attracted big business.

"Reports from all parts of the country," continued Mr. Kremer, "indicate that our "Mad Love," starring Lina Cavalieri, and "Voices" are meeting with splendid business and have struck a popular chord. Also, notwithstanding a tightened money market, many bids have been received for the entire series of Texas Guinan pictures.'

### *Reelcraft Offers "Cub" Reissues*

Betty Compson, Billy Rhodes, Eddie Barry and Neal Burns are the principal stars in a series of sixteen single reel comedies to be reissued by Reelcraft, which announces they were produced by Al Christie and will be known as Cub comedies. They will be released on a weekly schedule, beginning December 26. The first is "Oh, for a Cave Man," with Billy Rhodes; next "The Deacon's Widow," with Billie Rhodes and Eddie Barry, followed by "When Clubs Were Trumps," with Betty Compson, Billie Rhodes and Neal Burns.

**COMEDIES have become just as important as the Feature on your program. You can't go wrong with the new series, Percy-Ferdie Hallroom Boys Comedies.**

**FOR BOOKINGS**

| | | |
|---|---|---|
| **Merit Film Corp.** | **New York** | Greater New York and Northern New Jersey |
| **Exhibitors Film Ex.** | **Wash., D. C.** | D. C., Del., Md. and Va. |
| **Masterpiece Film Ex.** | **Phila., Pa.** | East Pa. and Southern N. J. |
| **Specialty Film Corp.** | **Dallas, Tex.** | Texas, Okla. and Ark. |
| **Celebrated Players** | **Chicago** | Northern Ill. and Ind. |
| **Columbia Film Service** | **Pittsburgh** | West Pa. and W. Va. |
| **Crescent Film Exch.** | **Kansas City Mo.** | Kansas and West Mo. |
| **Supreme Photoplays** | **Denver, Colo.** | Colo., Wyo., Utah, N. Mex., Ore., Wash., Idaho, Mont. |
| **Standard Film Service** | **Cleveland** | Ohio, Ky. and Mich. |
| **United Film Service** | **St. Louis** | East Mo. and Southern Ill. |
| **Consolidated Film Corp.** | **San Francisco Los Angeles** | Cal., Ariz., Nev. and Haw. Isls. |

**C. B. C. FILM SALES CORPORATION**
**1600 Broadway** **New York**

# In the Independent Field

## Start Work on Legend Comedy

The second of the series of high class comedies featuring Edna Shipman and John Junior is now being produced by Legend Film Productions under the direction of Tefft Johnson. It is titled "Wanted—A Girl," and written by Treve Collins, Jr. William Bowen, president and general manager of the company, is staging this production in an elaborate manner.

## "Madonnas and Men" at Two Dollar Prices for Thirty Weeks in Canada

Two weeks of record business at the Strand Theatre in Toronto for the Jans special, "Madonnas and Men," has resulted in an arrangement with George Driscoll, of the Trans-Canadian Circuit, Ltd., whereby this production will continue to play in Canada at two dollar prices for many weeks to come. It is announced that this insures the spectacle of runs in the first class theatres of Canada in the largest cities totaling thirty weeks, and judging by the business already done, it is believed it will set a new record for a special production in the Dominion.

"Madonnas and Men" was originally booked for a week at the Strand, but the business grew to such proportions that a second week was decided upon, and the result of the second week's showing resulted in the Jans forces making the arrangement for a long run of solid bookings at top prices.

An extensive advertising campaign was launched in Toronto, and the newspapers hailed the picture as a spectacle combining the elaborate scenic effects of the big spectacles, such as "Quo Vadis" and "Cabiria."

## "The Deceiver", a Lifeograph Production, Offered by Arrow

Arrow announces the early release of "The Deceiver," a special production made by the American Lifeograph Company of Portland, Oregon. It is the story of a man who seeks self-aggrandizement regardless of the sacrifice of friends, sweetheart and honor, but who is finally made to realize the futility of an ambition founded on false principles.

American Lifeograph is also the producer of "The Golden Trail," which Arrow is handling with great success. The cast of "The Deceiver" includes Jean Hersholt, Lee Hill, Carol Halloway, Bert Sprotte and William Dills. Jean Hersholt and L. H. Moomaw directed, while Clyde Cook did the work at the camera.

## Tucker Company Buys Territory on Abramson's "Wrong Woman"

The Tucker Amusement Company of Oklahoma has purchased Oklahoma rights to Ivan Abramson's "The Wrong Woman," which will be presented in the fifteen theatres owned by the circuit and also sent out as a road show. Mr. Abramson has prepared a prologue showing the conflict between jealousy and love. Allegorical characters, corresponding to the characters in the play, depict Jealousy, Fatherly Love and True Love.

An elaborate exploitation campaign has been prepared, including a teaser campaign in the local papers. Mr. Tucker also reports successful returns on the recent Abramson release, "A Child for Sale," which is being heavily booked in his territory.

## Equity Features Heavily Booked

Equity Pictures Corporation reports that "Whispering Devils," featuring Conway Tearle and Rosemary Theby, has been meeting with great success in the five key cities in which it has already been shown and has received great praise from the newspapers.

The story is by Henry Arthur Jones, one of England's leading dramatists.

### *Many Bookings*

As a result of favorable comment, Peter Oletsky, of Baltimore; Ben Amsterdam, of Philadelphia; Pearce, of New Orleans; Salley, of Atlanta; Gallos, of Chicago, and Sam Zierler, of New York, report a large number of bookings dated.

## Hallroom Showing

The first three releases of the new Hallroom Boys comedies were given a special showing to about twenty buyers on Tuesday and Jack Cohn of C. B. C. reports that it was the consensus of opinion of those present that this series is among the best comedies being offered on the independent market. Regular campaign sheets have been prepared on these releases, as is done with big features.

### *Coine with Commonwealth*

Peter Coine, for a long time connected with the Hood Rubber Company, has become assistant manager of the Commonwealth Photoplay Company, of New England.

## All Star Gets Billy Wests

All-Star Feature Distributors, of Los Angeles and San Francisco, has secured rights for California, Arizona and Nevada for the entire series of twelve two-reel Billy West comedies, which are being state righted by Joan Film Sales Company. The first two releases of the series are "Sweethearts" and "Service Stripes."

## Flora Finch Newest Star in Reelcraft's Royal Comedies

Flora Finch, the well-known comedienne, is the latest adition to the list of Reelcraft stars for the two reel Royal comedy series. She will be remembered for her work with the late John Bunny, and her first production will be "The She-Male Sleuth." Other comedians presented in this series are Otis Harlan, Billy B. Van, Leon Errol, Sammy Burns and Rosemary Theby.

Another addition to Reelcraft stars is George LeRoi Clarke, who will be featured in a new series of single reelers to be known as Paragon Comedies. The first releases will be "The Fire Bug" and "The Pussyfoot." Mr. Clarke is said to be a natural comedian, with a style different from the average slap-stick.

### *Reelcraft Appointments*

Reelcraft Picture Corporation announces that Carl Harthill, manager of the Chicago exchange has been appointed district manager with headquarters in Chicago and jurisdiction over the Milwaukee, Chicago and Indianapolis offices; and Harry L. Muir, manager of the Minneapolis exchange has added William Dick to his traveling forces to cover North and South Dakota.

### *Merit Buys Mid-West*

The Merit Film Company of Denver, announces it has bought the entire interest of the Mid-West Greater Features Company and moved to 1820 California street, former office of Mid-West. Both companies are operated under the name of the Merit Film Company with Max M. Kravetz as General Manager.

### *O'Connor on New Route*

Francis W. O'Connor lately Boston salesman of Masterpiece Film Corporation of New England is now covering Rhode Island and Connecticut for the same company.

*"THE WAY WOMEN LOVE"—TO ENTERTAIN THE STUDIO ORCHESTRA WITH A UKELELE*

*Ruby De Remer and Walter Miller in this new Arrow special*

# *Marshall Neilan Productions Ends Most Successful Year with Closing of 1920*

## *Producer Plans Ambitious Enterprises Following Success of Current Year; Irene Marcellus, Marjorie Daw, Colleen Moore, and Others in Big Parts*

WITH the close of his most successful year not far off, Marshall Neilan announces several ambitious enterprises for the coming twelve months. Mr. Neilan's productions during 1920 including "The River's End," "Go and Get It," "Don't Ever Marry," "Dinty" and "Not a Drum Was Heard" have been uniformally successful, he says.

Activities at the studio in Hollywood will be materially increased with the advent of 1921. Various new affiliations with authors and others are expected to open new channels and a number of important additions to the personnel of the organization will shortly be announced.

Soon after the first of January work will be commenced on an elaborate picturization of Booth Tarkington's "Penrod." In the title role will be little Wesley "Freckles" Barry, who had the star part in "Dinty." This story, it is planned, will be produced in the New England locale around which it is written.

### *"The Lotus Eater" to Be Filmed*

Another story to be staged in the early part of the next year is Albert Payson Terhune's popular work, "The Lotus Eater." Playing a big part in this story will be Irene Marcellus. Both Wesley Barry and Irene Marcellus will be seen also in other Neilan productions during the coming year.

Marjorie Daw, Colleen Moore and Pat O'Malley are among the others who will figure prominently in the casts of photoplays from this studio in 1921. Miss Moore recently signed a long term contract with Mr. Neilan. In "Dinty" Mr. O'Malley duplicates his success of "Go and Get It."

Mr. Neilan's renewed affiliation with Marion Fairfax, playwright, author and scenario editor, is expected to result in greater achievements in the merit of future Marshall Neilan Productions. Miss Fairfax has been responsible for the scenarios of all the Neilan successes of the past year. Under her new arrangement with Mr. Neilan, Miss Fairfax will later present, in collaboration with the producer, a new type of photoplay to be known as Marion Fairfax Productions.

### *Others of Importance*

The art direction will continue under the supervision of Ben Carre. The photographic department will be headed by Jacques Bizeul and David Kesson, also well known for their work in Neilan successes.

Jack Voshell, co-director with Mr. Neilan, is another important factor, as is Tom Held, Mr. Neilan's assistant. Others in the producing department who will continue in important executive capacities are D. J. Gray, film editor and manager of the cutting department; William Linahan, in charge of electrical effects, and Lucita Squier, chief continuity clerk.

In charge of the business end of the organization and the West Coast studios is L. L. Baxter, who recently joined the company following a similar affiliation with Douglas Fairbanks. At the head of the publicity and advertisement department, Pete Smith will enlarge the activities and personnel of his branch. Bill Horwitz, head of the still department, promises various innovations in photographic arts and exploitation material.

### *Exhibitors Welcome*

In New York, J. R. Grainger, sales expert, will continue in charge of Mr. Neilan's affairs in the East. Mr. Grainger's office is always at the disposal of visiting exhibitors. In England, Harry Ham looks after the company's foreign affairs.

Other acquisitions of importance are now being planned, both to the producing and the business organizations of the company. The present releasing arrangement through Associated First National Pictures, Inc., continues as in the past.

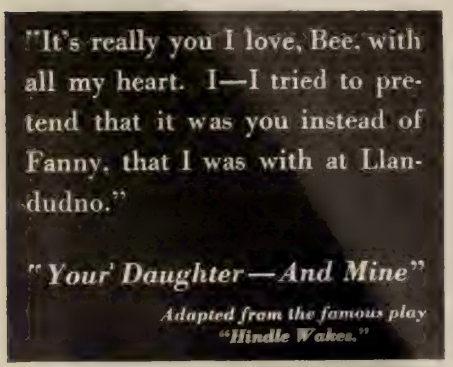
*A "PAGAN LOVE" POSTER*

*Attractive sketch used to advertise this new Hugo Ballin picture being released by Hodkinson*

# *Only Selznick Films Shown During Week of November 15 at New Bristol Theatre*

PRESENTING a 100 per cent. Selznick week, H. Glickauff, manager of the New Bristol Theatre, Bristol, Conn., reaped a golden harvest during the week of November 15. Mr. Glickauff headed his program: "This is Selznick Pictures Week. They Create Happy Hours."

During the week Mr. Glickauff presented "The Valley of Doubt," a story of the far north directed by Burton George, "Youthful Folly," starring the late Olive Thomas, "The Woman God Sent," with Zena Keefe in the leading role, and "Children of Destiny," starring Edith Hallor. In addition to these the regular issues of the Selznick News Weekly were shown.


"It's really you I love, Bee, with all my heart. I—I tried to pretend that it was you instead of Fanny, that I was with at Llandudno."
"Your Daughter—And Mine"
Adapted from the famous play "Hindle Wakes."

"The Valley of Doubt" was written by Willard Mack, the well known playwright. In the cast are Thurston Hall, in the leading male role, Arline Pretty, Anna Lehr, Jack Costello, Bobby Agnew, John Ardizoni and others. R. Cecil Smith adapted the story for the screen.

In the cast of "Youthful Folly" written by Olive Thomas, are Crauford Kent, Helen Gill, Hugh Huntley, Charles Craig, Harry Truesdale, Florida Kingsley, Eugenia Woodward and Pauline Dempsey. The picture was directed by Alan Crosland. The cast of "The Woman God Sent" in addition to Miss Keefe, includes Warren Cook, William Fredericks and William Gudgson.

Edith Hallor in "Children of Destiny," is supported by William Courtleigh, Arthur Carewe, Elmer Johnson and others. The story was writen by Sydney Rosenfeld.

# *Lucas Supply Company Outfits Another Theatre*

The Peoples Theatre Company, Inc., composed of cotton men of Greenville, Miss., have just opened a $140,000 motion picture theatre in that city.

The theatre and building cover approximately 150 by 75 feet and is equipped throughout with the latest and approved equipment.

The projection room is in the first balcony and is equipped with two of the latest type "S" Simplex Projectors with automatic change-over attachments and several other added features.

### *Neatly Arranged Stage*

The stage is neatly arranged with an attractive picture setting and a Minusa Gold Fibre screen, size, 13 feet 6 inches by 18 feet is used.

The lobby is decorated in buff with white panels and several attractive lobby display frames are neatly arranged at the entrance.

On the left, at the entrance, is the box office in which two unit Automatic Ticket Selling and register machines dispense the admission tickets to the patrons.

### *House Accommodates 1,582 Patrons*

Two balconies and the main floor have a combined capacity of 1,582, genuine leather upholstered chairs.

Under the operating room floor, in a special room provided for that purpose, is a Hertner transverter of a double 75 ampere capacity. Sixty amperes are drawn at the arc and the switchboard and field control is mounted between the two machines and above the operator's look-out port.

A. W. Plues, late of the Vitagraph office in New Orleans, is the managing director of the house.

There will be a special review room installed at a later date where Mr. Plues will review the advance film productions booked for screening, with the orchestra leader, to insure patrons of the latest methods in synchronizing and screening motion photoplays.

The engineering and installation of the entire equipment was made by the Lucas Theatre Supply Company, 158 Marietta street, Atlanta, Georgia.

# *Brinch Is General Sales Manager for W. W. Hodkinson Corporation; with Company Since Organization*

W. W. HODKINSON, head of the corporation which bears his name, has appointed P. N. Brinch to the post of sales manager of the company. If ever a promotion was justly earned by consistent hard work and intelligent effort, Mr. Brinch's is that promotion. He has been associated with Mr. Hodkinson since the organization was formed in 1917 and has served steadfastly and devotedly from the date of the company's inception.

While still a young man, Mr. Brinch may really be considered a veteran of the industry, for he first started in it in 1907, at which time he became connected with Pathe Freres in New York. When the General Film Company was formed in 1910 he took a position in its home offices and it is interesting to note that at that time W. W. Hodkinson was the western division manager of the same company.

*Together at Triangle*

Mr. Brinch left the General Film Company in 1913 to associate himself with the Mutual Film Corporation, where he served as controller during the next two years. In 1915 and 1916 he was with Triangle, this time in the capacity of western division manager. At this time Mr. Hodkinson was president of Triangle Distributing Corporation. The friendship which had been formed many years before was now more strongly cemented, as a result of which, when Mr. Hodkinson formed his present organization in 1917, he called Mr. Brinch to assist him in the working out of his plans.

The story of the early days of the W. W. Hodkinson Corporation is now very well known. Mr. Hodkinson had a fight on his hands, and Mr. Hodkinson handled that fight as only a man of his caliber could handle it—and Mr. Brinch was always at his side. There were setbacks and disappointments, in all of which Mr. Brinch shared, all of which he helped to surmount. His honorary title when he started with the company was "assistant to the president," and it is his boast that he did everything except sweep out the office.

As has been said, he is thoroughly schooled in every angle of the business, both in America and abroad, for he has only recently returned from a five-months' trip on the Continent, where he was busily engaged in studying conditions in every field. It is predicted that under his leadership the Hodkinson sales force will undoubtedly be spurred on to even greater efforts than heretofore, and that results will be achieved which will exceed all expectations.

# *Jacob Fabian Names Richard J. O'Crowley Managing Director of Branford Theatre*

JACOB FABIAN, owner of the First National franchise for the state of New Jersey and president of the Branford Theatre, Inc., builders of the new million dollar Branford Theatre in Newark, N. J., announces the appointment of Richard J. O'Crowley, Jr., as managing director of his new theatre.

Mr. O'Crowley is a former newspaperman and had many years' experience in editorial work. He was at one time on the staff of the Newark Star Eagle and went from that paper to the editorial staff of the Newark Morning Ledger. He also was affiliated with Iron Age, a New York publication.

His theatre experience was acquired during his connection as house manager of Proctor's Theatre in Newark. He left this firm during the World War to accept a position in the industrial service of the aircraft department. He later served as special representative of Governor Edwards of New Jersey.

# *Critics Acclaim George Baker's Genius Shown in Latest Success, "Heliotrope"*

SELDOM has a director received such lavish praise as has been bestowed upon George D. Baker for his brilliant work in the production of his latest success, "Heliotrope," for which he wrote the continuity as well as personally directing the feature. In direction, continuity, comedy relief and sustained suspense, "Heliotrope" ranks as one of the finest pictures of the past two years, and its success stamps George D. Baker as a worthy occupant of the motion picture hall of fame.

Beatrice Fairfax eulogized "Heliotrope" by saying: "It is the greatest drama of father love ever shown upon the screen. [illegible] dominated by masterly direction and creative story-telling construction."

The Exhibitors' Trade Review heralds it by saying: "George D. Baker has done himself proud with this one. The continuity is perfect and the interest holds until the last scene. It has everything a box-office winner cashes in on, one of the best bets of the season."

Lawrence Reid avers that "George D. Baker's production of Richard Washburn Child's story is certain to arouse discussion. In the first place the director deserves credit for what he has left out as much as for what he has incorporated. 'Heliotrope' is a different picture. It carries power and pathos—reality and tragedy."

Harry Poppe, of the Exhibitors' Herald, lauds Mr. Baker's direction of "Heliotrope" by saying: "It is one of the exceptionable pictures of the moment. It is compelling, exciting and gripping. A production that is extraordinarily good."

Wid's Daily remarks that "the direction of 'Heliotrope' is up to Baker's standard, at times unusually excellent. A splendid production of an unusual theme."

Mr. Baker is now engaged in completing the latest George D. Baker Production, based on the story, "Temple Dusk," which he believes will excel the favorable impression made by his work in the direction of his present success. "Temple Dusk" will be released by Metro under the auspices of the Sawyer-Lubin organization, which is advertising it as a special George D. Baker production. The cast selected by Mr. Baker for "Temple Dusk" is headed by Anna Q. Nilsson and Robert Fraser.

*YEP, AFTER THE PARTY*

*Roscoe Arbuckle in a scene from "The Life of the Party," released by Paramount*

# *Mabel Ballin Is Star in Film "East Lynne"*

Hugo Ballin, who is engaged in creating the screen version of "East Lynne," has chosen for this production an all-artist cast of singular merit, it is said. Heading the aggregation of players is Mabel Ballin.

Miss Ballin achieved a personal triumph in Hugo Ballin's first independent production, "Pagan Love," a picturization of Achmed Abdullah's story, "The Honorable Gentleman." She has also appeared in Charles Dillingham's productions and has also played leads with Maurice Tourneur, Sessue Hayakawa and in various Vitagraph, Universal and Goldwyn pictures.

Another important role is played by Edward Earle, "the original O. Henry man," who played in those Vitagraph comedies. Gladys Coburn has another important role. The remainder of the cast includes Gilbert Rooney, Henry G. Sell and many other popular players.

# *Books "The Tiger's Coat"*

"The Tiger's Coat," the Dial Film Company's picturization of Elizabeth DeJean's story which appeared both in novel form and as serial in the Pictorial Review, has been booked by the Saenger Amusement Company of New Orleans, La., for their circuit. The production will open at the Trianon Theatre, New Orleans, the first week of December and will then play over the entire circuit.

"I know a couple of chaps that'll meet us at Blackpool, Mary. Regular spenders out for a spree."

*"Your Daughter—And Mine"*

*Adapted from the famous play "Hindle Wakes."*

# *"Passion," First National Film, to Have Premiere at Capitol Theatre December 12*

"PASSION," the Associated First National Pictures, Inc., special production starring Pola Negri, the Continental star, is to have its premiere in New York at the Capitol Theatre. It will open there Sunday, December 12. It is the first film of any pretensions to be imported from Europe since the war.

The film also marks the debut of Pola Negri as a star and Ernst Lubitsch as a director in America. The interest in Mr. Lubitsch is scarcely secondary to that felt in regard to Miss Negri.

Exhibitors' journals have declared the film to be the equal of any produced in America. Newspaper critics in the few places where it has been given public or private showings, notably Paterson, N. J., and Philadelphia, have praised it. Probably the greatest compliment, however, that has been paid the production is its inclusion in the first four "Exceptional Photoplays" selected by the Committee on Critique of the National Board of Review. This committee, giving its reasons for the selection of "Passion," says in part:

"It is gratifying to find that this first foreign picture of importance shown in this country since the war sets a standard of which our best producers may well be envious. Mr. Ernst Lubitsch, working with an international cast and with the palaces of Europe to choose from for his settings, has achieved an excellence in this type of screen spectacle which will not be easily surpassed.

*Hurries History*

"When the story plunges into the events of the French Revolution, Mr. Lubitsch shows a skill in crowd composition and the dramatic clash of massed groups which proves that he knows how to get his effects without overloading his scene. In this part of the picture he has hurried history along a little too fast by putting the Revolution immediately after the exile of Madame Du Barry and entirely omitting the reign of Louis XVI. But he is artistically justified in this because he purposes to show to how great an extent the dissoluteness of the court mistresses helped to bring about the French Revolution.

"The role of Du Barry is presented with fire and imagination. But Pola Negri is only one of many. The part of Louis XV is superbly played, as is also that of the Duke of Choiseul, not to mention Armand the lover and Count Du Barry. Even the smaller roles are portrait studies."

The Capitol management has emphasized the exceptional nature of the production by beginning its advertising on the premier a full two weeks prior to the opening.

*THE STORY OF A WAYFARER*

*Will Rogers in his new Goldwyn picture called "Guile of Women"*

# *Realart's Picture, "The Furnace," Has Received Much Praise from Exhibitors*

"SHOULD pack any theatre"; "a winner"; "give us more like it"—these are some of the reports exhibitors are sending in to Realart on "The Furnace," William D. Taylor's second super-special for Realart.

"Congratulations on 'The Furnace,'" wires L. W. Barclay, managing director of the Nemo Theatre, Johnstown, Pa. "Played Nemo Theatre to capacity."

From Toledo, Ohio, where the production had a showing at the Valentine Theatre, comes another enthusiastic report. "You certainly have a winner in the feature photoplay, 'The Furnace'" writes Manager E. H. Gentle. At the Star Theatre, Rochester, N. Y., the film was booked for the week. So great was the business that it was held over for the following week.

The Ada Mead Theatre, Lexington, Ky., and the Alamo Theatre, Louisville, have taken the picture. In Salt Lake City the American Theatre will show it. The Stanley Booking Company has it booked for first run at its Palace Theatre, Philadelphia, and in Detroit Kunsky's Madison Theatre will play it seven days. This is the first run of the picture in Detroit.

Other bookings include the Strand Theatre, W. L. Baldridge, manager, Arkansas City, Ark.; the Amuzu Theatre, J. R. Taylor, manager, Big Stone Gap, Va., Grand Theatre, Graceville, Minn., and the Stillman Theatre, Cleveland.

J. S. Woody, Realart's general manager, is particularly enthusiastic because of the commendation the picture has received. It had its New York premiere November 21-27 at the Rialto Theatre, where Dr. Riesenfeld booked it for a week's run.

# *Saxe Amusement Company of Milwaukee Is Investing $50,000 in Green Bay Theatre*

A NEW motion picture theatre is building in Green Bay, Wis., under the direction of Saxe Amusement Company of Milwaukee. It will cost approximately $50,000. It is expected the opening performance will be March 1, 1921.

This will be the fifth motion picture house in Green Bay. It will stand on the site formerly occupied by the Royal Theatre, which was destroyed by fire last spring.

The theatre will be 44 by 160 feet. It will be a one-story building and all of the seats will be placed on one floor. The seating capacity will be 1,000. A large foyer and outer lobby as well as rest rooms are planned.

E. C. Bostick, a member of the Saxe managerial forces and former manager of the Merrill Theatre, Milwaukee, is supervising the work. According to Mr. Bostick the new theatre will receive the benefit of the metropolitan innovations which the Saxe company is using in Milwaukee at the Strand, Alhambra and Princess theatres. A thirty-five-piece orchestra will be brought to Green Bay for all special presentations. The full Milwaukee Strand and Alhambra orchestras will be sent to this city regularly. Edward J. Weisfeldt, manager of the Strand theatre in Milwaukee will arrange prologues, song numbers and specialties. The lobby will be arranged to permit lavish exploitation.

First run Associated First National pictures will be shown. Short subjects including news weekly and comedies will also be on the program.

# *Goldwyn Is Now Filming Katherine N. Burt Story*

The Goldwyn company, which is making the picture from Katherine Newlin Burt's new story now running serially in the Red Book Magazine, will soon leave for Canada to take exteriors. Reginald Barker is directing this picture which went into production under the working title of "Snow Blindness."

The dramatic story unfolded in the novel takes place in the Canadian North Woods and will give the director a chance for some beautiful photographic effects. Russell Simpson heads the all-star cast. Others in the company are Mary Alden, Cullen Landis and Pauline Starke.

# *Lawrence Beatus Marries Washington, D. C., Woman*

Lawrence Beatus, manager of Loew's Palace Theatre, and for five years associated with the Loew interests in Washington, D. C., in an executive capacity, was married recently to Miss Ida Zirkin at the home of the bride's parents, 1219 Massachusetts avenue northwest. The Rev. Abram Simon performed the ceremony and the couple left immediately afterward on a wedding trip to Florida, New Orleans and the South.

"Did you go with him because Allan promised to marry you?"

"Never asked him to marry me."

"Aye, but he *shall* marry you."

*"Your Daughter—And Mine"*

*Adapted from the famous play "Hindle Wakes."*

# *Rowland Considers Buster Keaton a Real Screen Comedy Sensation; Metro Finds Films Book Rapidly*

BUSTER KEATON, the sober-visaged knockabout comedian, is the greatest comedy sensation since Charlie Chaplin and Roscoe ("Fatty") Arbuckle sprang to fame as funmakers of the silver sheet, is the claim of Richard A. Rowland, president of Metro Pictures Corporation. Although Metro releases the Keaton comedies, it does not produce Buster's two-reel laughmakers, which are filmed under the sponsorship of Joseph M. Schenck.

*Appearing in "The Saphead"*

It was the instant and profound impression made by Buster's work upon Mr. Rowland's critical judgment that resulted in the conclusion of arrangements whereby Metro became the releasing company for the Keaton comedies. Mr. Rowland first noticed Buster Keaton's work when the young comedian was appearing with "Fatty" Arbuckle. Then Buster was engaged to co-star with William H. Crane in John L. Golden and Marcus Loew's production of Winchell Smith's "The Saphead," for Metro release.

*Seized His Opportunity*

Joseph M. Schenck, meanwhile, had taken Buster under his wing with the intention of starring him in short comedy subjects, and Metro was approached with an offer of the distribution rights. Mr. Rowland snapped up the offer, so confident was he that Buster was destined for big things in the comedy field—especially after the voluntary abdication from that field of Mr. Arbuckle.

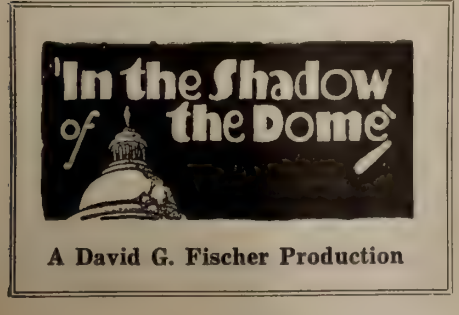
"Buster Keaton in the not far distant future will wear undisputed the crown of comedy king of the screen," said the Metro executive recently, discussing the striking success of the initial Keaton picture. "Even now he is the greatest comedy sensation since the heyday of Chaplin and Arbuckle in two-reelers. Buster Keaton is equipped by nature and his long experience in the theatre, with everything that a comedian needs. He has a sense of comedy values that is extraordinary, and knows every 'gag' or device that can be relied upon to provoke laughter.

*Has Gift of Gravity*

"This young comedian has the priceless gift of gravity so pronounced, for instance, in the work of Chaplin and other great funmakers. Without ever smiling himself, he is able to convulse audiences in a manner that would be another impossibility to the comedian who wears a grin."

*Work in Demand*

Mr. Rowland's prophecy of a roseate future for the young man are borne out by the tremendous demand for his work manifested by large and small exhibitors everywhere. Metro reports that bookings for the Keaton comedies have surpassed all expectations. Many houses have contracted for the entire series of two reelers, while Grauman's Rialto and the Alhambra Theatre in Los Angeles have broken long-standing rules to show the Keaton pictures as added atractions for runs of three weeks and more.




## *"Unseen Forces" Scheduled*

The Sidney A. Franklin Production, "Unseen Forces," being presented by Mayflower as a First National attraction, is scheduled for release on December 6.

A number of bookings are already in on this production, according to an announcement from Mayflower, and it is expected that exhibitors will capitalize the current interest in matters relating to spirit-communication and life after death by showing this feature, dealing as it does with the mysteries of occultism.

# *Three Leaders Displaced in Pathe's "Pearson's Month" Contest for $10,000*

THE stretch has been reached in the Pathe salesmanship contest for $10,000 in money awards, to be divided by the winning branches in the four districts competing in the "Person Month" contest. With the closing on Saturday, November 27, only two more business days remained before the ending of the contest at midnight, November 30.

While not disclosing the identity of the leaders at the end of the fourth week of the contest, Pathe goes as far as to state that three of the branches which had been leading at the end of the third week had been displaced.

In the rush of new business and collections assembled in the final drive down the stretch there have been many changes in the standings of the rival branches. However, so close is the race that it is most probable the winner will not be known until every contract obtained before midnight, November 30, has reached the home office and been tallied.

Tremendous business recorded by the serial department had considerable to do with the kaleidoscopic changes in the contest standing during the fourth week. Many records have been swept away in the tidal wave of contracts recorded by the chapter plays department, with bookings on "Velvet Fingers," "Ruth of the Rockies" and "The Phantom Foe," the current releases, setting the pace.

From a compilation of the figures in the various districts into which the country has been divided for this contest, it is clearly apparent that business conditions must have met with a turn for the better. It was indicated during the third week that improvement was sure to be noted in those territories where conditions, because of economic adjustments, were not as flourishing as six months ago. This fact became even more clearly defined during the fourth week, when the southern central New England branches returned remarkable figures in new business and collections.

It will be fully ten days, if not longer, after the closing date before the winners in "Pearson Month" contest will be definitely known, owing to the usual rush of last minute business.

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Joseph Klein has left for a two weeks' trip in the interests of the D. N. Schwab Productions. Among the cities Mr. Klein will visit are Washington, Pittsburgh and Chicago.

*TWO ATTRACTIVE FOX PRODUCTION POSTERS*

# *Pathe to Release "Empire of Diamonds" and "Rogues and Romance" in December*

## *June Caprice Co-Starred with George B. Seitz in One Film, and the Other Is a Production of Leonce Perret; Both Are Dramas of Europe and America*

PATHE'S releases for the last two weeks in December will bring forth "The Empire of Diamonds," produced by Leonce Perret, and "Rogues and Romance," the George B. Seitz production co-starring June Caprice with Seitz. In both, American characters are involved in adventures transpiring in Europe.

The Perret production shows the principal characters in London, Paris, Monte Carlo and famous resorts of the Riviera and New York. "Rogues and Romance," a love romance of an American who on a visit to Spain becomes enamored of the daughter of an American official, tells its story in the actual atmosphere of Granada. Some of its scenes are within the walls of the famous Alhambra, and the provinces of Seville, Malaga and about the fortress of Tarifa in southern Spain.

"The Empire of Diamond" shows interiors of the famous Casino at Monte Carlo, the great gambling resort that has been the scene of many of the most colorful real romances. It will be released December 19. In the filming of this play, an adaptation of a novel by Valentin Mandelstamm, a French novelist, Mr. Perret spent many weeks in traveling with his company, which included Lucy Fox, Henry G. Sell, Robert Elliott and other well known American screen players.

The play is a melodrama of high finance. It tells the story of a clique of dishonest financiers who endeavor to obtain control of a long established diamond mining company by forcing down the price of the stock on the Paris Bourse. This situation is the basis upon which a series of exciting scenes have been built.

June Caprice in the role of an American girl whose love for a dashing revolutionist against the Spanish Royalty enmeshes her in a number of serious plots, is one of the chief attractions of "Rogues and Romance." Marguerite Courtot, the star of many productions, is also featured. The part given Miss Courtot differs considerably from her previous works for the screen. The role of the "heavy" is in the capable hands of Harry Semels.

This film will be released December 26. It is an adaptation of "The Golden Senorita," a stage work written by Mr. Seitz.

*"H—H—HA—HANDS U—UP!"*
*A bit from "Heliotrope," made by Cosmopolitan and released by Paramount*

# *Associated First National in Michigan Elects Kunsky President, Scott Manager*

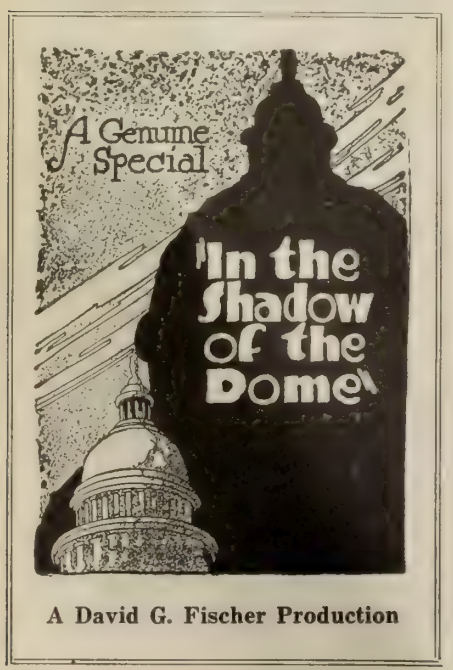
DIRECTORS of Associated First National Pictures of Michigan, Inc., recently elected at the organization meeting of the state body in Detroit, met in that city on Wednesday, November 24, to elect officers and name an executive committee of three members.

The following officers were elected: John H. Kunsky, Detroit, president and treasurer; H. S. Gallup, Marquette, vice-president; George W. Trendle, Detroit, secretary; Harry Scott, Detroit general manager and assistant treasurer. The executive committee of three consists of George W. Trendle, Herb L. Weil, of Port Huron, and Harry Scott. The board of directors, previously elected, consists of John H. Kunsky, George W. Trendle and Harry Scott, Detroit; W. S. Butterfield, Battle Creek; Blair McElroy, Chicago; Herb L. Weil, Port Huron, and H. S. Gallup, Marquette.

Though the business session of the directors was naturally small in numbers, it was typically a First National meeting in volume of enthusiasm. The national executive committee was warmly complimented for recent transactions in obtaining the services of stars and producers, while the exhibition values set on pictures to date have been notably fair for the general welfare of the organization, it was agreed.

The executive committee was authorized to draft a resolution commending the national executive committee for its work to date, particularly for the successful culmination of the deal that keeps the two Talmadge sisters under First National contract for three additional years.

Other matters having to do entirely with details of the state organization and business policy were taken up before adjournment.




**A David G. Fischer Production**

## *Ray Selects Finis Fox*

Charles Ray selected Finis Fox to write the continuity for "Scrap Iron," the adaptation of the late Charles E. Van Loan's great story, on whose production the star is now engaged for presentation by Arthur S. Kane through First National release, and Mr. Fox has prepared, from all accounts, a piece which permits of a faithful and attractive adaptation of the sporting tale. In some unaccountable way the impression seems to have become prevalent that this work was done by another continuity writer. None but Mr. Fox should be credited.

## *Concert League to Open a Branch Under Finston*

Of marked interest to the Chicago exhibitor is the news that the New York Concert League will soon open a Chicago branch under the direction of Nathaniel W. Finston. This means that the exhibitor who wants to present an especially attractive show can have the co-operation of experienced program artists, in securing the proper musical setting for the picture. The league will furnish overture, prologue and orchestration numbers, and Mr. Finston will give his personal supervision to each presentation, which will be arranged according to the requirements of the picture and the style of the theatre.

### *Known in New York*

Mr. Finston's ability in this direction is well-known in New York, where he has had charge of musical presentations for some time past at the Capitol Theatre. Chicago, too, is not unfamiliar with his achievements, as he was responsible for the special musical programs used in connection with "Earthbound" and "The Penalty" when first shown here, programs which brought forth generous praise from exhibitors and fans.

## *New Orpheum in Mexico Opens on Thanksgiving*

Peyton Campbell, exhibitor in Mexico, Mo., celebrated Thanksgiving by opening his fine $125,000 theatre, the New Orpheum built upon the site of his former theatre, which burned down about a year ago. The New Orpheum is practically a new house. Considering the comparatively small population of Mexico, which boasts about 6,000, the new theatre, expensively built and seating 1,100, is a pretentious structure. The local newspaper devoted a special section to a description of the New Orpheum, featuring the fact that all money invested in the theatre, with the exception of the amount spent for the projection booth equipment, passed into the hands of Mexico firms.

"Madame X" was an opening attraction and proved to be a very profitable choice, as Goldwyn's publicity director of the Middle West, Harry S. Lorch, conducted a highly successful exploitation campaign for the picture.

# *Metro Gets Distribution Rights to "Silver Lining," Roland West Feature Starring Jewel Carmen*

RICHARD A. ROWLAND, president of Metro Pictures Corporation, announces that the company has obtained for exclusive distribution the Roland West Production, "The Silver Lining," starring the beautiful Jewel Carmen. The picture was made by the Iroquois Film Corporation. It is a super feature of six reels, written and directed by Mr. West, which upon examination in the Metro projection rooms was declared to measure up in every way to the highest standards of Metro entertainment.

With its elaborate and comprehensive distributing system both in this country and abroad, Metro from time to time accepts independently made pictures in addition to its own specials for release, the most notable recently having been the Maurice Tourneur super production of "The Great Redeemer," by H. H. Van Loan.

In the notable cast of "The Silver Lining," in addition to the attractive Jewel Carmen, are many Broadway stage favorites whose names are household words among those who follow the successful offerings of the theatrical world. They include Virginia Valli, Arthur Donaldson, Leslie Austen, Julia Swayne Gordon, J. Herbert Frank and Gladden James. The famous feature dancers, Dorothy Dickson and Carl Hyson, also add the lustre of some of their artistic interpretations to the southern cabaret scenes of the picture.

Roland West, author and director of "The Silver Lining," used a scenario prepared by D. J. Buchanan and Charles H. Smith. The motion photography was done by Edward Wynard and Frank Zucker, with special art settings and effects by Charles O. Seessel.

According to present plans, Metro will release "The Silver Lining" shortly.

*WOMAN IN HIS BOAT!*
*Mildred Harris Chaplin in First National's "The Woman in His Boat"*

# *Capitol, Rivoli and Rialto Theatres All Offer Charles Urban's Pictures*

CHARLES URBAN'S pictures are found in three of the principal Broadway houses this week. At the Capitol Theatre there is the Kineto Review, No. 18 and at the Rivoli and Rialto theatres Dr. Riesenfeld is showing the Movie Chats.

The Kineto Review at the Capitol is a marine number that describes pictorially the trip of Dr. Epitacio Pessoa from Brooklyn to Brazil, shortly after he was elected president of that country. Director Rothapfel has presented it in feature form with a singing number as a prologue. The singing number comprises a solo by Bertram Peacock and the Capitol male ensemble, the beautiful and familiar "So We Went Down by the Rolling Sea."

At the Rivoli are the pet animal pictures from Charles Urban's Movie Chats No. 14. It is a story of animal friendships and intelligence as displayed in the home, and it records examples from the otter, the squirrel, the hen, ferrets, crows, dogs and rabbits. The children in the audience enjoyed it hugely and their laughter at the antics of these pets could be heard above all.

At the Rialto are other animal pictures, also from the Movie Chats. Hardly a week passes now that one does not find Urban Pictures in three Broadway theatres.

# *Chicago Society of Visual Education Has Bacteriological Pictures Made*

THE Massachusetts Institute of Technology has made motion pictures of living bacteria and other organisms too small to be seen with the human eye, under the supervision of Professor C. E. Turner of the Department of Biology and Public Health. Special researches were made for these pictures.

According to Professor C. E. Turner, a leader of the movement on visual education, the use of the motion picture is increasing by leaps and bounds. He said: "All over the country educators are coming to realize that the impressions gained through the eye are more lasting than those gained through the ear. One often hears the remark, 'It went in one ear and out the other,' but one never hears the expression, 'It went in one eye and out the other.'"

These films were made for the Society of Visiual Education of Chicago, which is making films of geography, civics, health and history to be used in the public schools. The society has also developed a special motion picture projection machine, which makes it possible to stop the film and use the picture on the screen as a lantern slide. It is this development which makes the use of motion pictures practical as a teaching device.

# *"Down Home," Willat Film Released by Hodkinson, Is Exploited with Jazz Band*

DOWN HOME," the first Irvin V. Willat production, which Hodkinson released in October, has been meeting with great success, according to the releasing organization. It is a particularly strong attraction for the holiday season, it is stated, and now an interesting new idea has been developed. Comes word from Joe Bloom, Kansas City district supervisor for Hodkinson, that he has just completed plans for a "road show" of the production, which will be accompanied by a six-piece jazz band.

The show will tour the state of Nebraska for an indefinite run.

"Down Home" is said to be considered Irvin V. Willat's great triumph. Mr. Willat's fame has been established for a period of years and made secure by "Behind the Door" and "Below the Surface," two of the greatest pictures that the screen has known.

When he became an independent producer he decided to give to the silver sheet only that which was worthy, and "Down Home," it is said, bespeaks this.

## *Badgley Prominent in Film "Scrambled Wives"*

Frank C. Badgley, who is playing a prominent part in "Scrambled Wives," the Broadway stage success, in which Marguerite Clark is starred in the film version, used to be a writer before he became an actor.

Badgley made his screen debut a few months ago, playing a small part in D. W. Griffith's production "Way Down East," and followed this in a Universal picture, "The Green Cabinet," in which he was featured. He also appears in "The Ghost in the Garret," the Dorothy Gish picture which is scheduled for release early in 1921.

Formerly Badgley was a Canadian newspaperman, going overseas early in 1914 at the outbreak of the great war, where he won a commission and the Biritish military cross for valor.

## *Press Book on "Pagan Love"*

The campaign of publicity and advertising the W. W. Hodkinson Corporation, is preparing for "Pagan Love," Hugo Ballin's first independent production for Hodkinson release, a press book just as artistically perfect as the production warrants.

Much of the detail work has been gone over with Mr. Ballin himself, whose work as a mural painter made him internationally famous long before the screen claimed him and it is expected with his co-operation the book will be truly remarkable. Many interesting novelties and new angles are contained therein and the Hodkinson organization asserts that it will prove an invaluable aid to all showmen who book the picture.

WHY?

# *Vitagraph's "Dead Men Tell No Tales" Will Have Its Initial New York Showing at Broadway Theatre Week of December 6*

"DEAD MEN TELL NO TALES," the spectacular Vitagraph special production, based on the stirring story by E. W. Hornung, will have its initial New York presentation at the Broadway Theatre, the engagement of one week beginning Monday, December 6. Though this picture has been shown privately on a few occasions at the Vitgraph exchange, this will be the first performance for the general public.

It is seldom, it is said, that the advance interest in a forthcoming motion picture has been so intense as in the case of "Dead Men Tell No Tales," particularly in New York, where the filming of many of the spectacular scenes furnished news copy for the daily papers.

A few weeks ago Tom Terriss, the director, and a large staff of assistants, journeyed to Northport, Long Island, where a big sailing vessel was blown up for one big thrill in the picture. An extensive teaser campaign also has served to pique curiosity. The billboard campaign, too, extended over several weeks.

The exploitation manager of the Broadway has chosen this production for special attention. Mounted 24-sheets will be made generous use of on the theatre front and the full quota of advertising units will be used either in the lobby or the foyer of the playhouse. The title of the piece also lends itself well to unusual stunt exploitation, and this possibility has not been overlooked by the management.

The Broadway is making every arrangement to handle record crowds during the run of the film which the critic of Hearst's Sunday American, Atlanta, Ga., styled "the perfect picture." It was edited by George and Lillian Chester. Catherine Calvert portrays the leading role, with a strong supporting cast in the persons of Percy Marmont, Holmes E. Herbert, Gustave V. Seyzfertits, Arthur James, Roy Applegate and other well-known players, as well as hundreds of "extras." It was many months in the making.

A record number of advance bookings throughout the United States and Canada has been rolled up, it is said.

*TWO IN THIS HOUSE*
*Scene from the new Metro picture, "Someone in the House"*

# *Chamber of Commerce of the M. P. T. O. A. Completing Plan for Ball, January 5*

EVERYTHING is taking concrete form for the big ball and entertainment to be held by the Chamber of Commerce of the M. P. T. O. A. at Hotel Astor, January 5.

The allotment of boxes will soon be made with the demand threatening to consume the supply even before a chance is given outside patrons.

Since the last Screen Club affair, now more than three years ago, the film industry has been without its annual function, and this, more than any idea of profit, prompted the Chamber of Commerce members to conduct this one. There is to be a sumptuous dinner and the biggest vaudeville entertainment ever gotten together for a similar enterprise.

The unusual feature, and sort of a surprise affair, will be the Midway Plaisance, comprised of high-class county fair attractions conducted by real outdoor showmen and characterized by many quaint and picturesque features. The Midway will be free to attendants at the ball, with individual admissions charged at the various shows.

The music will be alternately jazz and string and a third orchestra will furnish music for the vaudeville entertainment.

Already demands for tickets and boxes have been received from Chicago, Philadelphia, Boston, Cleveland, Washington and Pittsburg.

The Chamber of Commerce has opened an office at the Hotel Astor.

# *"The Spenders," Scheduled for Release by Hodkinson, Is Big Comedy-Drama*

THE next Benjamin B. Hampton production scheduled for release beneath the Hodkinson banner will be "The Spenders." Harry Leon Wilson wrote the story. It was adapted to the screen by E. Richard Schayer and was directed by Jack Conway, who has been responsible for many past successes, among which are "Riders of the Dawn," "The Dwelling Place of Light" and "The U. P. Trail."

In the cast is Claire Adams, Robert McKim, Joseph J. Dowling, starred recently in another Hodkinson release, "The Kentucky Colonel," and who also played the "Miracle Man" in George Loane Tucker's splendid production.

"The Spenders" is a fast-moving comedy-drama which tells of the adventures of the Bines family. The fortunes of the Bines family have been established by "Uncle Peter Bines," a pioneer of the days of '49. P. Percival Bines (Niles Welch) is doing everything in his power to dissipate that fortune, but when he is made to believe that the wolf is at the door he puts his shoulder to the wheel in a most commendable manner.

There are many charming love scenes, a vast amount of comedy and a great deal of tingling suspense, it is said. It is expected by the officials of the Hodkinson organization that the picture will prove one of the screen successes of the season.

## *Give Dinner to Ray*

Charles Ray was guest of honor at a diner given at the Beverly Hills Hotel, Beverly Hills, Los Angeles, by Arthur S. Kane, on Saturday evening, November 20. Details of the affair have just been received in New York. There were present Mr. and Mrs. Ray, Mr. and Mrs. Arthur S. Kane, Mr. and Mrs. Richard Willis, Mr. and Mrs. C. T. Ray, Mary Miles Minter, Mrs. Charlotte Shelby, Margaret Shelby, Mr. and Mrs. Gus Inglis, Mr. and Mrs. Louis B. Mayer, Mr. and Mrs. Albert A. Kidder, Jr., Bessie Love, Mrs. Love, Mr. and Mrs. Carter De Haven, Mr. and Mrs. Watterson, R. Rothacker, Mr. and Mrs. Martin S. Quigley, Captain and Mrs. A. H. Hayes, Mrs. Andrew J. Callaghan, Mr. Sid. Grauman, Cathrine Curtis, Mr. Oren F. Woody, Mr. and Mrs. E. W. Dustin, Mr. and Mrs. Stanley Anderson and Mrs. Vivian P. Whitaker.

### *Say They Like Him*

Brief addresses, testifying to the deep respect and affection held by all for Mr. Ray were made by Mr. Kane, Mr. Willis, Mr. Inglis, Mr. Kidder, Mr. Mayer, Miss Minter, Miss Love, Captain Hayes, Mr. Woody, Mr. De Haven, Mr. Rothacker, Mr. Quigley, Mr. Anderson, Mr. Grauman and Miss Curtis, and Mr. Ray replied in a feeling speech.

## *Franklin Gets Soutar Story*

Sidney Franklin has just received word from Joseph M. Schenck that the latter has concluded negotiations for the film rights to Andrew Soutar's dramatic story, "Courage."

Together with Albert Kaufman, who sponsors the independent productions directed by him Mr. Franklin has been bidding for the Soutar story for some time. It will be his second independent production for Associated First National release. "Parrot and Company," his initial effort, was completed this week.

WHY FIFTY-TWO QUARTERS?

# *Cutting of Picture Ranks Close in Importance to the Directing, Says DeMille, Telling His Method*

CONTRARY to popular opinion, the cutting of a picture ranks very close to the actual directing and filming of the scenes in point of labor and difficulties to be overcome," says Cecil B. De Mille, director-general of the Famous Players-Lasky Corporation and producer of nearly two score uniformly successful photodramas, all of which were cut under his intimately personal supervision.

Working on a system of his own devising, Cecil B. DeMille makes it a practice to film considerably more material than the story promises to require. When it is remembered that every scene is photographed at least three times by a battery of two or more cameras "shooting" from various angles, the total footage thus acquired reaches an enormous total.

"Forbidden Fruit," the latest effort of Cecil B. DeMille for Paramount, offers an interesting example of the difficulties which follow in the wake of the actual filming of the scenes. When "cut to continuity"—in other words, when assembled incident by incident as filmed—the negative of "Forbidden Fruit" totaled eleven reels. Inasmuch as the finished picture was designed to total seven reels, considerable cutting was needed to bring this total of eleven full reels down to the required footage.

### *Entirely by DeMille*

This work was done entirely by Cecil B. DeMille, ably assisted by his genius of the cutting room, Ann Bauchens. Together these veterans of film cutting ran the print of "Forbidden Fruit" again and again. When matters pertaining to the subtitles were under discussion, Jeanie Macpherson, author of the scenario, was called into consultation.

Incidents that did not seem to be absolutely essential to the smooth continuity of the story were lifted out bodily; scenes that as filmed were longer than necessary were reduced in size. Wherever the action threatened to drag it was speeded up by the shortening of scenes, thus speeding up the story.

At the end of this process, which required weeks of concentrated effort, the footage was reduced to eight reels. At this point, Cecil B. DeMille called in such experts as William DeMille, himself a producer of note; Frank Woods, supervising director of Paramount Pictures, and the members of the Cecil B. DeMille production staff who were thoroughly familiar with the story.

### *Watches Spectators*

For this highly critical audience the picture was projected once more. At this point, Cecil B. DeMille devoted his attention to the spectators rather than the picture. Whenever in the course of the story one or more of the audience threatened to be bored, the producer made a note of the occasion and proceeded to remedy the difficulty by the elimination of minor episodes or by speeding up the action.

Thus, at the end of weeks of labor and thought, "Forbidden Fruit" reached an approximation of the required footage. The picture which resulted from this process was as nearly flawless as it is possible to achieve. Perfect direction during the filming of the scenes coupled with perfect cutting tells the story.

"Cutting is fully as difficult as directing, with one important difference," says Cecil B. DeMille. "In direction the creative faculty is the dominating factor; in cutting the creative element is practically dormant.

"One rule must be kept in mind at all times in the cutting of a picture and that is that each scene must be just a little bit shorter than it might be. By giving the public just a little less than it would like to see of each scene, the producer sends his audience away with its appetite appeased but not surfeited."

*"Lady, Oh, Lady! I Adore You!"*
*An appealing moment from "Oh, Lady, Lady," being released by Realart*

# *Critics on Newspapers Praise "Half a Chance"*

To create even a mild sensation in the ranks of newspaper reviewers throughout this country probably is the best recommendation to the public possible for a picture production to win—and quite impossible to win at all except upon genuine merit. Of this nature is the increasing triumph of the Pathe feature, "Half a Chance," in which Mahlon Hamilton appeals powerfully to human sympathies.

These sympathies are drawn upon, in the first place, by the note of true sympathy embodied in Frederick Isham's direct story of a man down and out, despised and hunted, fighting his way against individual and organized oppression to a position of distinction and power which enables him not only to rehabilitate himself, but right the wrongs of others. The fact that the rapid and realistic and romantic physical action of the picture is of a high standard, enables the reviewers conscientiously to inform their readers of their personal hearty approval, both of the feature and its star.

This is the general tenor of these newspaper reviews received from different parts of the country where "Half a Chance" is playing.

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The Equity Pictures has again taken over the entire Clara Kimball Young Productions and hereafter they will be part of the Equity output.

# *"Velvet Fingers," Pathe Serial, Will Follow "Ruth of Rockies" on Screens*

UNDER the added stimulus of the Pearson Month Contest the sales campaign in progress at the Pathe branches on the new serial release, "Velvet Fingers," an unusually heavy total is reported to be mounting up as the release date for the Seitz production approaches.

"Velvet Fingers" will succeed to a big majority of the screens being vacated by "Ruth of the Rockies," according to the information received from branch managers. In it George B. Seitz and Marguerite Courtot are starred.

Accepting the generally noted tendency to regard the serial play in a more favorable light as worthy of a place on the most carefully selected programs, the Pathe forces have made every effort to place their serials in the highest type of theatres. Aided by a producing policy directed toward high quality especially in the staging of the episode plays, this campaign has met with the most flattering success the sales representatives declare.

### *The Fourth Contribution*

"Velvet Fingers" is the fourth contribution to the Pathe program by the producing unit organized and now being operated under the guidance of Mr. Seitz. That company also produced "Bound and Gagged," "Pirate Gold" and "The Phantom Foe."

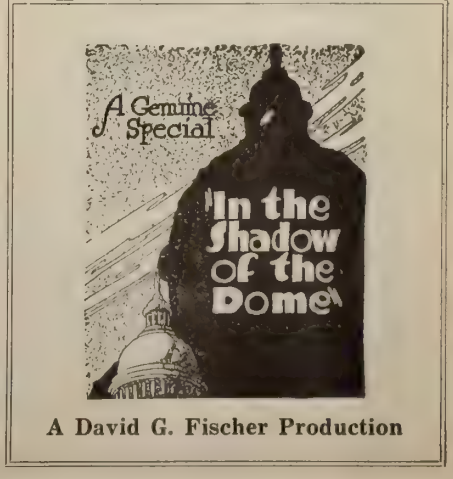
This new crook melodrama, developed in fifteen episodes of two reels each, will have in the supporting cast Harry Semels, Frank Redman, Joe Cuny, Edward Elkus and Tommy Carr.

# *Mrs. Chaffin, Designer, Comes Back from Paris*

After spending three months studying fashions in Paris, Ethel Chaffin, designer of costumes at the Lasky studio, Hollywood, has returned on the Olympic and has left for Los Angeles to introduce several novelties in the gowns for Paramount Pictures.

While in Paris Mrs. Chaffin visited the new fashion bureau opened by the Famous Players-Lasky Corporation for the purpose of obtaining designs months in advance of their publication by the leading Paris ateliers.

On her return to New York Mrs. Chaffin stated that American women are the smartest gowned in the world, and that the fashions worn in Paramount Pictures are shown on the screen almost simultaneously with the publication of designs in Paris.



**A David G. Fischer Production**

## *Author of "The Quarry" Watches Meighan at Work*

In conjunction with the idea of Tom J. Geraghty, production editor of the eastern studio of Paramount Pictures, to co-operate with all persons directly associated with any story being picturized by Paramount, John Moroso, author of "The Quarry," Thomas Meighan's forthcoming picture, visited the Long Island City studio recently and watched Mr. Meighan work. He also saw all takes of the picture run in the projection room and expressed himself as remarkably well pleased with the results.

Mr. Moroso paid Mr. Meighan the unusual compliment of declaring that he would be the greatest actor of the time. He said that Mr. Meighan is only beginning in the achievements that will be his in the acting profession. As Jim Montgomery, the convict hero of his story, he believes he has the strongest role of his career.

"The Quarry" was written by Mr. Moroso a few years ago and at the time drew attention to the deplorable conditions at Sing Sing. To obtain absolute realism for the prison scenes Director Tom Forman took his company to Sing Sing, where, with the co-operation of Warden Lawes, some unusual shots were obtained.

*RECEIVING A LETTER FROM "THE DUKE'S SON"*
*Ivy Duke in "Squandered Lives," made by the Stoll Film Corporation of America, and adapted from Cosmo Hamilton's "Duke's Son"*

## *Vancouver's "Dirty Dozen" Dines Nat Bregstein and Lauds World's Interest in Doings of Dominion*

A DINNER given recently to Nat Bregstein, Moving Picture World representative, by the exhibitors and exchange managers of Vancouver, B. C., was a complete success until somebody pulled out a contract just as the morning sun was shining through the windows. Then it was time for another day's work, and the party broke up amid loud applause and with a vote of thanks to the entertainment committee. This party, you must remember, was in Canada.

The entertaining organization is known as "The Dirty Dozen," but Nat vouches for the fact that they are "the cleanest lot of fellers in all Canada." Eighteen of the dozen were present. The only disappointment was that H. Quagliotti, who runs the Colonial, didn't sing in that first-run bass voice of his, but he had an alibi as he had worn it out trying to get reductions in service, he said. In all fairness, it must be said that this was denied.

### *"Eats," Music, Speeches*

The festivities really started with "eats" and compliments to Miss Margaret, the chef, who keeps the film men in good trim. After several prehistoric jokes were turned down by the "boys," who insisted on singing "Darling, I Am Growing Old," J. Pilling, manager of the Orpheum, introduced the Moving Picture World representative, who spoke briefly on the value of Moving Picture World to the trade and the relative merit of different reviews, and issued a standing invitation to visit the office of Moving Picture World and "drop us a line occasionally."

Jim Maxwell, of the Daily Province, reminded the "boys" that about a year ago Moving Picture World had at least a full page of newsy western Canada items and ought to be commended on always keeping in close touch with the trade throughout the Dominion of Canada. The Film Exchange Quartet, composed of T. W. Bailey, bass; William Hansher, tenor; F. J. Elkins, soprano, and Bob Scott, mezzo soprano, sang "Increased Rentals."

### *Those There*

Those present at the Hotel Vancouver affair were T. W. Bailey, branch manager of Select; William Hansher, branch manager of Famous-Lasky Film Service; Robert Scott, branch manager of Fox Film; F. J. Elkins, branch manager of Pathe; James Pilling, manager of the Orpheum; F. Gow, manager of the Broadway; H. Quagliotti-Romano, manager of the Colonial; Oral Cloakey, manager of the Allen; A. K. McMartin, editor of the Vancouver Daily World; J. Maxwell, editor of the Vancouver Daily Province; R. Rowe Holland, secretary of the Exchange Managers' Association; William Brennan, cameraman; Dr. Rostein, critic, and Mr. Rosenbaum, manager of Screen Ads.

## *Messmore Kendall Film Stars Vivian Martin*

The first of the Messmore Kendall Productions, released through Goldwyn, "The Song of the Soul," from William J. Locke's story, "An Old World Romance," starring Vivian Martin, has been in heavy demand by exhibitors since its release about a month ago, it is said.

Already the film has been seen in many of the largest cities of the country, and has been booked in many others. Fritz Leiber also appears in this production, which John W. Noble directed.

Miss Martin's second production under contract with Mr. Kendall and Robert W. Chambers is a comedy which at times approaches the farcical. It was written by Edward Childs Carpenter and given the working title of "Polly."

## *Hodkinson Releases Productions in Hawaii*

W. O. Edmunds, Hodkinson representative in San Francisco, has closed a big contract for a showing of all Hodkinson-released productions in Hawaii.

At the moment full details of the transaction have not been received from the Coast, but they will be announced at a slightly later date.

WHY FIFTY-TWO QUARTERS
*When Twelve Will Do?*

## *Still Continuity, Vignola Invention, Is Newest Idea in Production of Good Stills*

CARRYING deep significance for the exhibitors, the newspapers and magazines, and the publicity departments because it revolutionizes the entire system of making "stills" of productions, Robert G. Vignola, director of special productions for Cosmopolitan-Paramount, announces his own invention and the newest thing in modern studio efficiency, the "still continuity."

The idea was first put to practical use a year ago by Mr. Vignola when he made his first special for Cosmopolitan-Paramount, "The World and His Wife." After having tried it several times and finding the scheme entirely satisfactory in every instance he now reveals the idea for the benefit of the industry.

"The 'still continuity' is a little brother to the production continuity," said Mr. Vignola. "It serves the same purpose with regard to still pictures as the production continuity does with the main production. The production continuity, as every one knows, is a written sequence of scenes—the play manuscript, if you will—which guides the director in his work and without which, unless he himself were the author, he could not make a picture.

"The 'still continuity' is practically the same thing differing from the other continuity only in the fact that it guides the director in the taking of still pictures, whereas the other guides the director in the taking of motion pictures.

"Here's the way it works out: When the scenario writer turns the finished scenario over to me I go into consultation with the publicity department and proceed personally to make a 'still continuity' of the salient scenes in the story. In this way I am sure of the kind of stills I am going to have long before I begin the production. This 'still continuity' takes its place with the main continuity enabling me to keep track of what scenes to take stills of and what not.

"It is a simple method of tested efficiency and success, and I am offering it with my compliments to my fellow directors for whatever they think it might be worth to them."

## *Cream of Engrossing World Events Lends Special Value to the Latest Pathe News*

BRITISH "tanks" rumbling through the streets of Dublin, a skirmish line of English soldiers flat on their stomachs on the sidewalks with rifles aimed ready for the reprisals for any insurgent acts against the British government in Ireland, busses stopped and searched for concealed weapons—these are details of that portion of Pathe News No. 94. From beginning to end, this number of the great pictorial news service bristles with its record of world happenings, worthily celebrating the tenth anniversary of its existence.

Also in recognition of this celebration, some thrilling "stunts" are presented. From one seaplane, speeding along near the surface of the water, a Pathe cameraman "shoots" a sailor's skilful and daring feat of balancing himself on an aquaplane towed by another seaplane at a speed of seventy-five miles an hour. From the start, as the speed gradually increases, it seems more and more incredible that the rider is able to stick to the little aquaplane, which dances from wave to wave like a skipping-stone.

A timely news feature depicts scenes of Britain's tribute to its dead in France. The body of one unidentified soldier is transported with military honors from France to England and to Westminster Abbey to rest henceforth among England's greatest heroes. King George, the crown prince, Lloyd George and other statesmen are seen placing wreaths at the tomb of a soldier hero who forever will be nameless.

In connection with the Irish scenes above referred to, there is a vivid portrait of the young and manly, serious-faced, new Lord Mayor of Cork—the third to hold that office in eight months—Donald O'Callaghan.

At Brownsville, Texas, Senator Harding is seen playing golf. President Wilson's Thanksgiving at the White House is forecasted in a view of the immense "gobbler" shipped in a miniature "Capitol of Texas" from Cuero. This is the occasion of a remarkable "turkey parade"—hundreds of the toothsome birds—through the streets of the towns. Down there they call it their annual "turkey trot."

Appropriate to the Pathe tenth anniversary celebration, outstanding events of the last ten years are republished, such as the Black Tom disaster of 1916, the frightful damage done by the explosion of a munition ship at Halifax and by the terrific storm that swept the Gulf States in 1915.

## *Gina Relly to Appear in French Pathe Films*

Gina Relly, the French dramatic actress, who was brought to this country last spring and made her American debut as the featured player in "The Face at Your Window," produced by Fox, has signed a contract with the French Pathe Company to star in a series of big special productions to be made abroad during 1921, according to a communication just received here.

Work on the first of Mlle. Relly's starring vehicle has already begun at the Pathe Studio in Paris. It is entitled "The Emperor of the Poor" and was adapted for the screen from the story of the same name by Monsier Champsaur, the well-known French author.

The cast supporting her is headed by Mathot, the celebrated French actor, who played the featured role in "The Count of Monte Christo," the French Pathe superproduction last year.

## *Cameramen Form a New Association*

Cameramen of New York have formed the Motion Picture Photographer's Association, an organization intended for the advancement of their profession. It also is beneficial and protective. Later on the society expects to affiliate with the American Society of Cinematographers, located in Los Angeles. George Peters, formerly associated with Roscoe Arbuckle and Taylor Holmes Productions, has been elected president.

**The beautiful sole leather monocle is awarded this week to Walter Wanger, of Famous Players-Lasky, as a real representative of the new and better type of men now attracted to moving pictures.**

*SHE'S THERE!*

*Dorothy Dickson, playing in "Paying the Piper," a George Fitzmaurice production, released by Paramount*


# LAST CALL!

For Space in the Special Christmas Edition of

# MOVING PICTURE WORLD

***DON'T DELAY A DAY!***

*STEADY NOW!*
*Alice Calhoun seen here in "Princess Jones," being released by Vitagraph*

## *Selznick Buys Rights to an E. Y. Miller Story*

Myron Selznick, president of Selznick Pictures Corporation, has announced his purchase of the screen rights of "The Woman Who Loved Life," written by Elizabeth York Miller, a well known British novelist and short story writer.

*Published in England*

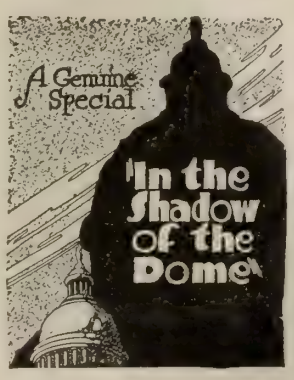
The story was published serially in the London Daily Graphic and is said to have an extraordinary plot.

Miss Miller is one of the most widely read British novelists. She first attracted attention several years ago when her keen and powerful stories began appearing in the leading English magazines and newspapers.

## *Titling "Idols" Finished*

R. A. Walsh has finished cutting and titling "Idols," filmed from the famous William J. Locke story of that name, and it will be presented through First National by Mayflower as Walsh's second independent production.

The negative is now being cut at the Paragon Laboratory, according to John W. McKay, general manager of Mayflower, and is expected to be ready for delivery to First National before the end of the week.




**A David G. Fischer Production**

# *"Dice of Destiny" and "Velvet Fingers" on Pathe's December Release Schedule*

EVIDENCE of the continued favor and demand for crook melodramas may be observed in the schedule which Pathe offers for the week commencing December 5, which is headed by the new H. B. Warner feature, "Dice of Destiny," and the issue of the first episode of George B. Seitz's latest serial "Velvet Fingers," both of which have gentleman-crooks as their heroes.

Following trade shows of the Warner feature at the Pathe branches the New York office has received optimistic reports regarding it. It presents the star in the role of a prodigiously cunning crook who determines to reform on account of "the girl." The reformation can claim no novelty at this date as a story element, but in this play a series of melodramatic incidents and situations of marked effectiveness have been invented and are presented in an adroit manner, it is stated.

The exploitation angles offered by the production are said to be many and according to reports there are under preparation some elaborate advertising campaigns by prominent theatres.

The picture is from the Jesse D. Hampton studios and was filmed under the direction of Henry King. In the supporting cast are: Lillian Rich, the heroine; Rosemary Theby, Howard Davies, Frederick Huntley, Harvey Clark, J. P. Lockney and Claude Payton.

# *"Sunset Jones," American's Western, Inculcates a Spirit of Americanism*

AMERICAN FILM announces its next production, "Sunset Jones," starring Charles Clary and Irene Rich. This is a western drama of the present day, a feature of rapid action entertainment with many advertising and exploitation angles.

An unusual photodrama of its type, it voices the spirit of the West as it is and not as it is so frequently pictured. It is an epic novel, wherein love, revenge and courage are threads interwoven into the action, and justice is the finished product.

The many points that can be incorporated in publicity for selling the picture to the public are being utilized by the producers, who are already planning an extensive campaign in that direction.

In this day of the oriental, eastern plays, the mystical and the sometimes overdone sex dramas, a vigorous western with the tang of the hills and the freedom of the open spaces should inculcate true Americanism. Such is the story of "Sunset Jones," which has a red-blooded hero whose appeal to the rank and file is considered assured. The plot lays bare the astonishing conditions of freight stealing until very recent times prevalent in this country.

The latest special, "Their Mutual Child," to be released December 1, is a photoplay adapted from P. G. Wodehouse's book of that name. With a mixture of humor and pathos, this drama, played by an all star cast, including Margarita Fisher, Nigel Barrie, Master Pat Moore and Margaret Campbell, presages the most brilliant future of American's productions. This is more than satisfactory to the producers, who, after paying a large sum for the film rights, are finding that their opinions of the dramatic possibilities of this popular novel are verified.

Advance bookings for "Their Mutual Child" are coming in rapidly, according to reports.

# *A Mae Murray and a Dorothy Dalton Film Were Released by Paramount November 28*

ALL the keen sense for colorful effects and knowledge of what constitutes the really thrilling and dramatic which George Fitzmaurice displayed in "On with the Dance" and "The Right to Love," are said to be contained in his latest production, "Idols of Clay," which was released by Paramount November 28. On the same day also was released Dorothy Dalton in "A Romantic Adventuress."

The story of "Idols of Clay," a romance of two widely divergent worlds, was written by Ouida Bergere, and no expense, either of money or of artistic effort, it is said, was spared in making it one of the most lavish and spectacular pictures of the current season. As in the previous Fitzmaurice special productions for Paramount, Mae Murray and David Powell are the two most prominently featured in the leading roles.

*Finished Actress*

The picture records one step more in the development of Miss Murray from ingenue dancing roles to those of a finished emotional actress. The cast which surrounds the featured players includes George Fawcett, Claude King, Leslie King, Dorothy Cumming and Richard Wangermann.

As a box-office attraction, Dorothy Dalton's new picture, "A Romantic Adventuress," is declared by Famous Players to have a swift-moving story full of dramatic moments, sparkling humor and plenty of eye-filling and spectacular scenes.

This picture is an adaptation of Charles Belmont Davis's story, "A Winter City Favorite." The scenario was written by Rosina Henley. The director was Harley Knoles.

Miss Dalton is cast as a vivacious dancing girl from the Sunny South, who takes Broadway by storm. Her dancing as the Queen of the Carnival and later in a crowded Broadway theatre are the high spots in the picture.

Miss Dalton's leading man is Charles Meredith, and Howard Long, Augusta Anderson, Ivo Dawson and Robert Schable are also prominent in the cast.

## *Robinson Leases Irvin*

Dee Robinson, owner of five theatres in Peoria, has added another to his list in the leasing of the Irvin in Bloomington, Ill., for a ten-year period. This theatre is thoroughly up-to-date and is said to be one of the most beautiful in Illinois. It was built a few years ago by Clarence Irvin and has a seating capacity of 1,500. Guy Martin, present manager of the Irvin, will be retained as house manager, while Sam Robinson, former manager of the Princess Theatre, Peoria, and now head of the Robinson Advertising Company, will be general business manager.

# JUNE CAPRICE
## and GEORGE B. SEITZ
## with MARGUERITE COURTOT in
# "ROGUES and ROMANCE"

### WRITTEN, DIRECTED and PRODUCED by GEORGE B. SEITZ

Seitz is the man who made serials famous.

He writes, directs, produces and stars in serials.

He is the man who first put feature atmosphere into serials.

Now he has put serial atmosphere into a great big feature.

That means action, thrills, suspense; and because Mr. Seitz produced it, the most intense drama you ever saw.

It cost a barrel of money,—and it *shows* it.

Pathé Distributors

# Jesse D. Hampton
## *presents*
# H.B. WARNER *in* "DICE

Perhaps if it hadn't been for that lovely young girl Jimmy Doyle would have gone back to his old unlawful life. Perhaps if he hadn't loved her so the persecution of the detectives would have worn him down, and he would have given to them the excuse they were looking for,—to put him behind the bars again.

Perhaps if, like the other man, he had loved her for her beauty and not for her innocence, he would have dragged her down with with him into the underworld.

But he fought for her, and he fought to go straight, and he fought a winning fight.

Pathé
Distributors

# OF DESTINY

Story by
JOHN MOROSO
Directed by
HENRY KING

A ROBERT BRUNTON PRODUCTION

# "The DEVIL

from the novel by
FRANCES NIMMO GREENE

Directed by
ERNEST C. WARDE

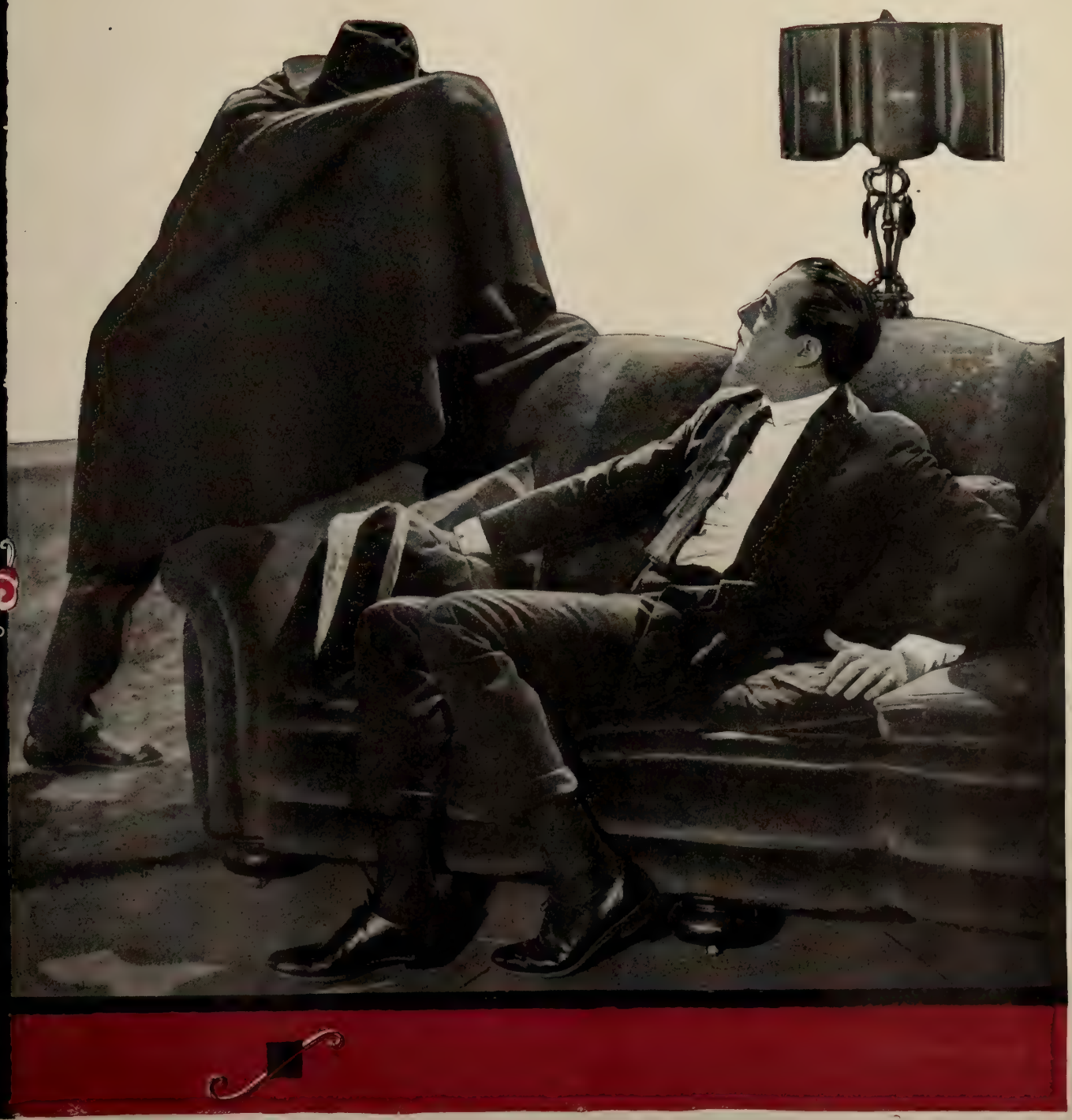
Should a woman refuse to believe anything wrong of her fiance, even when the evidence seems to be pretty conclusive?

Should her sense of loyalty outweigh her prudence? Is loyalty justifiable when the object of it seems to be unworthy?

Should a girl follow through with her end of a bad bargain, even though her heart is someone else's?

Pathé Distributors

# TO PAY"



LEONCE PERRET *presents*

# *The* EMPIRE OF DIAMONDS

## FROM THE NOVEL BY VALENTIN MANDELSTAMM

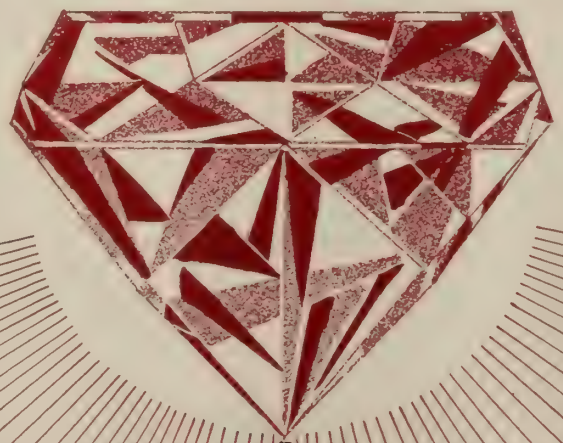
Through the ages men and women have perished in the fire of the diamond; thrones have been overturned, countries laid waste, and peoples have been massacred under its spell.

With this theme in a modern day setting a powerful motion picture filled with heart gripping action and suspense has been created. It is a great American story in a world setting.

For the first time in the history of motion pictures a production has been achieved with every scene taken in the exact locations called for in the scenario.

Monte Carlo, Nice, Paris, London, New York, and the broad sweep of the Atlantic form the actual background for the story, and the company of noted artists under M. Leonce Perret visited all of these places in the creation of the picture.

DIRECTED BY
LEONCE PERRET



WITH AN ALL-STAR CAST INCLUDING
ROBERT ELLIOTT,
LEON MATHOT,
LUCY FOX AND
HENRY G. SELL

# *Many Letters to First National, Schenck and the Talmadges Voice Approval of New Contract Signed*

INTEREST in the announcement of the extension of the Norma and Constance Talmadge - Schenck - Associated First National agreement for a further term of three years, with approximately a year of the original First National contract yet to run, is evidenced by the unprecedented number of telegrams and letters of congratulations reported received at the Joseph M. Schenck offices and those of Associated First National.

The popularity of the Talmadge sisters, the character that marks the Schenck productions, the advantage accruing to independent exhibitors through the affiliation of the two stars with Associated First National and the definiteness afforded to exhibitor plans are points emphasized in the congratulatory messages. The following are typical of the many telegrams to hand:

*Sincere Congratulations*

Thomas Saxe of Milwaukee in a wire to Norma Talmadge and her sister says: "Please accept heartiest congratulations upon signing of new contract with Associated First National. I am more than pleased at having the opportunity of exhibiting your worthwhile productions in all my theatres."

F. C. Smoot of the Smoot Amusement Company, Parkersburg, wired Mr. Schenck: "All independent exhibitors are to be congratulated upon your foresight in consummating the new contract. No stronger affiliation could be made."

"Congratulations on renewing contract with Associated First National," wires W. M. Sauvage of the Sauvage Amusement Enterprises from Alton, Ill. "We feel like using extended publicity now on the Talmadge stars with contracts signed. Exhibitors lose confidence in stars who are constantly changing their releasing organizations."

*Their Future Vehicles*

Some of the superfeatures in which Norma will appear are "The Sign on the Door," by Channing Pollock, the stage version of which was played in New York by Mary Ryan and afterwards by Marjorie Rambeau, with two companies now on the road; "Smiling Through," by Allen Langdon Martin, in which Jane Cowl starred and is still playing on tour; "The Passion Flower," by Jacinto Benavente, the English version of which is by John C. Underhill in which Nance O'Neill created the leading role; "The Garden of Allah," the most famous of all Robert Hitchen's books, the screen production of which will be actually made in the Orient, and "The Net," a three act drama by Maravene Thompson, which was adapted by her from her book entitled "The Woman's Law."

Constance Talmadge will also have several well known plays, including Salisbury Field's delightful comedy, "Wedding Bells" and Hoyt's "The Contented Woman." Negotiations are now under way for several other comedies, which have played to capacity Broadway audiences. Following the play, "The Man From Toronto," on which Constance is now engaged, Mr. Schenck will present her in an original story. "A Butterfly in Harness," written especially for her by Frederick and Fanny Hatton.

## *"Mother Love" Films Taken on Raging Sea*

Tossed about in a raging sea for six hours aboard a fifty-foot tugboat was the thrilling and dangerous experience of ten members of Alice Lake's company who were out on the Pacific Ocean obtaining scenes for "Mother Love," the little star's forthcoming Metro special production.

Wesley Ruggles, who is directing, and nine members of the company left Los Angeles harbor. A heavy sea had been running for several days, and in a short time practically every member of the company was very sick. For the final and big scene of the day, Jack Dougherty, who plays opposite Miss Lake in the picture, was to leap from the deck of the vessel.

The four cameramen—Rudolph Bergquist, Sol Polito, Reggie Lanning and Earl Rolph—had difficulty in getting this "shot" as the tug was pitching madly and the waves were washing over the deck.

"Mother Love," which is the working title of Miss Lake's new production, is from an original screen story by Izola Forrester and Mann Page. It was scenariozed by Albert Shelby Le Vino.

## *"Idle Hands" to Be Next Big Pioneer Production*

"Idle Hands," starring Gail Kane, J. Herbert Frank and Thurston Hall, which represents one of the big super-features of the year, will be the next important release of the Pioneer Film Corporation according to an announcement made recently by President A. E. Lefcourt.

This production, with this all-star cast, comes from the Park-Whiteside studios, and is characterized as one of the biggest features this concern has ever produced. No expense has been spared in making the production, and the theme of this photoplay is a powerful one. It represents a solemn warning to those countless numbers of men and women who, tiring of the seeming monotony, and hum-drum existence in the small towns, swarm to the great city of New York like moths swarming to the flame.

"Idle Hands" tell the story of a moth who wanted to become a butterfly.

"Idle Hands" is the second of three big productions made by Park-Whiteside and distributed through the Pioneer Film Corporation.

*VIVACIOUS CORINNE IN THE MIRROR HAS SEEN A REFLECTION THAT MADE HER TURN ABOUT*

*Corinne Griffith in a new picture, "It Isn't Being Done This Season," being released by Vitagraph*

# *Stoll Organization to Send Eighty Men to Show Products of Company's Studio*

ON the morning of Monday, December 6, eighty men will step into Pathe Exchanges throughout the country as representatives of the Stoll Film Corporation of America. This sales force will be prepared within the week to show the exhibitors in their territory four products of Stoll studios.

The first of these productions, as was stated recently, will be 'Squandered Lives," an adaptation from "Duke's Son," by Cosmo Hamilton. It will be released January 2. Featured will be Ivy Duke and Guy Newall. Miss Duke is a player above the average in her endowment of good looks and that other characteristic so essential in the screen artist—intelligence. She has a wealth of reserve and also an abundance of animation, another combination that it is believed by President George King will contribute to the rapid building of a large following for her.

Mr. Newall, who has the role of the younger son whose income is suddenly clipped by his father, portrays excellently the Anglo-Saxon who always is willing to take a sporting chance and who also is contented to "take his medicine" when his misdeeds find him out.

Hugh C. Buckler, as the gambler, and C. Lawford Davidson, as the wealthy, but unsuccessful rival for the hand of the heroine, lend real support to the featured players. Many other players also take part in the production.

# *Beban's Film, "One Man in a Million," Has Many 100 Per Cent. City Bookings*

GEORGE BEBAN'S "One Man in a Million" picture and the personal appearance in the larger cities of the star with the film has been booked a hundred per cent. in every territory. According to Sol Lesser, who came East with Mr. Beban after having stopped in the exchange centers en route, where individual bookings were made, the Beban road show attraction will prove to be one of the biggest draws the exhibitor has yet handled.

The initial opening will probably take place Christmas week, and it is reported that the new Branford Theatre, now being constructed by the Fabian interests in Newark, N. J., will offer this attraction as one of its first presentations.

The theatre management will let no angle slip toward presenting Beban in as an artistic and seasonable manner as possible. After the Newark engagement the Beban film and star will be seen in New York and Brooklyn, and then the trip westward will be made, with week stop-overs in Philadelphia, Washington, Detroit, Louisville, Indianapolis, Chicago, Minneapolis, St. Paul, Seattle, San Francisco, Oakland, and ending in Los Angeles early in March.

### *Will Open Theatre*

In many instances Beban will play day and date engagements. In Chicago he will appear in three theatres each day, while in Detroit he will be seen in two houses daily. Among the new silent houses that Beban's show will open are the new Finkelstein & Ruben house in St. Paul, and the new Balaban & Katz theatre in Chicago.

Sol Lesser has arranged for exploitation. In many instances Beban will come to the various cities as guest of the Chamber of Commerce or Rotary Clubs. He is giving up from eighteen to twenty weeks at his studio, but is scheduled to resume production in Los Angeles not later than March, 1921.

## Southern Exposition

**The convention and exposition of the Southeastern motion picture people of Georgia, Alabama, Tennessee, Texas and adjacent states is to be held at the Auditorium in Atlanta, Ga., the week of December 6. In addition to the large number of exhibitors and film men expected to be present, a number of stars are expected. Never before in the history of motion pictures has the industry been so thoroughly publicized in the South, and it is the intention of the committee in charge to bring out every phase of the industry in every particular, artistically, mechanically and commercially. Every branch is expected to be represented with an exhibition of its products.**

**Atlanta is expected to do its prettiest in entertaining its guests and no pains have been spared in making it a gala week for the silent drama and its many devotees. Preceding the exposition at Atlanta there will be a convention of exhibitors of North Carolina held at Charlotte, N. C. on December 5, 6 and 7, and those who attend one will attend both. Every producing unit will have representatives in attendance. Already many reservations have been made from New York, Philadelphia and Washington.**

# *Leonhardt Tells Production Plans; Pleased with Arliss in "The Devil"*

AS an evidence of what may be expected from motion pictures he will produce in the near future, Harry Leonhardt, president of the Allied Independent Attractions, points to "The Devil," starring George Arliss, which is set for Pathe release. The former owner of the California Theatre, Los Angeles, is enthusiastic over the results attained by the Arliss picture and approaches the production of other pictures with greatly increased confidence.

An interview with him last week in New York City consisted of a discussion of "The Devil." Charles O. Seesel, who made the sets for "Way Down East," as well as for the Arliss picture, and Frank J. Hampton, Mr. Leonhardt's studio manager, were in his room in the Claridge at the time. A book of "stills" on "The Devil" clearly showed why Mr. Leonhardt is so optimistic for the future.

The Moving Picture World man wanted to hear something about Mr. Leonhardt's future plans. He, however, wasn't quite ready to go into details. He admitted that he was awaiting the completion of a scenario by Edmund Goulding, that negotiations were underway for a star, that Jimmie Young will direct the picture in Los Angeles and that production will probably be started before January 15.

"Knowing the condition of the market now," said Mr. Leonhardt, "I am not planning three, four or five pictures for next year, but am concentrating all my efforts on this one picture. We intend to specialize in quality, not quantity, and when production on this picture nears an end, we will begin to plan for another—and not before. I am very much pleased with 'The Devil' and I want this next picture to be as good, if not better I hope to have a full statement for the trade next week."

Mr. Leonhardt has a particularly wide acquaintance in the industry, and he was asked for the general opinion on business conditions.

### *Has Not Profiteered*

"This is the only industry which has not profiteered," he said, "and exhibtiors, knowing this, should face the future with confidence. It is no time for foolish pessimism and no time for undue optimism, but the time for work. The business possibilities of any theatre are almost limitless. I learned that when I was 'doctor' for Keith theatres. I met pessimistic house managers and showed them how it wasn't impossible, after all, to increase their business. Business surely can be kept up now if the proper method are used."

## Publicity Is Now and Then Welcomed by Detective Men

**William A. Pinkerton tells Denverites that motion pictures of criminal acts should be prohibited as largely responsible for the crime wave now sweeping the country. Who's next?**

# *"Their Mutual Child" Ready for Release*

"Their Mutual Child" is the latest "Flying A" feature ready to set the pace as a leading box office attraction in high-class comedy. This special on which so much time and money has been expended has now reached the finishing stages of cutting and assembling.

### *Miss Fisher in Lead*

Margarita Fisher, in the leading feminine role, is suported by Nigel Barrie. Margaret Campbell, Master Pat Moore, carrying the title role; Harvey Clark, the versatile character portrayer. Joseph Bennett, Thomas O'Brien, Beverly Travers, William Lloyd, William Marion, and Stanhope Wheatcroft complete the strong cast. George L. Cox directed.

# *Selznick Accedes to Widespread Urgent Demand of Exhibitors for Reissues of Olive Thomas Films*

AN urgent widespread demand from exhibitors for Selznick Pictures Corporation to re-issue the early productions starring the late Olive Thomas has caused the organization to finally concede to the requests. The Selznick productions in which the late star appeared are "Upstairs and Down," "The Spite Bride," "The Glorious Lady," "Out Yonder," "Footlights and Shadows," "Youthful Folly," "The Flapper" and "Darling Mine," and "Everybody's Sweetheart," which were released just prior to Miss Thomas' death.

From practically every town and hamlet in America boasting a picture theatre have come unsolicited testimonials of the tremendous success exhibitors are reaping with the Olive Thomas pictures, says Selznick. This fact is evidenced in telegrams received at the home offices of the Selznick organization.

*A Few Testimonials*

Morris Safier of Pittsburgh sent the following telegram:

"Olive Thomas in 'Youthful Folly' being held over by Minerva Theatre for additional week. Breaking all house records. First time in history of theatre one picture played two weeks." Edgar C. Pierce, manager of the Amuzu Theatre at Winston-Salem, N. C., wrote: "I assure you that I feel justified in saying that Miss Thomas has drawn better for me after her demise than before."

W. Clements, manager of the Stratford Theatre, Chicago's largest picture house, sent the following wire: "We have just concluded a run of Olive Thomas in 'Everybody's Sweetheart.' Even though we knew we were going to do good business, we did not anticipate the audience we were favored with in showing it. Your 1921 program so far is immense!"

*"More Than Ever Before"*

From Jack Allen, manager of the Counihan and Shannon Theatre Enterprises, came the message: "We wish to advise you that the Olive Thomas pictures in the past few weeks have done tremendous business for us in both Plainfield and Perth Amboy. In fact, have come near breaking the record in both houses." E. Deos, manager of the Deos Theatre, Santa Ana, Cal., wrote: "Olive Thomas pictures are doing more business at present than ever before. We simply were swamped with her last picture. 'Darling Mine' will go over big. There can be no doubt of that."

The Colonial Theatre at Indianapolis decided to play "Everybody's Sweetheart" for two weeks instead of one. After the showing of the same picture at the Broadway Theatre, New York City, the Keith-Proctor houses decided to extend all their runs throughout Greater New York. The Strand Theatre in Washington, D. C., is reported to have broken records with "Everybdy's Sweetheart," and had it been possible for Selznick to supply the management with another print, the picture would have been held over for a second week.

Theatres in the Albany district are said to have had such great success with "Footlights and Shadows" that they immediately booked an Olive Thomas production every two weeks until the entire nine productions were shown.

Space does not permit the publication of a multitude of other telegrams and letters shown the writer.

*"THAT'S NOT MINE!"*
*A scene from "The Blue Moon," released by American*

# *Studio Bedlam Doesn't Feaze Robert Schable*

Robert Schable, playing the heavy lead in "Temple Dusk," a George D. Baker Production being made at Metro's New York studio, was the victim of noisy circumstances late one evening as close-ups and semi-close-ups were being taken of him. Schable's head was bandaged, and was supposed to be aching violently as the result of the hero's successfully mixing it with him. Scenes were being shot in rapid succession of Schable in this mournful state.

*Evinced Pleasure*

And all the time, workmen were rushing the demolishment of the set in order to erect a hurry-up set at once. Bob had little trouble registering pain. But when he was called upon to answer the telephone and evince pleasure at an imaginary conversation, the shouts of the workmen, resounding hammer blows and the crash of falling lumber tended to interfere. Schable did his best to ignore bedlam, and Director Baker pronounced the shots "the best yet." Now, members of the "Temple Dusk" company are wisely saying: "You can't din a good heavy lead down."

# *Anna Q. Nilsson Heads All Star Cast in "Temple Dusk" which Metro Will Release*

COMPLETION of what is described as one of the strongest casts ever assembled for a motion picture is announced by Arthur Sawyer and Herbert Lubin, of S-L Pictures, for the forthcoming George D. Baker Production of "Temple Dusk," that is now being made at Metro's New York studios in West Sixty-first street. Metro will release this big special. Featured at the head of the all-star cast is the lovely Anna Q. Nilsson, and associated with her are Robert Frazer, Thomas W. Ross, Robert Schable, Frank Currier and Charles Lane.

The film was adapted by Mr. Baker from Calvin Johnston's story in the Saturday Evening Post. Mr. Baker is also directing the production.

In selecting the cast, players conspicuous in their respective kinds of work for the roles that they would be called upon to portray, were sought.

Robert Frazer plays the part of the profligate young Marlowe who marries the girl, Ember, portrayed by Miss Nilsson. For the role of Bunny Fish, the gambler and man-about-town, Robert Schable was engaged. Mr. Schable supported Elsie Ferguson, Alice Brady, Irene Castle and John Barrymore in special features, his latest work before the camera being with Mae Murray in "On With the Dance."

Thomas W. Ross will enact the role of Charley the croupier in the gambling house. Mr. Ross was the original stage "Checkers." Frank Currier was chosen for the part of the Reverend Marlowe, the father of the boy who married a girl at a drunken party and then forged a check in order to meet his losses at the gaming table. Mr. Currier played with Booth and John McCullough in his early youth.

Charles Lane was engaged for the part of Clement Palter, an old gambler, and it is between Marlowe, the minster, and Palter, the gambler, that much dramatic conflict takes place.

Charles Hundt is assisting Mr. Baker in the direction of the production, and Andre Barlatier is photographing.

# *"The Double Adventure," Pathe Feature, Finished*

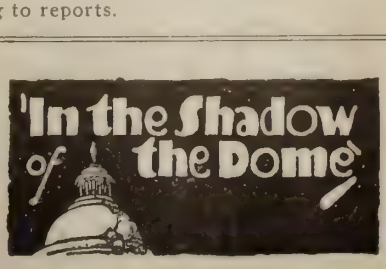
"The Double Adventure," the fifteen-episode serial starring Charles Hutchison and an important release in the pretentious serial schedule Pathe will offer in 1921, has been completed, according to recent report.

The picture was directed by W. S. Van Dyke and produced by Robert Brunton. It was written by Jack Cunningham, of the Brunton scenario staff, and provides the star with a dual role. The romantic element is reported to have been taken care of in a love story growing out of the central character's efforts in behalf of a girl.

The cast supporting the star contains many of the players who won applause by their work in "Daredevil Jack." Josie Sedgwick will appear as the heroine, and Ruth Langston, who played "Mollie" in the Jack Dempsey serial, has an important role. Carl Stockdale is another who was with Dempsey in his Pathe serial.

# *Kolker to Direct Tearle*

Henry Kolker, Selznick director, has been assigned to direct Conway Tearle in "The Fighter," written by Albert Payson Terhune, following the completion of the Hobart Henley production as yet unnamed in which the star is now working at the Selznick Fort Lee studios, according to an announcement by Myron Selznick. The scenario for "The Fighter" is being whipped into shape by the R. Cecil Smiths, of the Selznick scenario department, according to reports.



A David G. Fischer Production

# *Jack Von Tilzer Appointed Assistant General Manager of Stoll Corporation*

JACK VON TILZER, whose appointment as assistant general manager of Stoll Film Corporation of America was announced last week, is a member of the well-known musical family of that name. Mr. Von Tilzer has had large experience on the music side of amusements as well as on that of film, especially in the production department. He knows "show business" in all its angles and has made a thorough study of exhibition requirements.

Mr. Von Tilzer's first film experience was with Pathe in Newark. Then after an engagement with the Fox exchange on Standard Pictures he went to First National as sales manager of the New York office. At the opening of the United Artists' exchanges Mr. Von Tilzer was appointed manager of the New York office, resigning that position to join Stoll.

For the time being Mr. Von Tilzer, in addition to his duties as general manager, will have charge of Stoll's distribution in the New York territory. He has named as assistant sales manager for New York A. M. Landau, with him at United Artists.

*JACK VON TILZER*

*Appointed assistant general manager of the Stoll Film Corporation of America*

# *World Motion Picture Corporation Has New Pictorial Service for Newspapers*

FOLLOWING last week's announcement of a daily pictorial service to the leading newspapers of the country, the World Motion Picture Corporation announced this week the additional feature of a pictorial department for newspapers to be supplied by the company.

The exact nature of this supplement will not be made known for several weeks. The statement is quoted as saying that "at least 1,600 newspapers have made known their interest in this new department and contracts have been signed with a large percentage of these papers."

This department will be unique in newspaper illustrating and will differ from the company's daily service in that it will be issued but once a week. It will, however, do much towards exploiting and publicizing the products of the company. The statement contends that it will be the biggest newspaper feature service in existence and will do more toward assisting the exhibitor in the advertising of his World productions than any method or plan heretofore devised.

The issue of this pictorial department is the result of a number of requests from the leading newspapers of the country for a novel, unique and interesting newspaper pictorial department. It has not been within the power of many of the individual newspapers to issue or compile such a department as the company has planned, but with the facilities of the corporation this will be a comparatively small task.

The issuing of this newspaper department is unprecedented, according to the statement, and will bring into existence the greatest circulating power available in this country. Several million readers of newspapers will receive weekly, timely news of current events and, in addition, information regarding the activities and products of the World Motion Picture Corporation.

# *"Nick Carter" Tales Read by 30,000,000 Released in Films by Pioneer January 1*

ANNOUNCEMENT from the headquarters of the Pioneer Film Corporation issued recently by President A. E. Lefcourt tells of the scheduled release, the beginning of the New Year, of the extensively advertised series of Nick Carter two-reelers, adapted from the sleuth stories read by over 30,000,000 people.

It was said by the executives of the corporation that the extensive publicity which has been given the production of these stories, has brought inquiries from men, women and children in all parts of the country.

A statement from Pioneer headquarters says: "The series is made up of fifteen two-reel pictures, each one interpreting the best of the stories published by Street and Smith. We have decided to commence the release of the Nick Carter pictures January first." The clever way in which, it is said, the Broadwell Productions, Inc., has handled these stories for the film, will bring to this concern much praise.

*Thomas Carrigan Plays "Nick"*

"Nick" is portrayed by Thomas Carrigan. Mae Gaston portrays the character of "Patsy"—Nick's first assistant—while Colin Chase interprets the role of "Chick."

The Pioneer Film Corporation is said to be arranging for a most unusual advertising and publicity campaign.

The name of Nick Carter stands for good, clean, swiftly moving detective stories. "We have thousands of letters," Street & Smith, the publishers of the Nick Carter stories, write, "from doctors, lawyers, divinity students and ministers of the gospel, praising Nick Carter for his wonderful faculty of offering the tired mind much desired relaxation."

LAST CALL!

For Space in the Special Christmas Edition of

MOVING PICTURE WORLD

*DON'T DELAY A DAY!*

# *Popular Players Seen in "Sunset Jones"*

The names of the players who will carry prominent roles in American's production, "'Sunset' Jones," have been linked with some of the foremost stage and screen stars in theatrical and photoplay successes of the present day.

"'Sunset' Jones," a drama teeming with the atmosphere of the West, serves as a co-starring vehicle for Charles Clary and Irene Rich.

Charles Clary, who has been prominent on the screen for a number of years, will play opposite Miss Rich in the role of "Sunset" Jones. James Gordon has the role of the heavy and his long experience in such parts has given him a reputation as a first-class portrayer of the villain parts. Kathleen O'Connor will play the role of the thoroughbred Western girl, who in her riding togs with her splendid horsemanship, presents an even more charming appearance than usual.

William Elmer, well-known on the screen as a "bad man" and sleuth, will enact the role of a notorious gunman, while Alfred Ferguson will play the part of the villain's right hand man. John Ballard, superintendent of the railroad, and who is in love with the Western girl, is played by Robert Walker and the parts of the bandit cowboys will be played by Jack Brammall, Philip Ryder and Hamilton Morse. George L. Cox will direct, with the aid of Sidney Algier.

## *Feinman to Free Lance As an Advertising and Publicity Counsel*

A. L. Feinman, for the past ten months associated with the Inter-Ocean Film Corporation as the company's director of advertising and publicity, has announced his resignation from that organization and simultaneously the formation of his own company. Feinman's latest move, which was motivated by a normal desire for growth and expansion, is the culmination of an ideal which he has cherished ever since his entrance into the motion picture industry seven years ago.

Mr. Feinman has rented offices at 218 West Forty-second street, and will hang out his shingle as a motion picture advertising and publicity counsel. Unlike other free-lance publicists, Mr. Feinman will cater to the foreign producer and distributor as well as to domestic trade. In this connection, he is well fitted for the work in question in view of his experience with the Inter-Ocean Film Corporation in charge of the company's advertising and publicity and his association at one time with the International Cinema Trade Review.

Mr. Feinman, who is well-known among the trade, enters business "on his own" after a thorough training in the advertising and publicity branches of the business. He was connected with a number of prominent firms.

## *Louise Lovely Stars in "Partners of Fate"*

The second William Fox production in which Louise Lovely is starred will soon be released. It is titled "Partners of Fate" and is said to give Miss Lovely plenty of opportunity for showing her ability as an actress. Miss Lovely's first picture for Fox, "The Little Grey Mouse" was well received by exhibitors and the public.

Supporting Miss Lovely are William Scott, Rosemary Theby, Philo McCullough, George Seigmann, and Richard Cummings. The baby in the play is Eileen O'Malley.

The story was written by Stephen Chalmers and Robert Dillion wrote the scenario. Bernard Durning directed the picture.


# LAST CALL!

For Space in the Special Christmas Edition of

# MOVING PICTURE WORLD

***DON'T DELAY A DAY!***


## *Prologue Plays Leading Part in Run of Robertson-Cole's "Kismet" at Strand*

THE elaborate prologue setting which was arranged by Manager Joseph Plunkett, of the Strand Theatre, New York City, for "Kismet," the Robertson-Cole super-special, starring Otis Skinner, played a prominent part in the extraordinary run by which this picture broke all Strand house records.

The Strand may be called the home of the prologue, and, besides having originated this style of embellishment for motion pictures, it has put on some of the most notable ones ever seen in this country. None ever conceived have surpassed that which was used in connection with "Kismet" at the Strand.

A full stage setting was used with massively-built pieces at the side representing picturesque Arabian buildings. Encircling the entire center of the prologue was a great circular opening through the upper part of which was draped an exquisite Arabian hanging. Below, as in the distance, could be seen the shapely mosques and minarets of Bagdad.

In the foreground appeared a company of a score of pedestrians, singers, musicians, dancers and street figures. With them were seen a camel, two donkeys, and a herd of goats. As the curtain was raised the mingled babel of this moving group was heard. Gradually all fade from the stage and leave it to the Oriental dancers who sway and bend beneath the colorful lights.

This prologue is filled with excellent suggestion of the possibilities of like presentations by exhibitors all over the country. Manager Plunkett, of the Strand feels the time and money which he devoted to the elaborate prologue introduced was well spent, and that the exhibitor who goes in for such an aid is embracing one of the biggest opportunities which are offered by "Kismet" for its exploitation.

*PROLOGUE USED AT NEW YORK STRAND FOR "KISMET"*
*This artistic scene was put on by Joseph Plunkett when he ran Robertson-Cole's special.*

## *Criterion Ushers Dine Riesenfeld on Holiday*

The ushers of the Criterion Theatre, New York City, didn't let work interfere with their Thanksgiving dinners because they staged a little feast of their own and invited Hugo Riesenfeld, managing director of the theatre as well as of the Rialto and Rivoli, as their guest of honor. The invitation called for his presence at midnight, and at the appointed time Mr. Riesenfeld was led into the basement of the Criterion, where a long table, decorated with artistic taste and a bit of humor, awaited the guests.

Robert Feldman, one of the smallest of the ushers, was designated toastmaster. He spoke of the trials and tribulations of ushers in a theatre where 2,000 people sometimes want to sit in seats which total only 600, and contrived to introduce in the course of his address the titles of the successful photoplays which have been shown at the theatre.

Mr. Riesenfeld told of the days before the Criterion was opened, eight months ago, when the doctors predicted that the child could not live. There was no hope for the Criterion, they had said, but he sent experts into the theatre—Victor Wagner as music director and Max Cooper as house manager—and now the Criterion is one of the healthiest babies on Broadway. There never was danger, said Mr. Riesenfeld.

*LOVE KNOWS NO DANGER!*
*Harold Lloyd and Mildred Davis in his new comedy, "Number, Please," being released by Pathe*

## *Pathe Receives Another Western by Edgar Lewis*

Edgar Lewis, noted for his outdoor contributions to the silent drama, has given Pathe another of his western pictures in "The Sage Hen," which he has just completed and delivered. The picture was exhibited in the Pathe projection room last week, and those who had seen "The Barrier," "The Great Divide" and other of Mr. Lewis' splendid outdoor productions, pronounced his latest work superior even to these examples of screencraft.

Pathe has not yet set a release date for "The Sage Hen," but it most likely will be issued shortly after the new year.

"The Sage Hen" will bring back to the screen Gladys Brockwell, who for five years was starred by one organization. The cast includes Wallace McDonald, Helen Case, James Mason, Arthur Morrison, Lillian Rich, Alfred Allen, and the wonder baby, Richard Hedrick, aged three.

## *Fierce Gale Destroys Selznick Village Set*

A ninety-mile gale which recently swept the Atlantic seaboard, reaching its height along the Jersey Coast, destroyed twenty location buildings, including two churches, several stores and houses, garages and out-buildings, at the Selznick Pictures Corporation plant at West Fort Lee, N. J. This village was built for the Hobart Henley production, "The Sin That Was His," starring William Faversham and written by Frank L. Packard.

In addition to this damage, about 200 panes of glass in the studio roof were blown to smithereens. The chilly drafts of one of the coldest days in the year greatly handicapped Director William P. S. Earle, who was shooting a scene for the forthcoming Selznick picture, "Poor Dear Margaret Kirby," starring Elaine Hammerstein in a story written by Kathleen Norris.

WATCH THE WORLD

# *Realart "Play and Then Pay" Plan Enables Small Town Exhibitors to Give His Patrons Good Specials*

LOOKED at from the angle of the picture patron in the small town—the person who wants to see good pictures and can't because they are not available—there is nothing more interesting than the "play and then pay plan" applied by Realart in distributing Mayflower Special Productions.

Exhibitors in the smaller towns have always been handicapped by not being able to book specials at a price within their means. As a consequence their clienteles have suffered. People who would enjoy good pictures if they could see them have often stayed at home rather than patronize those offerings the local exhibitor could afford to show. In cases where the town is near a large centre of population, the picture patrons who appreciate high-class screen entertainment go into the city to the first run houses or the big neighborhood houses that can afford to pay the high rental a special production commands.

### *Three Big Advantages*

Under the new plan of booking as adopted by Realart and Mayflower, this scheme is turned topsyturvy, and for the first time in the history of the industry, screen worshippers in small communities are given an opportunity to see the same class of picture at a moderate price that they have been in the habit of viewing in the picture palaces of the big towns.

There are three distinct advantages to this scheme. First: Picture patrons are supplied with the very highest class of celluloid entertainment at a fair price. Second: The small-town exhibitor or the owner of a small neighborhood house gets an opportunity to cut in on the profits available in connection with a super-picture. Third: The producing and releasing organizations introduce their product into a bigger field and gain new admirers for their stars and directors and establish good will for themselves.

### *Woody Sums Up*

No system of marketing has resulted in establishing a happier and more wholesome understanding between producer, distributor and exhibitor than this honor system of booking. When Mr. Woody, manager of Realart, and I first talked of it, there were grave doubts as to whether the project could succeed. But at the end of our conferences he summed the matter up so succinctly in a letter to branch managers that success was assured from the start. Here is what he said:

"You sell an exhibitor a picture. You get a flat rental. The picture does just fair business. The exhibitor is sore. He forgets about the productions on which he has made money and proceeds to condemn you. But in our Mayflower campaign the banana has been peeled. It's all up to the exhibitor. He books the picture first and pays for it afterward. In other words, we gamble with him. If the weather is bad, if unlooked for competition bobs up, we do not exact from him a rental which insures profit to us and loss to him. Therein lies the advantage to the exhibitor, and realizing this, he will play fair."

# *A. S. Kane to Show "Nineteen and Phyllis" a Ray Film, as a First National Release*

"NINETEEN AND PHYLLIS," the next Charles Ray picture, in which the star will be presented by Arthur S. Kane, under First National release, has more than the usual proportion of outside scenes, yet to obtain only two or three of them was it necessary to leave the studio lot. Nevertheless there are shown the streets which street cars traverse, the corner where the young folks meet and gossip, and the lines of stores and dwellings.

This is believed to be the first time that a genuine street car, which has seen actual service in a public utility system, has been transplanted within a picture studio, there to resume its operations. The occupants of the car in "Nineteen and Phyllis" could almost shake hands with the men at the desks in the Ray managerial offices.

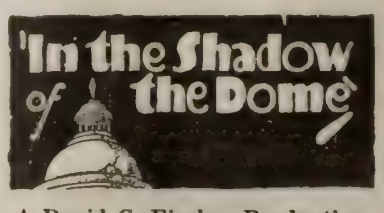
### *Demonstrated Its Value*

The splendid glass-enclosed studio, opened early last summer, has, with its thoroughly modern equipment, more than once demonstrated its value for the picturization of scenes of almost any character. Through the use also of the Fleming Street studio, adjoining, which previously housed the Kalem, Jesse Hampton and other companies, and which has been thoroughly modernized and is now in full possession of Charles Ray Productions, Inc., Mr. Ray has a series of buildings and stages of wonderful compactness.

Mr. Ray has always opposed the principle of going out on location when it was possible to produce the results sought indoors. It is more economical, he believes, as well as practical, to stage everything possible, even the "exteriors," beneath a roof.

## *Add to "Man's Home" Cast*

Another popular player was added to the forthcoming all-star Ralph Ince special production, "A Man's Home," when Myron Selznick, president of Selznick Pictures Corporation, engaged Grace Valentine to play a principal role in the picture. The engagement of Miss Valentine completes the cast of all-star principals which include Harry Morey, former Vitagraph star; Kathlyn Williams, who has played leads in all star casts for several seasons; Matt Moore, well known leading man, and Faire Binney, the popular ingenue. Other prominent players engaged for the production are Roland Bottomley and Marg Sedden.



A David G. Fischer Production

# Newest Reviews and Comments

*Conducted by* EDWARD WEITZEL, *Associate Editor*

## *Sidelights and Reflections*

GLANCING through a "fan" magazine the other day, I came across a pen picture of a screen favorite done in splashes of verbal color. This chromatic movie lady was credited with owning green eyes and a red rage of a mouth. Quite striking, especially the mouth. But some of the make-ups seen on the screen, and also on the street, go it more than one better—a red outrage of a mouth would be the proper description.

And this brings us to a blur on the face of the moving picture art which is being slowly—too slowly—removed. The craze for hand painted cheeks and penciled eyebrows which has turned numberless passably good looking girls in private life into badly-executed chromos, is no excuse for the painted effect of so many of the make-ups seen on the screen. I am well aware that grease paint must be used or the face, under the strong artificial lights of the studio, will appear the reverse of natural. The trouble is with the want of skill in many cases, with which the make-up is applied to the mouth and the eyes.

In real life, among the more discriminating the preference is for the well-bred young woman who does not try to conceal her beauty behind a mask of paint and powder. "Red as a rose is she," wrote Coleridge of the bride in "The Rhyme of the Ancient Mariner." If the poet were alive to-day he might be forced to change it to, "Red as her rouge is she." But nature's coloring still has the call with many patrons of the film, and the closer it is imitated when acting a charming heroine not of the rouge-stick class, the more favorable the impression made by the star or leading ingenue intrusted with the part. Make the same distinctions on the screen that there are in real life. As it is now, most film fiction would lead the dwellers in foreign and benighted lands into the belief that every American woman has an over-worked complexion kit in her vanity bag or in the right hand dresser drawer at home.

It is in the close-ups that the over-painted effect of the majority of moving picture actresses stands out the strongest. The over-accentuated lips and the too heavily lined eyes give a circus poster effect to the enlarged head that robs it of its beauty. When, added to this, the coloring on the upper eyelid is allowed to remain, the artificial nature of the lady's complexion is still further emphasized. For this particular blemish there is no excuse. It takes but a moment's work to remove sufficient of the tinting to prevent the disfiguring black patches over the eyes, which mar so many close-ups. The lifelike effect of a finely executed oil painting has been achieved by the best of the screen facial make-ups. Great skill and much labor have gone into the work, but the end justifies the expenditure of talent and time.

Last week at the Cosmopolitan studio Joseph Urban, the celebrated artist, was trying out light effects with Director Vignola. During a wait, while some changes were being made in the set, the subject of make-up was discussed. The skillful blending used by the star of a picture recently released came up.

"Yes! I was in his dressing room and watched him," exclaimed Mr. Urban; "it took him an hour and a half to put the make-up on."

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*"The New York Idea" (Realart).*
*"The Face at Your Window" (Fox).*
*"Dangerous Business" (First National).*
*"Hearts Are Trumps" (Metro).*
*"Dice of Destiny" (Pathe).*
*"Beautifully Trimmed" (Universal).*
*"The Mark of Zorro" (United Artists. See Page 719).*
*"The Spenders" (Hodkinson).*
*"Love" (Associated Producers).*

## *"The Thief"*

*Henri Bernstein's Great Play Furnishes Excellent Screen Material in Six-Part Fox Number*

Reviewed by Robert C. McElravy.

Tense, exciting dramatic material has been extracted for the screen from Henri Bernstein's play, "The Thief," producd by Fox in six reels. Pearl White is cast in the role of the wife, a part to which she brings her usual animation and trained abilities. She rises to one after another of the many big situations in this gripping play, which has sufficient substance to equip several ordinary features.

"The Thief" is compactly built, most of the scenes occuring in and about a country house. Not a great many characters are involved, and the guilt is not passed about from one to another in the usual haphazard way. Only two characters are suspected of having taken the stolen money, so that this production differs from many others of somewhat similar settings. It is a study of motives, running broader and deeper than the average "thief" story. It should interest all spectators, as in addition to its tense drama, it also has a strong intellectual interest.

E. Featherstone makes a good juvenile in the part of Fred Lenwright, possessing clear-cut, sensitive features. Wallace McCutcheon, George Howard and Dorothy Cummings also play creditably. The settings are adequate throughout, but it is the unfolding of the drama itself which chiefly grips the spectator.

**Cast.**

Mary Vantyne.....Pearl White
Andrew Vantyne.....Charles Waldron
Ralph Blake.....Wallace McCutcheon
Richard Lenwright.....George Howard
Isabelle Lenwright.....Dorothy Cummings
Fred Lenwright.....E. Featherstone
Long.....Sidney Herbert
Valet to Long.....Anthony Merlo

Play by Henri Bernstein.
Scenario by Max Marcin and Paul H. Sloane.
Directed by Charles Giblyn.
Length, Six Reels.

**The Story.**

Mary Vantine, in "The Thief," is visiting for the summer, with her husband, Andrew Vantyne, at the home of Richard and Isabelle Lenwright. Mary and Isabelle were friends at college and swore eternal fealty, even though one might succeed in the world and the other remain poor. Isabelle has won social position, but Mary soon realizes that her cheap attire has marked her as "dowdy" at the country place. She determines to get some new gowns, and every one, including her husband, is astonished when she suddenly blossoms out in beautiful new clothes.

Mary soon finds herself persistently wooed by Fred Lenwright, the impressionable young son of her friends, and also by an unscrupulous millionaire, Ralph Blake. Fred writes her endearing love notes, which he leaves carelessly about, and Blake takes it upon himself to pay her bill at the modiste's when she is pressed for funds.

She soon finds herself in an extremely compromising position. Some stolen money and the presence of detectives in the house increase her discomfiture. At length her husband begins to suspect and breaks out in a savage passion. The stolen money is traced to Fred and the love affairs to Mary. Fred is about to be sent away to South America, when Mary makes a dramatic confession, assuming guilt for the stolen funds, but denying her complicity in the love affairs. She and her husband then decide to go away and begin life anew.

**Program and Exploitation Catchlines:** Adaptation of Henri Bernstein Play.
The Story of a Wife's Love for Fine Clothes.
Pearl White in a Dramatic Henri Bernstein Drama.

**Exploitation Angles:** Play up the fact that this is a Henri Bernstein and go on to tell that it is a cleverly involved story of cross purposes and a theft mystery different from the usual play of this type. Get all you can from the star, who could carry a far less effective story to success. With both a star and a play, your exploitation should be easy.

## *"Dangerous Business"*

*Constance Talmadge Sparkles in a Delightful Comedy Released by First National*

Reviewed by Louis Reeves Harrison.

"Dangerous Business" is a John Emerson-Anita Loos production, and that means it is written for the screen by those who know how. Besides its unqualified merits of construction, it has the vigor and originality so often lacking in adaptations, and it presents one thing the public will be grateful for—a Real Man.

Constance Talmadge is most fortunate in appearing where she has bright opportunity, that is in comedy able to stand on it own legs. She enters into the mood of the play with such spirit and swift intelligence that she does the best acting of her career. In the high situations her face is a veritable revelation of conflicting emotions and ideas. It is her great interpretation which tops off and completely finishes a comedy which held a vast audience at the Strand Theatre under a spell of fascination. She is ably seconded by Kenneth Harlan as the Real Man, with a support in general beyond reproach. "Dangerous Business" is a top-notch performance of its class.

**Cast**

Nancy Flavell.....Constance Talmadge
Mr. Flavell.....George Fawcett

# Newest Reviews and Comments

Mrs. Flavell.....Matilda Brundage
Mr. Braille.....Jack Ramond
Clarence Brooks.....Kenneth Harlan
Mrs. Brooks.....Florida Kingsley
Genevieve .....Nina Cassavant

Story by John Emerson and Anita Loos
Joseph M. Schenck Production
Length, Five Reels

**The Story**

"Dangerous Business" is it for a woman to scatter sparks of passion near the slumbering fires in the breasts of men and to lie unskilfully in order to get out of an obligation. Nancy Flavell is in the business, falling in love to suit each new caprice, wounding the hearts of sincere admirers like Clarence Brooks, her father's secretary, letting him go off to the war with only a languid smile. When she is called upon suddenly to marry a solid fiance who has been drafted, she loses all sense of responsibility. At the last moment she casts about for an excuse and baldly declares she is secretly married to Brooks, trusting to fix matters now with him later.

Nancy is still playing with fire when the war is over. She sends a chum to meet Brooks on his return and uses this chance to meet a fascinating tenor in his rooms. Brooks comes back much changed in appearance, every inch a man, a soldier highly honored. He discovers the whereabouts of Nancy and arrives there just in time to save her from some obnoxious attention. Brooks beats up the tenor in good style, drags Nancy off to New Rochelle in his car and instals her in his mother's house as his wife. The good old lady has provided the young couple with a bedroom and sitting-room and there she bids them good night. In vain Nancy protests. Brooks orders her to bed and starts to undress her himself when she puts up a fight.

When she is in bed, he goes there and begins undressing, even removing his boots, but he leaves and finishes the night on a day bed in the sitting room. Nancy is compromised beyond redemption and agrees to let Brooks marry her in earnest. He admits his love, but he declines emphatically to have a wife like her. Nancy passes through one humiliation after another, the meanwhile growing to love the changed man, but she fails to win him over until most delicately she promises to keep out of trouble.

**Program and Exploitation Catchlines:** She Scattered Sparks of Passion in All Directions—She Made a Business of Love—Then She Is Called Upon to Marry Suddenly.

Constance Talmadge in a New Comedy Play.

She Had Them All Going—To Get Away from Being Married to Someone That Doesn't Suit Her Taste She Claims She Is Already Married—And That Leads to Many Amusing Complications.

**Exploitation Angles:** Don't make the mistake of advertising this as Miss Talmadge's best play. You can get them in just as well by merely announcing Miss Talmadge in an Emerson and Loos play and then, not expecting all they get, they will be doubly well pleased and will go out to spread the word. Play on the star, the title and the situations and keep on hammering until you have reached the last possible patron. If you have the nerve to book this for an extra day or two, you can probably clean up on those extra days on the strength of the word-of-mouth advertising.

## *"Hearts Are Trumps"*

### *Romantic English Melodrama with an All-Star Cast Produced by Metro*

Reviewed by Louis Reeves Harrison

"Hearts Are Trumps" is derived from a melodrama by Cecil Raleigh, but the general trend of the story is decidedly romantic. It gains thereby and by not making results depend upon the race track. It pictures the gambling tendency of English society and adheres to pattern in showing that society is one of different layers which do not readily mix, but it is consistent in this and in insisting that the hero must "work his way up," if he marries into the class above him. The sensational events take place in the Swiss Alps amid snow scenes and a realistic avalanche. They are handled with skill, the direction throughout deserving praise because of careful attention to the story's mood.

To the acting, however, the production owes most of its charm. Frank Brownlee's interpretation of the role, Michael Wain, the man who seeks revenge only to be softened and humanized in the end, is tremendously impressive up to the moment of forswearing his plans. From the moment of renunciation he has little else to do, and interest suffers accordingly. Francelia Billington gives an admirable portraiture of the English woman afflicted with a gambling mania. Alice Terry, as her daughter, Winter Hall, as the decadent nobleman, Joseph Kilgour as a dissolute social parasite, and Brinsley Shaw in an unusual characterization of the moneylender, are all contributing factors of importance to the imaginative effect. The production is a good one of its kind, carefully done and containing the elements of true entertainment.

**Cast**

Lord Altcar.....Winter Hall
Michael Wain.....Frank Brownlee
Dora Woodberry.....Alice Terry
Lady Winifred.....Francelia Billington
Lord Burford.....Joseph Kilgour
Maurice Felden.....Brinsley Shaw
Dyson .....Thomas Jefferson
John Gillespie.....Norman Kennedy
Brother Christopher.....Edward Connelley
"Jake" .....Bull Montana
Butler .....Howard Crampton

Story by Cecil Raleigh
Director, Rex Ingram
Length, Six Reels

**The Story**

"Hearts Are Trumps" when Lady Winifred secretly marries Gamekeeper Michael Wain, but discovery of the misalliance by her father, Lord Altcar, at a time he is bent on trading her to Lord Burford to cover his losses at cards, transformed the situation. Wain is horribly beaten in the presence of his wife and dismissed with a warning never to return. He returns long years later, having acquired a fortune, and finds that Lady Winifred owns Altcar Manor through the death of her father. Wain buys up mortgages on the place and arranges for their foreclosure when he comes upon some astounding revelations.

Lady Winifred has a daughter, Dora, who has been raised in a Swiss convent during Lord Altcar's life, and is now restored to her mother. Dora has become engaged to an American artist named Gillespie, but her hand is sought by the same Lord Burford who sought that of her mother. Burford conspires to destroy the girl's confidence in her artist-lover by obtaining possession of the portrait Gillespie has painted of her and having a nude body attached just before it is on exhibition. The girl is so shamed that she runs away. Broken-hearted she goes back to the Alpine convent. Her father asserts his identity and his dignity at the exhibition, and a reconciliation between him and Lady Winifred takes place.

Burford has found out through an accomplice the destination of Dora and gets to Switzerland in advance of her. He succeeds in having her brought to his chalet in a snow-storm. Her father and mother are in swift pursuit. The girl struggles violently for freedom with Burford, and he is killed by his accomplice, Felden, from motives of revenge. Felden seeks to possess the girl, but she tears off his glasses, blinding him, and goes out into the storm, where she is found by her father, mother and lover. Felden wanders blindly and is overwhelmed in an avalanche. The reunion of Dora with her parents and the man she loves makes all of them realize that, in the great game of life, "Hearts Are Trumps."

**Program and Exploitation Catchlines:** Adaptation of Cecil Raleigh Melodrama.

An English Society Drama.

Romantic Melodrama Telling the Story About an English Society Lady Who Marries a Gamekeeper.

**Exploitation Angles:** Play up the well known members of this cast. More than half should be local favorites with your patrons, so make it an all-star cast with names. Tell it is one of the Drury Lane melodramas and play up the big scenes, notably those in the Swiss Alps. Try and get some window displays with cotton Alpine scenes. You can make some simple yet effective scenes on this subject, and it will help to put the show over.

## *"The Face at Your Window"*

### *Fox Releases Vivid Melodrama Showing International Red Activities*

Reviewed by Mary Kelly

"The Face at Your Window" is a flaming red melodrama. Introduced as patriotic propaganda, it purports to be a compelling message of the hour, a warning to combat the destructive forces at work in this country, as elsewhere. As it proceeds, the fictitious element dominates, and a story, spectacular and thrilling, rather than realistic, is unfolded. There are big dramatic crashes, colorful, picturesque scenes, populated by an immense cast, broadly staged, and directed with dash. There are home-wrecking and incendiary scenes much like the Hunnish devastations shown in recent war dramas. There are striking photographic effects in the shooting of night scenes, such as the flash of the Ku-Klux Klan, galloping in the darkness, the sight of a man rolling off a roof, and a girl's jump from a bridge on a misty night.

The acting is typical of the old school. For the most part it is slow, impressive and highly self-conscious. Tragic moments have been long drawn out as might be expected in a melodrama of this sort. Characterizations have been sharply drawn. Most of the types are foreign, and excellent judgment has been shown in the casting. Gina Reilly in the leading feminine role, is darkly dramatic, and not especially prepossessing. Boris Rosenthal as the uncompromising revolutionist is effective in a virile, blustering way, and Earl Metcalfe, representing the other side, is quietly forceful.

In order to plant the realistic value of the drama in the spectator's mind, the subtitles abound in editorial comment on the events depicted. The effect is novel, but hardly artistic.

**Cast**

Ruth Kravo.....Gina Reilly
Frank Maxwell .....Earl Metcalfe
The Stranger.....Edward Roseman
Ivan .....Bois Rosenthal
Hiram Maxwell.....Walter McEwen
"Dot" Maxwell .....Diana Allen
Ethel Harding .....Alice Reeves
Nicholas Harding.....Frazer Coulter
Steve Drake .....William Corbett
Kravo .....Robert Cummings
Danglo .....Henry Armetta
District-Attorney .....Frank Farrington

Drama by Max Marcin
Scenario by Edward Sedgwick
Direction by Richard Stanton
Length, Six Reels

**The Story**

Hiram Maxwell and Nicholas Harding, both owners of factories, are the men who represent capital in the story. They are contrasting types, Mr. Maxwell being the

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sort of employer who adjusts labor difficulties by co-operating with his men, while Mr. Harding, blind to the needs of others, tries to ride over the rights of those underneath him. Maxwell's son, Frank, is engaged to Mr. Harding's daughter Ethel, who is much chagrined at Frank's taking a place in his father's factory with the rest of the workmen.

Ivan Koyloff, an alien and a disturber in the Maxwell shops, is paying attention to Ruth Kravo, a young Russian girl, also employed there. Frank, too, notices the girl and admires her. He calls on her one evening, and in leaving is stabbed in the back by the jealous Ivan. Circumstances point to Ruth, who is arrested and given the third degree. Ivan is thereupon arrested but is released the next day, owing to lack of evidence. Ruth loses her position and gets a new one, as secret service agent to work among her own people.

A stranger, Comrade Kelvin, comes to town and secretly organizes the workers, preparing them to strike. The employers, fearing trouble meet and decide to cooperate with the men. But Harding is false to his promise and the next morning issues an order for longer hours for his workmen, with no increase in wages. This precipitates a revolt, and at night labor breaks loose, destroying property and lives as it goes. The American Legion is summoned to protect the innocent. They soon put the revolutionists to rout. Kelvin begs for mercy, of the very one he has defied. Frank calms the mob with a patriotic speech, and one of the leaders of the laborers steps forward and offers his hand. Frank gives the other hand to Ruth.

**Program and Exploitation Catchlines:** Have You Seen It? Do You Know the Danger? In These Shifting Times Your Closest Friend May Prove Your Worst Foe. "The Face in Your Window" Holds a Warning For All.

Whose Is It? What News Does It Bring? This Spectacular Melodrama Is Based on Modern History, on the Most Dramatic, Most Perilous Struggle of the Hour—The Fight Between Labor and Capital.

A Story of the Night Forces at Work o Undermine American Liberty.

A Flaming Melodrama with a Thrill a Minute.

**Exploitation Angles:** Exploit this as frank melodrama. It will go big wherever melodrama is in demand. Emphasize the patriotic value of the theme, that it is first, last and always, pro-America. The title can be put to sensational use. "The Face," etc., Is It That of a Friend or Foe? Have You Seen It? If Not, Look For It, and Analyze Its Features, Study Is Messages and Prepare.

## *"The New York Idea"*

### *Realart's Latest Alice Brady Release Is a Keen and Scintillating Production*

Reviewed by J. M. Shellman

One can only praise Realart's ably handled screen adaptation of Langdon Mitchell's "The New York Idea," in which Minnie Maddern Fiske starred when it was produced on the stage in New York. It is brilliant, witty, keen and scintillating. If the story is a fair example of how New York society men and women conduct themselves, they must be dreadfully bored and live a bizarre home life. The subtitles are cleverly written, the photography is beautiful and the art-title work is pretty, but lacks the punchy meaning that much of this work contains.

Mary Murillo has made a striking scenario. She has brought out all the snappy parts of the play and Herbert Blache has given it a master touch which makes it natural, interesting and full of pep. All the members of the cast, including the butlers and the extras, are so good that it is hard to pick out those whose acting stands out beyond the others. Each character is portrayed with flawless perfection and the scene in which the divorced couples meet is exceptional. One can almost feel the electric charged atmosphere with which the room is suffused, in that scene. Alice Brady, Lowell Sherman, Hedda Hopper, George Howell and Lionel Pape have done the best work of their screen careers thus far. In this film we see a woman smoking a pipe and Mrs. Hopper does it with her usual clever "savoir faire." The little details that count so much are taken care of with telling effect by Director Blache. The interiors were designed with an eye for beauty, the exteriors were selected carefully and the lighting effects are an exquisite blend of soft tones set off by carefully arranged high lights. This picture may not please all and some old-fashioned people may be shocked by it, but they will probably enjoy the shock because they will heartily agree with the three old ladies in the picture who are shocked at the actions of the young society women. The play is good entertainment.

**Cast**

Cynthia Karslake.....Alice Brady
John Karslake.....Lowell Sherman
Vida Phillimore.....Hedda Hopper
Judge Philip Phillimore.....George Howell
Sir Wilfrid Darby.....Lionel Pape
Caroline Dwight.....Margaret Linden
Bishop Matthew Phillimore..Edwards Davis
Tim Fiddler.....Harry Hocky
Mrs. Fiddler.....Nina Herbert
Grace Phillimore.....Emily Fitzroy

Story by Langdon Mitchell
Scenario by Mary Murillo
Directed by Herbert Blache
Length, Five Reels

**The Story**

The story of "The New York Idea" deals with the love and quarrels of Cynthia and John Karslake, a wealthy, frivolous young pair, who are really very much in love with each other. Cynthia grows jealous of her husband when she notices, at the races one day, that Vida Phillimore, a recent divorcee, is forcing her attentions on the uninterested, but entirely helpless John. Cynthia uses this incident as a peg upon which to hang all her other petty grievances, and soon she has resorted to the divorce court—the one presided over by Vida's divorced husband, Judge Philip Phillimore. He accommodate Cynthia with a "quiet" divorce, and at the same time makes up his mind that she might make a very attractive second wife for himself.

Gossip soon connects Vida's name more and more with John, and Cynthia is so angered by such reports that when the Judge proposes she accepts him, not because she really likes him but because she thinks it may annoy Vida.

John and Cynthia, Vida and the Judge are constantly meeting at social affairs, as is common in society, where divorced couples cannot escape meeting frequently unless they give up society altogether. Cynthia goes on with plans for her marriage to the Judge, but realizes more clearly each day that she still loves John and wants above everything else to keep him from Vida. In the end all comes out right for the foolish pair, John and Cynthia, who married thoughtlessly with "the New York idea" of marriage and not a proper understanding of what the ceremony ought to mean. Vida consoles herself with an eligible Englishman who happens to be handy.

**Program and Exploitation Catchlines:** Why Are Divorces Popular with the Smart Set in New York? See "The New York Idea."

With Wit Like a Keen-Pointed Rapier, Each Thrust From This Play Will Give You Rare Enjoyment.

An Old Proverb Has Been Changed By "The New York Idea." It Is Now, "Marry in Haste and—Get a Divorce While You Wait."

Evidently "Faint Heart Never Won a Fair Maid," in New York Society Circles, If "The New York Idea," Is Correct, For This Play Changes That Proverb to Read, "Feint Heart Always Wins Fair Man."

After Dinner You Will Enjoy That Rare Desert, "The New York Idea," In Which You'll Find a Breezy Plot, a Spoonful of Tenseness, a Cup of Wit and Satire and Served with a Sauce of Suspense.

**Exploitation Angles:** Make your appeal with the star and her support, remembering that Mrs. Fiske's name is worth more than a little to the playgoers, even if she has not appeared in your town. For jazz work appeal with the idea of the New York idea of marriage and divorce, making this strong in the small towns.

## *"The Spenders"*

### *Benjamin P. Hampton's Screen Production of Harry Leon Wilson's Novel Discloses Fairly Entertaining Story Made From Well-Tried Material*

Reviewed by Edward Weitzel

Wall Street and the "wild and woolly" West get into a mix-up in "The Spenders," but for once the famous financial thoroughfare doesn't have it all its own way. The author hasn't discovered anything particularly new to say on the subject, but his good folk are not oppressively moral and one of them, Uncle Pete Bines, is a shrewd old chap whose victory in the stock market is both gratifying and possible. The old gentleman's sense of humor and the ease with which he defeats the plan of the wealthy villain to ruin young P. Percival Bines, his grandson, makes the head of the Bines family the best liked character in the story. A number of ancient jokes worked into the plot for comedy relief are a positive drawback. The English nobleman bent upon marrying an American girl is sufficiently familiar without tacking any antique wheezes onto him. Lord Mauburn is not at all a bad sort, even if he does talk like the conventional English nobleman of the silly ass type.

The adventures of the western millionaires who come to New York after culture and are glad to go back home with just what they brought with 'em are no' wildly exciting, but the story is fairly entertaining and has been very well produced. The cast is excellent. Joseph J. Dowling, barring his too obviously false whiskers, is an unctuous and forceful Uncle Peter Bines. Niles Welch is a manly and earnest P. Percival Bines and Claire Adams has all the attractiveness called for by the heroine, Avice Milbrey.

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**The Cast**

Avice Milbrey.....Claire Adams
Rulon Shepler.....Robert McKim
Uncle Peter Bines.....Joseph J. Dowling
P. Percival Bines.....Niles Welch
Psyche Bines.....Betty Brice
Mrs. Bines.....Adele Farrington
Mrs. Athelstane.....Virginia Harris
Mr. Milbrey.....Tom Ricketts
Abe Trummel.....Otto Lederer
Lord Mauburn.....Harry Holland

From the Novel by Harry Leon Wilson
Scenario by E. Richard Schayer
Directed by Jack Conway
Length, Five Reels

**The Story**

Daniel J. Bines, a millionaire of Montana City, having died and left his family more money than society manners, his son, P. Percival, decides to go to New York and see life and his mother and sister go with him. Uncle Peter Bines, the founder of the Bines millions, prefers to stay at home, until reports from the East let him know that he is wanted in the vicinity of Wall Street, if his nephew is to be saved from the bulls and the bears of that famous thoroughfare.

On his arrival young Bines hunts up Avice Milbrey, a pretty New York girl whose acquaintance he made when she was passing through Montana City as a guest in the private car of Rulon Shepler, a Wall Street financier who is in love with Avice and who holds her father in his power, having loaned Mr. Milbrey a large sum of money.

Psyche, Percival's sister, falls in love with Lord Mauburn, an Englishman. Shepler is alarmed at Percival's success with Avice, and prepares to break the young man in Wall Street, and also damage his moral reputation. Rumors of these things reach Uncle Peter Bines. He hurries to New York and plays a secret game in Wall Street, "coppering" all of Percival's bets. The financial smash comes, and with it the blow at Percival's reputation, involving him in a chorus girl affair. Avice has confided in Uncle Peter. By selling her jewels and gambling the money through him she wins enough to pay off Shepler but, learning of Percy's misfortune, she lends Uncle Peter the money to win or lose all for both of them.

Percy sells his cars for money enough to ship the family West, and takes a job in a garage. Avice, thinking her money has gone with the Bines fortune, has a stormy session with her father and Shepler, but Percival arrives and carries her off. At the same time her father receives the winnings from Avice's gamble in the Street, which makes him independent of Shepler. Lord Mauburn has proved himself really in love with Psyche by casting his lot with the Bines family. Just as they all prepare to catch the train, Percival shows up with his bride and the Bines all go back to Montana.

**Program and Exploitation Catchlines:** Adaptation of Harry Leon Wilson Novel.

Story of a Young Man Who Is Left a Fortune and Goes to New York to Get a Taste of Life.

The West Might Be a Wild Place, But This Westerner Came to New York For Life and When He Got Back Home Again He Thought It Was Tame.

**Exploitation Angles:** Tell them that it is a story of New York's financial district and the Wild West. Play up the fact that it is from a story by Harry Leon Wilson. Work up teaser advertisements such as "They thought they were spenders, but they had to come to New York before they were" "Do You Think You Are a Spender?—Spend a Profitable Hour in Watching the Spenders Spend."

## "Love"

*J. Parker Read, Jr., Production, Starring Louise Glaum, Is "Easiest Way" Drama, Given Expensive and Extravagant Treatment*

Reviewed by Jessie Robb

It might be questioned if the love for a small sister and a desire to give her the surroundings requisite to normal development and growth, would be sufficient cause for a young woman of strong character to take the "easiest way" in a quest for the necessary funds. This is the theme of "Love," the J. Parker Read, Associated Producer's Production, written by Louis Joseph Vance and starring Louise Glaum. However, as this picture is the kind associated with Louise Glaum, an excuse or reason had to be invented to take her from the slums to the exotic and luxurious environment of the mistress of a millionaire. The transition is effected on the screen by means of an allegory.

Louis Joseph Vance has produced a well written scenario that carries the action up to a thrilling climax, and Director Wesley Ruggles has made a picture that is opulent in spectacular appeal. Severe editing of some of the titles will be an improvement.

Louise Glaum is an actress who excels in depicting women of this type. Her work is to be commended for the restraint and pathos with which she invests the character of Natalie Storm. It is a role which could be easily overacted. Able assistants are James Kirkwood as Tom Chandler, the man really loved, and Joseph Kilgour as Alvin Dunning, the millionaire-in-the-case. This picture will, undoubtedly, have a strong box office value where there is a Louis Glaum public.

**The Cast**

Natalie Storm.....Louise Glaum
Beatrice Storm.....Peggy Cartwright
Tom Chandler.....James Kirkwood
Alvin Dunning.....Joseph Kilgour

Story and Scenario by Louis Joseph Vance
Directed by Wesley Ruggles
Length, 6,200 Feet

**The Story**

Natalie Storm, a young woman struggling to support her mother, and little sister by sweat shop labor, sees her mother die and the shister drooping for want of proper food and surroundings. She rejects the proposal of Tom Chandler, who is a self-educated mining engineer, and sends him to South America to carve out his fortune and hers.

Natalie is next shown as the mistress of Alvin Dunning. The little sister has all she needs. Dunning publicly humiliates Natalie at a restaurant orgy and she determines to obtain a fortune and free herself.

Meanwhile, Chandler has returned. He was working for Dunning and has discovered a rich copper mine in South America. Dunning invites Chandler to a house party for the purpose of discussing a copper deal. There Chandler meets Natalie as Dunning's mistress and is heart-broken. By a ruse, Natalie gets a tip, after Dunning's refusal for information. She cleans up a fortune and breaks with Dunning. He tries to force her back to the old life. She refuses. On a wild auto ride, Dunning is killed and Natalie severely injured. When Chandler hears of her trouble, he comes to her and they are reconciled.

**Program and Exploitation Catchlines:** Louise Glaum in a Story of Love.

A Louise Joseph Vance Story.

Louise Glaum's Latest Picture—An Easiest Way Drama.

**Exploitation Angles:** Play up the star to the limit. Also let your patrons know that it is a Louis Joseph Vance story. Tell them that it is another extravagantly treated drama of wide appeal.

## "Dice of Destiny"

*Five-Reel Hampton-Pathe Release Features H. B. Warner in Tense Crook Story*

Reviewed by Robert C. McElravy

One of the actors of the screen who seldom fails to impart a romantic glamor to the roles he plays is H. B. Warner. He screens exceptionally well and his lithe, active movements convey a certain intensity of feeling that might be missed with another actor in the same parts. In "Dice of Destiny," a Jesse D. Hampton production, released by Pathe, Mr. Warner plays the role of Jimmy Doyle, a gentleman crook of the "Raffles" type. The characterization is well drawn and kept true to form by quick, nervous gestures, suspicious glances and a constant apprehension of trouble from "fly cops."

The story deals almost exclusively with a gang of crooks, one of whom is a young girl, portrayed by Lillian Rich. This girl, Nancy Preston, is the daughter of the gang leader, and a love affair between her and Jimmy is one of the strong features of the subject. The situations are tensely set forth and the interest carries from beginning to end. There is no great emotional strength to the feature, but considering the general artificiality of this type of stories, it is decidedly more human than most of its kind. The supporting cast numbers many excellent types.

A number of strong scenes are found in this picture, one of the best being the prisoner's break from prison. The operating scenes in the hospital are also well staged. The close is abrupt, but satisfactory.

**Cast**

Jimmy Doyle.....H. B. Warner
Nancy Preston.....Lillian Rich
Dave Monteith.....Howard Davies
Joe Caffey.....Harvey Clark
Bill Preston.....J. P. Lockney
James Tierney.....Claude Payton
"Gloomy" Cole.....Frederick Huntley
Agnes .....Rosemary Theby

Story by John Moroso
Scenario by Fred Myton
Directed by Henry King
Length, Five Reels

**The Story**

Jimmy Doyle, in "Dice of Destiny," is released from prison and comes to the house of a former pal, Bill Preston, just as the latter has been shot by a detective in the employ of James Tierney. Preston, who has a daughter named Nancy, is head of a gang of jewelry thieves, whom Tierney has sworn to clean out. Jimmy Doyle is expected to look up Preston and is carefully watched from the time of his release from prison.

Bill Preston dies of the wounds he received, leaving Nancy and a bag of stolen jewels to the care and protection of Jimmy Doyle. The first thing Jimmy does is to turn over the jewels to Tierney and tell him that both he and Nancy are "going straight." He threatens to kill Tierney if an effort is made to frame him up and send him back to prison.

Nevertheless, through the work of a jealous member of the old Preston gang, Jimmy is sent to prison again. He breaks out and flees with Nancy to a remote coun-

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try hospital, where he resumes the practice of medicine he had abandoned years before. Fate brings Tierney to the hospital, a sufferer from appendicitis. Jimmy Doyle, who finds it his business to operate on Tierney, listens to Nancy's plea and decides to spare his enemy. Fate then brings them a happy release from the espionage of the detectives.

**Program and Exploitation Catchlines:** A Crook Story with H. B. Warner.
A John Moroso Story.
A Gentleman Crook Story.

**Exploitation Angles:** Sell Mr. Warner as strongly as you can. Use the story angle, but the star will bring in the money. Recall his past hits, give a sketch of the story premise and leave the rest to his reputation.

## "Beautifully Trimmed"

*Carmel Myers Cast in Leading Role of Five-Part Universal Story of New York Life*

Reviewed by Robert C. McElravy

Attractive pictorial effects have been achieved in "Beautifully Trimmed," a five-part Universal production. It also tells an entertaining and quite novel story, though it is not one that will arouse any great emotional effect in the spectator. The plot and incidents are undoubtedly true to life, but they have not always been presented with a high degree of conviction in transferrence to the screen. The subject as a whole is artificially set forth and bases its appeal on the pleasing cast and entertaining character of the story.

Carmel Myers, as Norine Lawton, a girl crook, has the strongest role. Her swindling methods prove quite unusual and one of the neatest bits in the picture is the episode at the beginning where she induces the art lovers from Kansas to invest in a bogus Rembrandt. Irving Cummings appears as Count Bonzi, a part undoubtedly modeled after Boston's famous financier of recent notoriety. George B. Williams plays the assistant to Bonzi, and Pell Trenton gives a fairly good account of himself as the hero who rescues the girl from this precious pair.

The plot hinges upon the sale of fake oil stock to the hero and the subsequent coming in of a real gusher, which turns the tables on the swindlers and makes the hero rich. There is not much originality in this situation, but it has been handled entertainingly.

**Cast**

Norine Lawton.....Carmel Myers
Christopher Gibbons.....Pell Trenton
Count Bonzi.....Irving Cummings
Henry Calkins.....Alfred Fisher
Mrs. Calkins.....Victory Bateman
Sims .....George B. Williams
Drake .....Lee Kohlmar
Horton .....Herbert Bethew
Margery Drake.....Myrtle Reeves

Story by Marguerite C. Storrs
Scenario by Douglas Doty and Marcel De Sano
Directed by Marcel De Sano
Length, Five Reels

**The Story**

Norine Latonw, in "Beautifully Trimmed," is a good-looking girl, living by her wits in New York City. She is on friendly terms with a certain Count Bonzi, who deals in bogus paintings and other swindling devices. Bonzi and a fellow named Sims are just preparing to launch upon unsuspecting buyers the stock of the Mercer Oil Company, which they find a dead weight upon their hands.

The swindlers induce Norine to help them arouse the interest of Christopher Gibbons, a retired aviation officer, in the oil stock. Gibbons admires Norine and she has no difficulty in persuading him to buy. Later, when she hears of Gibbons' valor in the service, she repents and wishes to save him. She warns Gibbons that he has been imposed upon, but he has already investigated and discovered this fact.

Just as Gibbons is about to have the swindlers arrested, Norine brings him word that the Mercer Oil company has developed a real gusher. Gibbons then tells the swindlers what has slipped through their fingers and has the additional satisfaction of winning Norine from Bonzi.

**Program and Exploitation Catchlines:** A Story of New York Life.
Carmel Myers in the Role of a Girl Crook.
They Sold the Oil Stock Thinking That It Was a Real Fake—Then Came a Gusher and They were Fooled.

**Exploitation Angles:** Play this up in a sensational way as a lesson to those who want to buy oil stocks. If you have the time start off with offers of Mercer Oil Company stock and then work into the play advertising. The title should give you tie-ups with milliners, dressmakers and others who have articles "beautifully trimmed."

## "The Last of the Mohicans"

*Maurice Tourneur Makes Excellent Picturization of James Fenimore Cooper Story*

The complete review of "The Last of the Mohicans" appeared in last week's issue. It is being released by Associated Producers. The cast is given below.

**The Cast.**

Magua .....Wallace Beery
Cora Munro .....Barbara Bedford
Uncas .....Albert Roscoe
Alice Munro .....Lillian Hall
Major Heyward .....Henry Woodward
Col. Munro .....James Gordon
Capt. Randolph .....George Hackathorne
David Gamut .....Nelson McDowell
Hawkeye .....Harry Lorraine
Chingachgook .....Theodore Lerch
Tamenund .....Jack McDonald
Gen. Webb .....Sydney Deane

Directed by Maurice Tourneur and Clarence L. Brown.
Scenario by Robert A. Dillon.

## "Cash Customers"

A one-reel comic, directed by Alf Goulding, with Harry (Snub) Pollard in the leading role, released by Pathe. Harry is assisted by a fat young man and the opening scenes depict them as two fellow roomers in a boarding house. In the course of an exciting day Harry becomes clerk in a department store. His adventures with a young lady, whom he tries to fit with a pair of shoes, are the strongest features of this rather ordinary subject.

## "Tails Win"

A two-reel Century comic, written by William Watson, in which a theatrical agent advertises for a stenographer. When he procures one, he immediately forgets his wife and makes love to the new employe. The wife retaliates by employing detectives to watch him. The opening is conventional, but contains considerable of a diverting nature. In the latter reel some loose lions play an important part.

*HERE THEY ARE—ALL HAPPY AND EATING THE OLD BIRD*

*Jerome Storm was rushed, so he asked the Lillian Gish Company if they would work on Thanksgiving Day. They said they wouldn't mind. When the noon bell rang he had a real (not reel) turkey dinner and everybody was happy. Miss Gish may be seen seated to the right, next to Mr. Storm, who is directing her new Frohman Amusement Corporation picture*

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# CURRENT FILM RELEASE DATES

*Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies page where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.*

## FOX ENTERTAINMENTS

**SPECIALS.**

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R; P-388.
While New York Sleeps (All-Star Cast). Vol. 45, P-719.
The Face at Your Window (All-Star Cast).
Blind Wives.
A Connecticut Yankee in King Arthur's Court (All-Star Cast).
Skirts (Special Cast—Six Reels).

**WILLIAM FARNUM SERIES.**

Drag Harlan. Vol. 47; P-109; C-R, P-314.
The Scuttlers.

**PEARL WHITE SERIES.**

The Thief.
The Tiger's Cub. Vol. 46; P-993; C-R, P-1220.
The Mountain Woman.

**TOM MIX SERIES.**

The Untamed. Vol. 46; P-114.
The Texan.
Prairie Trails.

**WILLIAM RUSSELL SERIES.**

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46; P-388.
The Challenge of the Law. Vol. 46; P-1152; CR, P-1220.
The Iron Rider. Vol. 47, P-641.

**SHIRLEY MASON SERIES.**

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.
Girl of My Heart.
Flame of Youth.

**GEORGE WALSH SERIES.**

From Now On (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger. Vol. 47, P-386; C-R, P-454.
Dynamite Allen.

**20TH CENTURY BRAND.**

Firebrand Trevision. Vol. 45; P-637.
The Husband Hunter (Eileen Percy). Vol. 46; P-530; C-R, P-766.
The Little Grey Mouse (Louise Lovely). Vol. 47, P-249; C-R, P-454.
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). Vol. 46; P-1294; C-R, Vol. 41; P-36.
Two Moons (Buck Jones).
The Land of Jazz (Eileen Percy).
Just Pals (Buck Jones). Vol. 47; P-511. C-R, P-580.
Partners of Fate (Louise Lovely).

**SERIAL.**

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934; Ex., Vol. 46; P-935.
Fantomas (Serial—Twenty Episodes).

**SUNSHINE COMEDIES.**

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller. Vol. 47, P-638.
An Elephant's Nightmare.
Hold Me Tight. Vol. 47; P-106.
His Noisy Still.
Pretty Lady.
Her Doggone Wedding.
Pals and Petticoats.
The Slicker.

**CLYDE COOK COMEDIES.**

Kiss Me Quick. C-Vol. 46; P-999.
The Huntsman.
All Wrong.

**MUTT AND JEFF CARTOONS.**

The Medicine Man.
Home Brew.
Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Papoose.
The Hypnotist.
Cleopatra.
The Parlor Bolshevist.

## FAMOUS PLAYERS-LASKY

**September.**

The Right to Love (George Fitzmaurice Production). L-6,661 Ft. Vol. 4; P-1066; C-R, Vol. 46; P-218.
The Village Sleuth (Charles Ray—Ince Production).—L-4,082 Ft. Vol. 46; P-531.
Lady Rose's Daughter Elsie Ferguson—L-4,585 Ft. Vol. 46; P-247; C-R, P-388.
What's Your Hurry? (Wallace Reid). L-5,040 Ft. Vol. 45; P-1214; Ex. 491-493.
Humoresque (Cosmopolitan Production). L-5,987 Ft. Vol. 44; P-982; C-R, Vol. 46; P-220; Ex. 362, 493, 1,094.
Half An Hour (Dorothy Dalton)—L-4,667 Ft. Vol. 47; P-109; C-R, P-580.
Civilian Clothes (Thomas Meighan-Hugh Ford Productions). Vol. 46; P-246. Ex. 1,096; Ex. Vol. 47; P-45.
Little Miss Rebellion (Dorothy Gish)—L-4,835 Ft. Vol. 46; P-529.

**October.**

Something to Think About (Cecil B. DeMille Production). L-7,000 Ft. Vol. 46; P-836; Ex. 1234; Vol. 47, P-617; C-R, Vol. 47; P-36.
The Jailbird (Ince Production—Douglas MacLean))—L-4,961 Ft. Vol. 46; P-835; C-R, P-18.
The Round Up (Roscoe Arbuckle)—L-6,417 Ft. Vol. 46; P-110.
Deep Waters (Maurice Tourneur Production) L-5,035 Ft.
The Cradle of Courage (William S. Hart)—L-4,737 Ft. Vol. 46; P-689; C-R, P-918.
The City Sparrow (Ethel Clayton)—L-4,618 Ft. Vol. 45; P-642; C-R, Vol. 47, P-176.
Held By the Enemy (All Star)—L-5,526 Ft. Vol. 46; P-835; C-R, P-918.
A Full House (Bryant Washburn)—L-4,200 Ft. Vol. 46; P-390.
The Restless Sex (Cosmopolitan Production—Marion Davies). L-6,506 Ft. Vol. 44; P-1789.
An Old-Fashioned Boy (Ince Production—Charles Ray)—L-4,617 Ft. Vol. 47, P-250; C-R, P-580.

**November.**

Behold My Wife (George Melford Production)—L-6,556 Ft. Vol. 46; P-1153.
Sins of Rozanne (Ethel Clayton)—L-4,862 Ft. Vol. 46; P-1154.
Always Audacious (Wallace Reid)—L-5101 Ft. Vol. 47; P-384.
Her Husband's Friend (Enid Bennett—Ince Production)—L-4,539 Ft.
The Frisky Mrs. Johnson (Billie Burke)—L-5,586 Ft.
Burglar Proof (Bryant Washburn)—4,495 Ft. Vol. 47; P-512.
Idols of Clay (George Fitzmaurice Production)—L 7,230 Ft. Vol. 47; P-512; C-R, P-580.
A Romantic Adventuress (Dorothy Dalton)—L-4,736 Ft.

**December.**

Conrad in Quest of His Youth (Thomas Meighan)—L-5926 Ft. Vol. 47; P-388; C-R, P-454.
Flying Pat (Dorothy Gish).
The Life of the Party (Roscoe Arbuckle)—L-4,944 Ft.; Vol. 47, P-641.
Heliotrope (Cosmopolitan Production)—L-6,307 Ft.; Vol. 41, P-646.
To Please One Woman (Lois Weber Production)—L-6,086 Ft.
An Amateur Devil (Bryant Washburn)—L-4,464 Ft.
The Testing Block (William S. Hart)—L-5,927 Ft.
Silk Hosiery (Enid Bennett-Thomas H. Ince Production)—L-4,556 Ft.

**COMEDIES.**

Nov. 14—Fickle Fancy.
Nov. 28—A Fireside Brewer.
Nov. 21—His Wedding Night.
Dec. 12—Dabbling in Art.
Dec. 26—Bungalow Troubles.

**PARAMOUNT-ARBUCKLE COMEDIES.**

Dec. 19—Fatty at Coney Island.

**PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.**
(One Reel.)

Nov. 7—The Port of Penang.
Nov. 14—Pyrenean Perspectives.
Nov. 21—Around About Manila.
Nov. 28—Land of the Tin Millionaires.
Dec. 5—In Finistere.
Dec. 12—Malayan Motor Roads.
Dec. 19—The Snowbound Pyrenees.
Dec. 26—Quaint Kuala Lumpur.

**PARAMOUNT MAGAZINE.**

Nov. 28—Magazine Items—Cartoon by Frank Moser.
Dec. 5—Twentieth Century Pictionary—Cartoon by Frank Moser.
Dec. 12—Twentieth Century Pictionary—Cartoon by Henry D. Bailey.
Dec. 19—Twentieth Century Pictionary—Cartoon by Earl Hurd.
Dec. 26—Twentieth Century Pictionary—Cartoon by Pat Sullivan.

**PARAMOUNT-BURLINGHAM ADVENTURE PICTURES.**

Dec. 19—The Jungfrau Railway.

**POST NATURE PICTURES.**

Nov. 7—A Setting of the Ages.
Dec. 5—Indian Summer.

## FIRST NAT'L EXHIBITORS

Go and Get It (Marshall Neilan Production—Seven Reels). Vol. 45; P-642; C-R, P-913. Ex. Vol. 47, P-187.
The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P-1212; C-R, Vol. 46; P-109.
The Jack Knife Man (King Vidor—Six Reels). Vol. 45; P-932.
Forty-Five Minutes from Broadway (Charles Ray—Six Reels). Vol. 46; P-245; Ex. 1093; C-R, P-120; Ex. Vol. 47; P-345.
Good References (Constance Talmadge—Six Reels). Vol. 46; P-687; C-R, P-918.
In the Heart of a Fool (Allan Dwan Special—Seven Reels).
Curtain (Katherine MacDonald). Vol. 46; P-998.
Harriet and the Piper (Anita Stewart). Vol. 46; P-996; C-R, Vol. 47; P-36.
The Branded Woman (Norman Talmadge—Seven Reels). Vol. 46; P-391; C-R, P-608.
The Master Mind (Lionel Barrymore—Six Reels). Vol. 46; P-531; C-R, 608.
What Women Love (Annette Kellerman—Six Reels). Vol. 46; P-1068; Ex. 1013, 77, 361.
The Kick in High Life (Lehrman—Two Reels).
Toonerville Trolley (Dan Mason—Two Reels).
Peaceful Valley—(Charles Ray—Six Reels). Production. Vol. 47; P-388; Ex. P. 341.
Nomads of the North (James Oliver Curwood—Six Reels). Vol. 46; P-836; C-R, Vol. 47; P-36.
Twin Beds (Mr. and Mrs. Carter De Haven). Vol. 47, P-248; C-R, P-314.
Passion (Pola Negri—Nine Reels). Vol. 47, P-513.
Old Dad (Mildred Harris Chaplin—Six Reels).
Wet and Warmer (Lehrman—2,061 Ft.).
The Devil's Garden (Lionel Barrymore)—5,600 Ft.). Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft.).
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer).
Dinty (Wesley Barry—Marshall Neilan Production). Vol. 47, P-640.

## AMERICAN FILM COMPANY

The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy).—Six Reels). Vol. 46; P-690; C-R, P-1098.
The Gamesters (Margarita Fisher and R. C. Shumway—Six Reels). Vol. 47; P-510.
The Blue Moon.
Their Mutual Child (Margarita Fisher—Six Reels).

# CURRENT FILM RELEASE DATES

## W·W·HODKINSON

**BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.**

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.
The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.

**ZANE GRAY PICTURES, INC.**

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).
The U. P. Trail (All-Star). Seven Reels. Vol. 47, P-386; C-R, P-580.

**J. PARKER READ, JR., PRODUCTIONS.**

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). Vol. 47, P-639.

**DIETRICH-BECK, INC.**

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

**DIAL FILM COMPANY PRODUCTIONS.**

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.
The Tiger's Coat (Myrtle Stedman).

**ARTCO PRODUCTIONS.**

Cynthia-of-the-Minute (Leah Baird).—Six Parts). Vol. 45; B-154; C-R, P-777.

**ROBERT BRUNTON PRODUCTIONS.**

The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234; C-R, P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.
The House of Whispers (J. Warren Kerrigan). Vol. 46; P-691; C-R, P-766.

**JOSEPH LEVERING PRODUCTIONS.**

His Temporary Wife (Rubye de Remer). Vol. 43; P-733; C-R, P-2002.

**LOUIS TRACY PRODUCTIONS.**

The Silent Barrier. Vol. 46; P-997.

**NATIONAL PRODUCTIONS.**

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

**IRVIN V. WILLAT PRODUCTIONS.**

Down Home.

## PATHE EXCHANGE INC.

*Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. "The Phantom Foe" Serial Stars Juanita Hansen. George B. Seitz and Marguerite Courtot are starred in "Velvet Fingers" serial.*

**Releases for Week of October 24.**

Half a Chance (Mahlon Hamilton—Seven Reels). Vol. 47; P-108; C-R, P-454.
No 2 of the Phantom Foe (The Disappearance of Janet Dale).
No. 9 of Ruth of the Rockies (The Perilous Path).

**Releases for Week of October 31.**

The Money Changers (Claire Adams and Roy Stewart—Six Reels). Vol. 47; P-110; C-R, P-314.
No. 10 of Ruth of the Rockies (The Secret of the Trunk).
No. 3 of The Phantom Foe (The Trail of the Wolf).
Mamma's Boy (The Vanity Fair Maids—One Reel). C-Vol. 47, P-246.

**Releases for Week of November 7.**

A Beggar in Purple (Six Parts). Vol 47, P-251; C-R, P-454.
No. 11 of Ruth of the Rockies (The Fatal Diamond).
No. 4 of The Phantom Foe (The Open Window).
Harry Pollard Comedy (One Reel).

**Releases for Week of November 14.**

No. 12 of Ruth of the Rockies (The Secret Order).
No. 5 of The Phantom Foe (The Tower Room).
The Sandman (Vanity Fair Girls—One Reel).

**Releases for Week of November 21.**

Her Unwilling Husband (Blanche Sweet). Vol. 47, P-512; C-R, P-580.
No. 13 of Ruth of the Rockies (The Surprise Attack).
No. 6 of The Phantom Foe (The Crystal Ball).
Harry Pollard Comedy.

**Releases for Week of November 28.**

The Devil to Pay (Fritzi Brunette and Roy Stewart—Six Parts). Vol. 47; P 643.
No. 14 of Ruth of the Rockies (Regina Island).
No. 7 of The Phantom Foe (Gun-Fire).
Queens Up (The Vanity Fair Girls—One Reel).

**Releases for Week of December 5.**

Dice of Destiny (H. B. Warner).
No. 15 of Ruth of The Rockies (The Hidden Treasure).
No. 8 of The Phantom Foe (The Man Trap).
No. 1 of Velvet Fingers (To Catch a Thief—George B. Seitz and Marguerite Courtot—Serial). Vol. 47; P-643.
Harry Pollard Comedy.

**Releases for Week of December 12.**

No. 9 of The Phantom Foe (The Mystic Summons).
No. 2 of Velvet Fingers (The Face Behind the Curtain).
Vanity Fair Girl Comedy (One Reel).

## UNIVERSAL FILM MFG. CO.

*"The Vanishing Dagger" Serial Stars Elmo Lincoln; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.*

Sundown Slim (Harry Carey).
No. 6 of The Dragon's Net (Captured in China).
No. 2 of The Flaming Disk (The Span of Life).
Where Is My Dog? (Harry Mann—One Reel).
A Wild Night (Joe Martin—Two Reels).
No. 2 of The Red Rider Series (The Girl and the Law—Leonard Clapham—Two Reels).
Loose Lions (Robert Anderson and Dixie Lamont—Two Reels—Century).
One Law for All (Hoot Gibson—Two Reels—Western).

The Marriage Pit (Frank Mayo). Vol. 46, P-835; C-R, P-1220.
No. 7 of The Dragon's Net (The Unseen Foe).
No. 3 of The Flaming Disk (The Perilous Leap).
Over the Garden Wall (Edgar Allen and Ann May—One Reel).
No. 3 of The Red Rider Series (Big Stakes—Leonard Clapham—Two Reels).
Should Tailors Trifle (Two Reels & Century).
Some Shooter (Hoot Gibson—Western—Two Reels).

Wanted at Headquarters (Eva Novak).
No. 8 of The Dragon's Net (Trailed to Peking).
No. 4 of The Flaming Disk (Fires of Hate).
Mops and Hops (One Reel).
No. 4 of The Red Rider Series (When the Devil Laughed—Leonard Clapham—Two Reels).
Uncle Tom's Caboose (Charles Dorety and Peggy Prevost—Two Reels—Century).
In Wrong Wright (Hoot Gibson—Western—Two Reels).

The Gilded Dream (Carmel Myers). Vol. 46; P-1156.
No. 9 of The Dragon's Net (On the Great Wall of China).
No. 5 of The Flaming Disk (The Vanishing Floor).
My Lady's Ankle (Robert Anderson—One Reel).
No. 5 of The Red Rider Series (The Forest Runners—Leonard Clapham).
A Blue Ribbon Mutt (Lillian Byron and Charles Dorety—Two reels—Century).
Cinders (Hoot Gibson—Western Two Reels).
Fixed by George (Eddie Lyons and Lee Moran). Vol. 47, P-112.
No. 10 of The Dragon's Net (The Train of Death).
No. 6 of The Flaming Disk (The Pool of Mystery).
Hearts and Clubs (Star—One Reel).
No. 6 of The Red Rider Series (The Timber Wolf—Leonard Clapham—2 Reels).
A Lyin' Tamer (Cliff Bowes and Dixie Lamont—Century—Two Reels).
Double Danger (Hoot Gibson—Western—Two Reels.
Honor Bound (Frank Mayo). Vol. 47, P-386.
No. 11 of The Dragon's Net (The Shanghai Peril).
No. 7 of The Flaming Disk (The Circle of Fire).
Maids A-Courting (Dorothy Wolbert—Two Reels—Star).
Twin Crooks (Lillian Byron and Charles Dorety—Century—Two Reels).
The Two Fisted Lover (Hoot Gibson—Western—Two Reels).
West Is West (Harry Carey). Vol. 47, P-513.
No. 12 of The Dragon's Net (Unmasked).
No. 8 of The Flaming Disk (Through Walls of Steel).
No. 1 of King of the Circus (Blood Money—Eddie Polo—Serial).
Romeo and Juliet (Dorothy Wolbert—One Reel).
A Fishy Story (Zip Monty and Esther Jackson—Century—Two Reels).
Tipped Off (Hoot Gibson—Western—Two Reels).

Risky Business (Gladys Walton). Vol. 47, P-646.
No. 9 of The Flaming Disk (The Floating Mine).
No. 2 of King of the Circus (The Mushroom Bullet).
Shapes and Scrapes (Dorothy Wolbert—One Reel).
Hot Dog (Brownie the Century Wonder Dog—Century—Two Reels).
Superstition (Hoot Gibson—Western—Two Reels).
Beautifully Trimmed (Carmel Myers).
No. 10 of The Flaming Disk (Spiked Death).
No. 3 of King of the Circus (Stolen Evidence).
A Movie Bug (Dorothy Wolbert—Star—One Reel).
Laughing Gas (Charles Dorety and Bud Jamison—Century—Two Reels).
The Brand Blotter (Hoot Gibson—Western—Two Reels).

## VITAGRAPH

**SPECIAL PRODUCTIONS.**

Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-358; Vol. 47, P-615.
September—Trumpet Island (All Star Cast—Special—Seven Reels). Vol. 46; P-247; C-R, P-918.
Dead Men Tell No Tales (Seven Reels). Vol. 47, P-249.
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

**CORINNE GRIFFITH.**

October—The Broadway Bubble. Vol. 46; P-1152. C-R, Vol. 47, P-176.
It Isn't Being Done This Season.

**EARLE WILLIAMS.**

The Fortune Hunter (Earle Williams—Seven Reels).
September—The Purple Cipher. Vol. 46; P-995.
Diamond Adrift.
The Romance Promoters.

**ALICE JOYCE.**

September—The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools. Vol. 47, P-252.
Cousin Kate.

**ALICE CALHOUN PRODUCTIONS.**

Princess Jones.

**ANTONIO MORENO PRODUCTIONS.**

Three Sevens.

**LARRY SEMON COMEDIES.**

Solid Concrete.
September—The Stage Hand.

**BIG V COMEDIES.**
(Two Reels).

The Back Yard.
His Jonah Day.
The Decorator.

## UNITED ARTISTS

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels)
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 18—Pollyanna (Mary Pickford—Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels).
November 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613.

# CURRENT FILM RELEASE DATES

## GOLDWYN DISTRIBUTING

Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1642; C-R, P-1787; Ex. Vol. 46; P-82.
The Great Accident (Tom Moore). Vol. 44; P-1634; C-F, Vol. 45; P-250.
Double-Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.
The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.
Going Some (Rex Beach Production). Vol. 45; P-637; C-R, P-777; Ex. Vol. 46; P-642.
Cupid—The Cowpuncher (Will Rogers). Vol. 46; P-780.
The North Wind's Malice (Rex Beach Production). Vol. 45; P-1968. Ex. Vol. 46; P-1236;; C-R, Vol. 47; P-36.
The Penalty (Lou Chaney). Vol. 45; P-1069; C-R, P-314.
Earthbound (All-Star—Secen Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109. Ex. Vol. 47, P-475.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.
It's a Great Life. Vol. 46; P-248; C-R, P-388.
Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389; C-R, P-608.
Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-529; C-R, P-918; Ex. 940, 1092; Ex. Vol. 47, P-337.
Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.
The Song of the Soul (Vivian Martin). Vol. 46; P-1155; C-R, Vol. 47; P-36.
Officer 666 (Tom Moore). Vol. 47; P-112; C-R, P-314.
The Girl With the Jazz Heart (Madge Kennedy. Vol. 47, P-247.
His Own Law (Hobart Bosworth). Vol. 47, P-385.
The Branding Iron (Barbara Castleton). Vol. 47, P-387; C-R, P-454.
The Great Lover (John Sainpolis). Vol. 47, P-644.

**BRAY PICTOGRAPH.**

Guardian of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

**FORD EDUCATIONALS.**

(One Reel.)

Aug. 1—Into the Big Cypress—No. 212.
Aug. 8—Starting Life—No 213.
Aug. 15—To a Queen's Taste—No. 214.
Aug. 22—"Aqua"—No. 215.
Aug. 29—Out of the Woods—No. 216.
Sept. 12—Having a Circus—No. 218.
Sept. 19—"Air" istocracy—No. 219.
Sept. 26—In the Glory of the Past—No. 220.
Oct. 3—Between Friends—No. 221.
Oct. 10—For the Future—No. 222.

## L-J-SELZNICK ENTERPRISES

Distributed by Select Exchanges.

**SELZNICK PICTURES.**

The Man Who Lost Himself (William Faversham). Vol. 44; P-150.
The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.
Aug. 2—Panthea (Norma Talmadge).
Aug. 2—Johnny (Herbert Kaufman Masterpiece—One Reel).
Aug. 9—Darling Mine (Olive Thomas). Vol. 45; P-1213; Vol. 46; C-R, P-527.
Aug. 23—The Point of View (Elaine Hammerstein). Vol. 45; P-1065; C-R, P-1211.
Aug. 30—The Poor Simp (Owen Moore). Vol. 46; P-687.
Oct. 3—Everybody's Sweetheart (Olive Thomas). Vol. 46; P-996; C-R, Vol. 47, P-176.
The Sin That Was His (William Faversham). Vol. 47, P-641.
The Daughter Pays (Elaine Hammerstein). Vol. 47, P-642.

**SELECT PICTURES.**

Aug 16—Just Outside the Door (Edith Hallor.
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One-Way Trail (Edythe Sterling). Vol. 44, P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson), R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.

**NATIONAL PICTURES.**

The Invisible Divorce (Leatrice Joy—Walter McGrail). Vol. 45; P-252.
July 19—Marooned Hearts (Conway Tearle). Vol. 47, P-385.
Aug. 23—Out of the Snows (Ralph Ince). Vol. 47, P-389; C-R, P-454.
The Palace of Darkened Windows (Claire Anderson). Vol. 47, P-514.

**SHORT SUBJECTS.**

(Released by Select.)

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series.
Chaplin Classics.
Kinograms.
Selznick News.

## METRO PICTURES CORP.

Sept. 13—The Price of Redemption (Bert Lytell—Six Parts). Vol. 46; P-686; C-R, P-766.
Sept. 20—Clothes (All-Star—Six Parts). Vol. 46; P-689; C-R, P-766.
Oct. 4—Blackmail (Viola Dana —Six Reels). Vol. 46; P-994.
Oct. 4—The Hope (All-Star—Six Parts).
Oct. 18—The Saphead (Crane-Keaton—Six Parts).
Oct. 25—Body and Soul (Alice Lake—Six Reels). Vol. 46; P-1292; C-R, Vol. 47; P-36.
Nov. 1—The Fatal Hour (All-Star Cast—Six Reels). Vol. 47, P-251; C-R, P-314.
Nov. 8—Are All Men Alike? (May Allison—Six Reels). Vol. 47; P-110.
Nov. 15—Someone in the House (All Star Cast—Six Reels).
Nov. 29—The Misleading Lady (Bert Lytell—Six Reels).
Dec. 13—Hearts Are Trump (All-Star Cast—Six Reels).
Dec. 20—Polly With a Past (All-Star Cast—Six Reels).
Dec. 27—Cinderella's Twin (Viola Dana—Six Reels).

**NAZIMOVA PRODUCTIONS.**

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-9, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova—Six Reels).

**C. E. SHURTLEFF, INC.**

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All-Star—Six Reels). Vol. 47, P-510; C-R, P-580.

**MAURICE TOURNEUR PRODUCTIONS.**

Sept. 27—The Great Redeemer (All Star—Six Reels).

**TAYLOR HOLMES PRODUCTIONS.**

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

**S-L PRODUCTIONS.**

(Sawyer and Lubin.)

Sept.—Love, Honor and Obey.

**HOPE HAMPTON PRODUCTION.**

Mar.—A Modern Salome (Six Reels).

**BUSTER KEATON COMEDIES.**

Sept. 1—One Week.
Oct. 27—Convict 13.
Dec.—Neighbors. Vol. 47, P-511.
Dec. 22—The Scarecrow.

## ROBERTSON-COLE

Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640; C-R, P-777.
An Arabian Knight (Sessue Hayakawa). Vol. 46; P-534.
Big Happiness (Dustin Farnum). Vol. 46; P-251.
Occasionally Yours (Lew Cody—Six Reels). Vol. 46; P-1293; C-R, Vol. 47; P-176.
The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.
So Long Letty. Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46, P-1295; C-R, Vol. 47; P-176.
Kismet (Otis Skinner—Nine Reels). Vol. 47, P-39; C-R, P-314.
The Little 'Fraid Lady.

**SUPREME COMEDIES.**

Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

**MARTIN JOHNSON.**

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

**ADVENTURE SCENICS.**

Sons of Salooskin.
Ghosts of Romance.

## PIONEER FILM CORP.

Thoughtless Women (Alma Rubens).
Place of Honeymoon (Emily Stevens with Montagu Love). Vol. 47; P-110.
Midnight Gambols (Marie Doro).
What Women Want (Louise Huff). Vol. 47, P-646.
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Luke McLuke's Film-osophy.
Sonny Series.

## REALART PICTURES

**Special Features.**

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1594; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-766.

**Star Productions.**

Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.
A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.
The Soul of Youth (Lewis Sargent). Vol 45; P-1216; C-R, Vol. 46; P-109.
Sweet Lavender (Mary Miles Minter). Vol. 46; P-532; C-R, P-1076.
39 East (Constance Binney). Vol. 46; P-534; C-R, P-766.
You Never Can Tell (Bebe Daniels). Vol. 47; P-993; C-R, P-1076. Ex. 1239.
Food for Scandal (Wanda Hawley). Vol. 47; P-111; C-R, P-176.
Eyes of the Heart (Mary Miles Minter). Vol. 47; P-250; C-R, P-454.
The Furnace (William D. Taylor). Vol. 47, P-387.
Her Beloved Villain (Wanda Hawley) Vol. 47, P-644.
Blackbirds (Justine Johnstone—Six Reels). Vol. 47, P-645.

## ASSOCIATED PRODUCERS

**THOMAS H. INCE PRODUCTIONS.**

Homespun Folks (Lloyd Hughes—Six Reels). Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels.

**J. PARKER READ, JR.**

The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836; C-R, P-1220.
A Thousand to One (Hobart Bosworth—Six Reels).
Love (Louise Glaum—Six Reels).

**ALLAN DWAN PRODUCTIONS.**

The Forbidden Thing (James Kirkwood—Six Reels). Vol. 47, P-509.

**MAURICE TOURNEUR PRODUCTIONS.**

The Last of the Mohicans (Barbara Bedford—6 Reels). Vol. 47, P-589.

**MACK SENNET PRODUCTIONS.**

A Small Town Idol (Ben Turpin).

# CURRENT FILM RELEASE DATES

## EDUCATIONAL FILMS CORP.

**Chester Comedies.**
(Two Reels.)

The Big Show.
A Tray Full of Trouble.
The One Best Pet.

**Christie Comedies.**
(Two Reels.)

Out for the Night.
Seven Bald Pates.
Don't Blame the Stork.
Striking Models.
A Homespun Hero.
Shuffle the Queens.
Going Through the Rye.
Mr. Fatima.

**Torchy Comedies.**

Torchy in High.
Torchy's Millions.
Torchy Turns Cupid.

**Mermaid Comedies.**

Dynamite.
Nonsense.
The Simp.

**Specials.**

A Day with Carranza.
Modern Centaurs.
The Race of the Age (Man o' War—Two Reels).
Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs —(One Reel).

**Robert C. Bruce Series.**

The Song of the Paddle.
Hope of Adventure.
The Great Mirror.

**Chester Outing Scenics.**
(One Reel.)

Wanted—An Elevator.
Pigs and Kava.
Dreams Come True.

**Screenics.**
(Split Reel.)

Forbidden Fanes.
Barks and Skippers.

## MISCELLANEOUS RELEASES

**EQUITY PICTURES.**

For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Midchannel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

**FEDERATED FILMS EXCHANGES OF AMERICA, INC.**

Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

**Montebanks Comedies.**
(Two Reels.)

His Naughty Night.
A Rare Bird.
Nearly Married.

**KINETO COMPANY OF AMERICA, INC.**

Urban Popular Classics.
Charles Urban's Movie Chats.
Kineto Reviews.

**CAPITAL FILM COMPANY.**
(Two Reels Each.)

Escaped Convict.
The Square Gambler.

**Fritzi Ridgeway Productions.**
(Two Reels.)

The Girl of the West.
Almost an Outlaw.
The Avenging Trail.
Western Rays.
Shadows of the Past.
A Fight to the Finish.

**Lester Cuneo Productions.**

Lone Hand Wilson.

**DEMOCRACY PHOTOPLAY COMPANY.**

Democracy. Vol 46; P-113; C-R, P-388.

**SPECIAL PICTURES CORPORATION.**
(Comedyart—Two Reels Each.)

**Comedyart.**

Shorty's Long Suit.
Rocked to Sleep.
Sweet Dynamite.
Hay Fever.
Open the Bars.

**Comiclassic.**

Oct. 17—A Pajama Marriage (Neely Edwards)
Oct. 31—A Seminary Scandal (Charlotte Merriam).
Nov. 14—Watch Your Husband (Charlotte Merriam and Neely Edwards).

**Sunset Burrud Scenics.**

Oct. 17—The Highway of Wonderland.
Oct. 24—Going North.
Oct. 31—Dawnland.
Nov. 7—Totem Land.

**Claypole Comedies.**

Sept. 26—Up on the Farm.
Oct. 3—Dreams.
Oct. 10—Bubbles.

**Moranti Comedies.**

Oct. 3—Almost.
Oct. 17—Guiity.
Oct. 31—Kids.

**Chester-Conklin.**

Oct. 7—Home Rule.
Nov. 14—Who Am I?

**STOLL FILM CORPORATION OF AMERICA.**

Jan. 2—Squandered Lives.

**FINE ARTS.**

Up in Mary's Attic (Five-Reel Comedy—Eva Novak and Harry Gribbon). Vol. 46; P-781; Ex. 146; 1015; C-R, 930.

## STATE RIGHT RELEASES

**ARROW FILM CORPORATION.**

The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

**Comedies.**

Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (One a Month).
X L N T Ardath (One a Month).

**ASCHER PRODUCTIONS.**

Below the Deadline.

**B. Y. S. FILMS.**

Headin' Home.

**CELEBRATED PLAYERS FILM CORP.**

Andy on the Beach.
Andy on Pleasure Bent.
Howdy Pardner.
There's a Reason.
Ship Ahoy.
The Toreador.
The Broilers.
Flicker, Flicker, Little Star.
Mixing Business With Pleasure.
Up She Goes.
Westward Ho.
A Hunting We Will Go.
Get to Work.

**CANYON PICTURES CORPORATION.**

Galloping Devils (Franklyn Farnum).

**C. B. C. FILM SALES.**

The Victim (Six Reels).
Dangerous Love (Six Reels).
Screen Snapshots (Twice a Month).
The Great Baseball Scandal.
Man o' War.
Star Ranch Westerns (Every Two Weeks)—Two Reels).

**Hall Room Boys Comedies.**

Nov. 15—Hired and Fired.
Dec. 1—A Close Shave.

**CLARK CORNELIUS CORPORATION.**

The Devil's Angel.
Adam and Eva.

**GEORGE H. DAVIS.**

Isobel or the Trail's End. Vol. 47, P-645.

**CLIMAX FILM CORPORATION.**

Love's Battle (Joe Moore and Eileen Sedgwick).
The Fourth Face (All Star Cast).

**COMMONWEALTH FILM CORPORATION.**

Hidden Light (Dolores Cassinelli—Six Reels).

**FEDERATED FILM EXCHANGES OF ILLINOIS, INC.**

Sun-Kist Comedies (Alice Howell—One a Week).

**INDEPENDENT FILM ASSOCIATION.**

**Neal Hart Series.**

Oct. 1—Hell's Oasis. Vol. 46; P-1155.
Nov. 15—Skyfire.
Jan. 1—The Lumberjacks.

**Damfool Twins Comedies.**

Nov. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Ever Marry (Two Reels).

**JANS PICTURES, INC.**

A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

**THE FANARK CORPORATION.**

The Crimson Cross.

**FIDELITY PICTURES COMPANY.**

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.
Love's Flame (Thomas J. Kerrigan).
The Fighting Kentuckians.

**GRAPHIC FILM CORPORATION.**

The Wrong Woman.

**GAUMONT COMPANY.**

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

**DAVID P. HOWELLS.**

The Son of Tarzan (Serial).

**BERT LUBIN.**

Honeymoon Ranch. Vol. 46; P-1292.

**VICTOR KREMER FILM FEATURES, INC.**

Mad Love (Lina Cavalieri). Vol. 47; P-111; C-R, P-454.
Voices (All Star—Six Reels). Vol. 46; P-1155.
Skinner Dress Suit (Bryant Washburn—Reissue).
Burlesque on Carmen (Charlie Chaplin—Four Reels).
The Champion (Charlie Chaplin—Two Reels).
Work (Charlie Chaplin—Two Reels).
The Jitney Elopement (Charlie Chaplin—Two Reels).
By the Sea (Charlie Chaplin)—One Reel).

**PLYMOUTH PRODUCING CORPORATION.**
**Cleveland, O.**

Top Notch Comedies.

**REELCRAFT PICTURES CORPORATION.**
**Royal Comedies.**

Oct. 30—Married to Order (Rosemary Theby).
Nov. 10—Where Are Your Husbands? (Billy B. Van).
Nov. 20—Oh Bouy (Sammy Burns).
Dec. 10—I'll Say He Forgot (Otis Harlan).

**Romances of Youth.**

A Bold Bad Pirate.
Summer Days.
Sunshine.

**Billy Franey Comedies.**

Referee.
In and Out.
The Landlady.
The Moocher.
The Bull Fighter.
The Bath Dub.
The Camera Man.
The Thief.

**GUY CROSWELL SMITH, LTD.**

The County Fair.

**S. E. ENTERPRISES.**

Cowboy Jazz (Western).
It Might Happen to You. Vol. 47; P-389.

**D. N. SCHWAB PRODUCTIONS.**

Girls Don't Gamble (David Butler). Vol. 46; P-248.
Smiling all the Way (David Butler). Vol. 47; P-510; C-R, P-580.

**JOAN FILM SALES.**

The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.
She Played and Paid (Fannie Ward). Vol 47, P-642.

**C. B. PRICE CO., INC.**

Indian Dramas (Fifteen Single Reels—Princess Mona Darkfeather).
His Pajama Girl (Billie Rhodes).
Power (Holbrook Blinn).
Your Daughter—And Mine (All Star Cast).

**SUPERIOR PRODUCTIONS.**

Female Raffles Series.
The Oath of Vengeance (Two Reels).

# PROJECTION

By F. H. RICHARDSON

## *Praise from New Zealand*

From the city of Auckland, in far-off New Zealand, Rudolf C. Hayward, projectionist, the Grand Theatre, in Queen street, sends the following lengthy, but interesting letter, telling how the work of this department has advanced the profession in that country:

Dear Mr. Richardson: For some years I have been a reader of the department, which I consider to have accomplished more toward bettering projection, which includes the bettering of what the audience sees upon the screen, than all other mediums in existence.

In a recent issue I noticed an Australasian complaining that he could not get the right condensing lenses to comply with the specifications of the lens chart, which was a difficulty experienced by all projectionists in these somewhat out-of-the-way places.

And now that you have me started I will tell just how and what your splendid department has done to elevate the standard of projection in New Zealand. (Not "your," but "OUR," friend Haywood, for the projection department is just as much yours as it is mine—more, in fact, because the very reason for its existence is to benefit you and other projectionists and operators by giving direct assistance, and by providing a means for the interchange of ideas between projectionists and operators scattered all over the English-speaking world.—Ed.)

### *Erneman Projectors Used*

Just before the war a large stock of "Erneman" projectors was imported into New Zealand and fully eighty per cent. of our theatres were using them when the war came on.

Optical systems? We had none. Just jammed the lamphouse up against the mechanism and got a picturesque little round spot at the aperture. Looked lovely, but oh how inefficient! Condensers? Well, it simply did not matter what they were, so long as the light went through 'em. And what a marvelous lot we knew in those days! How very clever we were!

Well, one day I ran across a copy of the Moving Picture World and very soon became a subscriber thereto. Later on Griffiths and Martin started argufying and one or two of the "operators" eight thousand miles away began to sit up and take notice.

"Who are those Yanks?" we asked each other. "What's all this bunk about 'aerial images,' and 'focal lengths'? What's this 'ere Richardson? I'll bet it's all 'cheese' and he's not a practical man!"

I was then operator-manager in a small country town, and as soon as the "World" came in I would go up into my little 9x12 and start experimenting, usually winding up by wishing the "World" was in Hades! But nevertheless when the next issue came you would find me up in my "coop" and at it again.

### *Then, One Day*

Then one day, while on an excursion to the coast I met another Richardson enthusiast, and there and then, on a kitchen table in a little shack, we put our hands together forsiked (some localism meaning "figured," I take it.—Ed.) out the new optical system and a means for putting it into practice.

Then the lens charts came out and my friends and I started worrying the exchangemen for the right focal length condensing lens.

At first they only laughed at us, but nothing daunted we pulled down every condenser lens in the place and measured them. Results? Yes, we got what we wanted! Then we started yelling for wider aperture projection lenses, which caused more rows and trouble.

### *Notice to All!*

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department remit one dollar.

### *THE LENS CHART*

*Are You Working by "Guess" or Do You Employ Up-to-Date Methods?*

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

### *Was Promoted*

About a year ago I was promoted and sent to manage a large city theatre in the South Island of New Zealand.

I was surprised to find the men there not as progressive as the men of the North Island.

They were still in the old rut, their lamphouses jammed up against the mechanism, using poor carbons, unsuitable condensers, ridiculous shutter blades and enormous amperage.

When I talked Richardson to them they smiled at me, evidently regarding me with sympathy. But I went on preaching the gospel of more light for less "juice," Silvertip carbons, "Simplex" revolving shutters, suitable condensers and, above all, the slogan "be on the job sixty minutes in every hour."

I had to give up managing to prove it, but when I projected a reasonably good eighteen foot picture 120 feet with forty amperes they began to scratch their heads. The "World" had won again!

### *Simplex and Powers Replace Others*

Old methods took the count. Lamphouses began to creep back, inch by inch, according to the individual man's faith in Richardson's, to him, new teachings, until at last another bunch of "operators" had turned projectionists.

Simplex and Powers have taken the place of the Erneman projectors, though let me say the Erneman, though a German projector, is a very fine piece of mechanism. You would be surprised to know what results we get from old, rebuilt models.

The American projectors and the "Tyler" are considered as being the best over here. The Tyler is a British projector which, though not so scientifically constructed as the American projectors, is so massive and so mechanically perfect that it outwears your projectors, and gives approximately fine results.

We have had one running for six years, eleven hours a day, without replacing a single part. The picture is brilliant and absolutely rock steady.

Meniscus Bi-Convex condensers are much in use here because principally we have only narrow aperture projection lenses, and the M Bi-C gives a beam more suitable to the requirements of such lenses.

American lenses are considered inferior to the British and French article, but I think this is due mostly to lack of knowledge as to how to handle them.

If the condenser system is correct according to the lens charts I find that I get splendid results with the "Gundlach," and much more light than with the muchly stopped-down French lenses. However, we have to hand it to the British Dallmeyer (open aperture) for the best results, both in light and in definition. Don't know if you handle them in the United States, but they certainly are good.

### *Two-Projector Installations Increasing*

I have seen the 6,000 foot spool (reel.—Ed.) in action. In my opinion it causes unnecessary strain on the film, and is dangerous, unsatisfactory and entirely unnecessary. Two-projector installations are going in everywhere here now.

Well, Brother Richardson, in conclusion I want to thank you, Griffiths, Martin, Solar and all the bunch of American brother projectionists, on behalf of myself and a few "live wires" in this little old island for the great work you have done and still are doing in the interest of motion picture projection, and for the kindness and genuine good fellowship you have always extended towards projectionists in all parts of the globe.

Perhaps some day I will "cross the pond," see you personally and shake that fist of yours. And believe me, Mr. Richardson, that will be "some" pleasure.

### *It Is Gratifying*

Those who write to the department probably do not realize that when they talk through the department they are talking to men all over the United States and Canada, New Zealand, Australia, to some extent England and Ireland and, also to some extent, men in nearly all other countries, even including China.

It is indeed gratifying to know that the work we have tried through all these years to do has borne fruit, in far-off countries. New Zealand lies just to the east of Australia, Auckland, the main city of North Island (New Zealand consists of two islands, known respectively as "North Island" and "South Island") being in almost the same latitude as Buenos Ayres, Argentine Republic.

We thank brother Hayward, and through him the projectionists of New Zealand for their words of kindly appreciation of our humble efforts, and for the support they have given the Moving Picture World.

We would be glad indeed to welcome you to the land of the eagle should you visit this country, for this "fist" of ours just fits that of all progressive men.

### *As to Relative Merits*

As to the relative merits of the Tyler projector and those which we make over here, you admit that the projectors made in the United States give at least a somewhat better screen result, and that they are more scientifically made.

Well, friend Hayward, that is the answer, is it not? Suppose the projector which gives the maximum screen result does not last so long. The very fact that it gives better screen results means that it SELLS

MORE SEATS PER DAY, hence increases the theatre income. This being true—and it is useless to even question it, much less dispute it—I think we may agree that it is not good business to buy the projector which gives in any degree inferior screen results merely because it will last somewhat longer.

As to your statement that you have run a Tyler six years, eleven hours a day, without the replacement of any part, we question that. Doubtless you are entirely honest in saying it, but you or some one else has, we think, forgotten.

### *Eleven Hours a Day*

Eleven hours a day for six years would be 4,015 hours per year, or 24,090 hours in six years. At sixty feet of film per minute the intermittent of a projector acts 960 times per minute, or 57,600 times an hour, which would mean that on a continuous run, with two projectors, it would act 316,800 times a day, or 115,637,000 times a year or 693,822,000 in six years, and if there is a piece of metal on earth which will stand up under that we would like to stand in its presence long enough to remove our hat to it.

Why, man, even the crank shaft gear of the projector would have revolved, under working conditions, more than forty-three million times. Possible, yes, but we will agree that such a gear will have given quite some considerable service, and moreover other gears will have doubled the number of times turning. Mind you we don't question your sincerity in making the statement, but believe that you are mistaken, because such a service seems to us to be beyond the strength of metal to withstand.

## *Tension Apparently Weak*

J. Floyd Creelman, chief projectionist, Liberty Theatre, Suffern, New York, wants information as follows:

Am troubled by my picture rising out of frame. The rise is very gradual, and if the projector has run two or three minutes the black space between the pictures on the film will appear at the bottom of the screen.

I think that the trouble is in the intermittent movement, and do not feel competent to attempt to repair the fault until I know just what I should do. Could you give me your help? The projector is a "Simplex," model D, and was overhauled not more than a month ago.

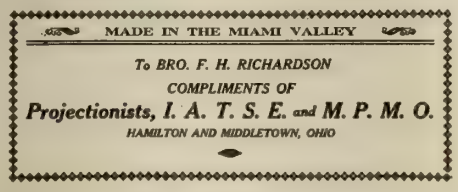
### *The Trouble With Projector*

The trouble with your projector seems to be that the gate tension needs adjustment—tightening a bit. In order to do this it is necessary to bend the tension springs a little, since the Simplex has no tension adjustment.

If you have a handbook you will be able to accomplish the task by studying general instructions Nos. 8 and 9, pages 462-3 and 4, and instructions Nos. 1 and 39 on the Simplex projector. But be careful that you do not bend the springs too much. Just a little at a time until you have them right, as per general instructions Nos. 8 and 9.

## *An Odd Souvenir*

Recently we visited Hamilton, Ohio, and addressed the Hamilton and Middletown men. The boys wanted to give us some little souvenir and certainly selected one


MADE IN THE MIAMI VALLEY
To BRO. F. H. RICHARDSON
COMPLIMENTS OF
Projectionists, I. A. T. S. E. and M. P. M. O.
HAMILTON AND MIDDLETOWN, OHIO

which will keep those two towns and the good fellows we met there in mind for many a day. We have just received a large bundle of desk blotters—must be five hundred of 'em—one side of which is shown in the cut.

### *Extends Thanks*

Thanks, fellows. These blotters will be used for their legitimate function and not to blot out the memory of the royal good time you showed us while in the middle of your midst.

Wish we might also use 'em to blot out the faults in projection everywhere, but we guess time only, plus a lotta prodding, scolding, pleading and teaching will do that.

## *Australia Likes Handbook*

Reg S. Watson, presumably projectionist, Empire Pictures, Goondiwindi, Queensland, Australia, which name is almost as lengthy as the International Association of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada, sends money for question booklets and lens charts and says:

I suppose I am out of order addressing you personally, but ask you to pardon me this time, as I want to compliment you on your Handbook. It is a most comprehensive work and has been of very great value to me, as I am sure it has to thousands of others.

The projector we are at present using is an M. C. Gaumont, of an early type, but we hope soon to install a Powers or a Simplex.

Our power plant is, I think, original, being the engine from a Saxon car which was consumed by fire. It is direct coupled to a 53 Amp. 110 volt B. T. H. dynamo. The switchboard is the top of an old washstand. A rough show, you will think, but nevertheless we have not had a mechanical or electrical breakdown during the two years we have been in existence.

Please, Mr. Richardson, do not think from the above that we are over inclined to be fond of ourselves, though we are fond of the old plant, and are sure you will forgive us for being so.

Well, you will be getting tired of this, so I will end by thanking you in anticipation, assuring you I am looking forward with pleasure to the arrival of the chart and booklets.

### *Never Tired*

I am never tired of reading interesting letters, Friend Watson, and your description of your light plant is interesting, allrighty, right. No, the fact that a man is proud of something which he has created is no evidence that he is overly fond of himself. Why, man alive, I've just completed a job of pipe work in the kitchen at home that I'm as proud of as a peacock is of fine feathers. It is not that the job is anything so extra in itself, but it is that when Mr. Independence, the plumber, told me in hauteur that I would have to wait until he was ready to do the job, and that he didn't know when that would be (by his manner conveying the impression that he didn't care a ******* either) I got mad, told him to go to Gehenna (spelled in four letters), waded in and did the job all by my lonesome. It was a complicated job, connecting a stove water back and gas heater with the hot water tank, but I got away with it and by gum, it works like a darned old charm, too. Am I overly fond of myself? Well, be that as it may, I'm so fond of that job that I go down seven times a day just to stand and look at it.

### *You Did Something*

And so it is with your light plant. I wouldn't give two whoops in Hallelujah for a man who is not proud of anything he has accomplished, and when you took an old auto engine, the top of a washstand, a dynamo and a few others odds and ends, assembled them and made a light plant which has delivered the goods for two years you did something entitling you to swell up if you want to.

Glad that you like the Handbook. The best proof of its value is that to date not a single one of the many thousands who have purchased it has expressed dissatisfaction, while many have been kind enough to say that it is "worth its weight in gold." Personally I believe it is a good book, everything considered. I tried hard to make it that and am mighty glad to know you think we did.

**The Cosmograph**

**Portable Projectors, Built in several different models, FOR PROPERLY PROJECTING MOTION PICTURES AND LANTERN SLIDES to accommodate both regular and SAFETY STANDARD FILM.**

**W-A-R-N-I-N-G.**

**We built several hundred Cosmograph machines during the World War, for use in camps, etc. These machines are 1916 Models and lacking many of the IMPROVED AND MODERN APPLIANCES WE ARE NOW USING. Several of these machines are being thrown on the market, giving the impression that they are late models at Bargain Prices.**

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**DO NOT PURCHASE REBUILT COSMOGRAPH MACHINES OR ANY OTHER KIND AND EXPECT US TO STAND BACK OF THEM, UNLESS PURCHASED DIRECT FROM US OR ONE OF OUR AUTHORIZED DEALERS.**

**T-E-R-R-I-T-O-R-I-E-S.**

**SOME GOOD DEALERS' AND DISTRIBUTERS' TERRITORIES OPEN. WRITE FOR PARTICULARS.**

**THE COSMOGRAPH MOTION PICTURE MACHINE CO.**

*Established 1910*

**Leo E. DWYER, Gen. Sales Mgr.** **MOREHEAD, KENTUCKY**

### *Use Common Sense*

The editor of this department recently received a 12-word telegram from an exhibitor in Texas decently setting forth the fact that a mixed local of stage men and projectionists was insisting that he employ a stage hand merely to open and close a pair of curtains in front of the screen, or stage when he showed prologues with actual men and women.

Inasmuch as this entailed the employment of a man who would have absolutely nothing to do but open and close these curtains a few (probably four) times daily, he proposed to operate the curtains by motor, the same to be controlled from the projection room and by the projectionist. The labor involved would be the opening and closing of a conveniently placed switch at the opening of the show, and probably at its ending.

This exhibitor is, as we personally know, a live wire. He employs eight union musicians in his theatre, as well as two union projectionists. He objects to being compelled to pay a high wage for a man to do practically nothing at all from week's end to week's end.

He asked us to take the matter up with the International, presenting his side of the controversy, which we did, to the best of our ability, considering our lack of knowledge of the local condition.

The International wired the local to send a statement of their side of the matter to the international office, suggesting that no further action be taken until the international office had had opportunity to review the matter.

### *Not Our Purpose*

It is not our purpose to go further into this particular case, which is, we believe, not yet definitely settled at the time of writing.

We do, however, propose to ask unions if they really believe that is good practice to try to force the employment of unnecessary labor. Suppose in this case the union wins its contention and the exhibitor employs a stage hand. You, kind reader, know just as well as we know, and the union knows, that the thing is based on injustice and not founded on common sense.

The actual result will be that the exhibitor in question, who has been a real friend of the union, will be embittered, as also will, in lesser degree, his brother exhibitors in that city, and all the union will have gained will be the employment of one man, provided he is employed, which is not at all certain because the exhibitor says that before he will submit to such injustice he will discontinue prologues, in which case the union will have gained nothing at all and will have dealt a blow at the enjoyment of every man and woman who attends that theatre.

Of course we well know that there must be a line of demarkation drawn somewhere, and we have no sympathy with any attempt to saddle two men's work on one man—to force a projectionist to do stage employee's work.

But we hold that such matters are fit subject for the exercise of common sense, and that in a case of this kind the union should not take a position which is, if not unfair, decidedly questionable.

It seems to us that the creation of a very soft snap for one man is not worth the bringing into existence of hard feeling, a feeling of resentment and a determination to "get even" on the part of exhibitors.

There is practically no question involved of placing extra work on the projectionist, it seems to us. In fact in cases of this kind we believe the screen curtain, where it is used solely as a screen curtain, or rather solely in connection with a motion picture performance ought of right to be handled from the projection room and by the projectionist.

### *Much Better Chance*

There is a very much better chance of everything working smoothly when it is so, and certainly the pressing of a button, or throwing of a switch once in perhaps two or three hours cannot be regarded either as soul-trying labor or an imposition.

All this, mind you, is submitted as food for serious thought. Unions cannot afford to be unfair. They cannot afford to jam something through, regardless of right or wrong, merely because they have the power to do so.

What right have they to demand that the exhibitor be fair if they themselves are unfair? And we submit that the compelling of the employment of a man whose sole duty is to open and close a curtain perhaps four times a day IS unfair, if the thing can be done by motor from the projection room, without any serious inconvenience to the projectionist.

---

## *A Remarkable Departure*

The Exhibitors Machine Corporation, of Chicago, Illinois, presents something so very unique that it is in the nature of startling. If it bears out its promise it will certainly make 'em all sit up and look a second time. In other words it is a gosh danged good trick—if they do it. And frankly this particular editor is unable to see any good reason why they won't. The thing is already worked out, in working model form, in both professional and home projectors.

In brief it consists of a double sprocket, double contact intermittent, in which two intermittent sprockets are actuated by two separate star, or rather pin wheels, each engaging with a separate cam, the two cams being driven from one shaft, hence in absolute synchronism. Each pin wheel engages two of its pins with the cam, each cam having two slots.

The movement is said to be a true 8 to 1 in the professional, and a 6 to 1 in the home projector, though it is possible to have any intermittent speed which the mechanical end of it will stand up under, because of the fact that there is no tension on the film, in the accepted sense of the term.

### *How It Is Made Possible*

This latter condition is made possible by the following. Between the upper and the lower intermittent sprocket is about three-eighths of an inch of play, up and down. The lower sprocket is stationary, the upper one moving up and down, the two being held normally apart at the limit of their travel by a coil spring.

In threading the film is attached to the upper intermittent sprocket in the usual way, then when the idler of the lower intermittent is opened the two sprockets are squeezed together against the pressure of the spring and the film engaged with the teeth of the lower intermittent.

It will thus be seen that when the sprockets are released the strip of film between them (about two inches we would guess) is held taut by the action of the spring. A guard holds the film snugly to the aperture, but without pressure, hence without tension.

As soon as we are able to examine the profesional model we will have something more to say about it.

---

## *Tremendous Market Available?*

An exhibitor who owns and operates a traveling motion picture show, and to whom we sent some posters a while back, writes from Canton, China. He says:

Well, Old Scout, here am I away over here on the other side of the earth, in this strange city, Canton! Isn't that a word to conjure with!

Long years ago when a lad I read of Canton in school and imagined it as some fairy city. Little did I then dream I would one day walk its streets.

Well, Rich, it is a long way to Broadway, but I'll cover the distance in time. It is to me a very strange thing that the projector manufacturers and film producers still ignore so tremendous a market, which is available to them in oriental countries with no competition to speak of. Why don't the Powers, the Precision and the rest of them wake up?

Am still playing my pictures and doing well. Projection and the motion picture business as a whole is very poor here, owing to non-advancement of the business throughout China. There is a wonderful chance in China for good business men who understand the country and its needs. Do not mention my name, but use the foregoing any way you care to.

I think likely the words "who understand the country" speak volumes. China

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National Ticket Co. Shamokin, Pa.

may, as the writer says, be an enormous field for the business, but only for those who know the workings of the oriental mind and the ways and customs of the country.

Surely China, with its hundreds of millions of people must some day prove a fruitful field for the motion picture and all that goes with it, but if we have so much trouble in catering to the peculiarities and racial characteristics of the nearby Latin America trade, how can we expect to make much progress with the Chinese? I might add that Canton is a city of 2,000,000 people.

## *Says We Did Good*

G. W. Betz, projectionist, Hamilton, Ohio, says:

I want to say that the good feeling created by the meeting and banquet held in honor of your visit to Hamilton and Middletown is just as warm today as it was when you left. The boys are digging in and rectifying the errors in procedure which you pointed out.

There were one or two present that night who did not believe in technical books. Good men, but just a bit old fashioned. I am glad to report that these men are converted, and have started in to study hard.

In compliance with your recommendations we have softened those objectionable exit signs, sent the clock shade to a doctor and are in the midst of rounding the orchestra lights into shape.

We will lose some front seats, but the management has grasped the idea and is thoroughly satisfied to lose them.

I will not say much more, as I know you are a busy man, but I want to take this opportunity to thank you, both personally and for all those present that night for the good that your visit accomplished.

### *No Loss But a Gain*

As to the loss of a few seats, if in so doing you make those that remain more desirable, it is well to lose them. Their loss is in fact no loss at all, but a gain.

We are glad indeed to know that we stirred the men up. It is a specialty of ours. But we want to know just what you and the management think of the matter when the changes are completed.

We are sorry for the long delay in publication of the account of our visit; also for the rather poor space allotted it. We said &$%"! right out loud several times, but that, of course, merely served to relieve our own feelings. It was just one of those things which happen, and we could not seem to help it.

You need not thank us. Our visit was a real pleasure, and anyhow it was in the line of duty, and while it is nice to know one's work is appreciated, still we do not believe in the necessity of thanks for duty performed.

## *The Eye of a Needle*

G. W. Bennewitz, projectionist, the Strand Theatre, Sioux Falls, South Dakota, sends in money for a handbook (which has been forwarded) to be sent to Fred A. Miller, of that city. He says:

Mr. Miller spent some twenty or thirty dollars to learn projection from an "operator," and all that he got for his money would not fill the eye of a good size needle. He came to me and desired to learn, so I am endeavoring to start him on the right track. Again I wish to thank you for the help the department and the handbook have given me.

### *It Is Too Bad*

It is too bad that men will attempt to teach others without first having learned themselves. Not so very long ago it was both our duty and pleasure to tell a man to his face that he should be horsewhipped. He had taken fifty dollars from a young man who, depending on our advice, oft given, to serve an apprenticeship, had applied to him for the chance. This fellow had taken the young man on as apprentice, collected fifty dollars from him, had had him do the drudgery around the projection room for two months, and then pronounced him competent.

The young man tried to pass an examination and fell down so hard that it made his teeth rattle. He came to us. We listened to his tale, asked him a few leading questions and found he knew only what few things he had absorbed through a rather desultory reading of the handbook and department.

We interviewed the man under whom he "served," asked him a few questions which disclosed the fact that he was just as competent to teach an apprentice as the editor is to teach Hindustani, and under the combined promise of a sound thrashing, then and there to be administered, to be followed by arrest for obtaining money under false pretenses, we got the boy's fifty back.

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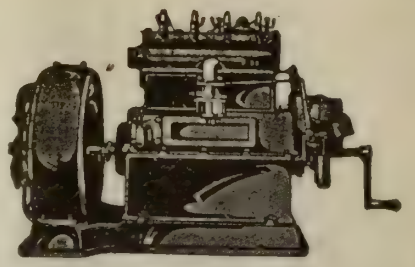

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OSHKOSH, WISC.

But, even so, the young man was himself in part to blame. We have never advised the mere serving of an apprenticeship, but the serving of an apprenticeship plus good hard study, combining practice with theoretical knowledge such as can be obtained from the Handbook, the department and other sources.

The "teacher" in question was not only a swindler, but also a hog. Not satisfied with getting a lot of work done in return for knowledge he could not impart because he did not himself have it, he collected a substantial sum in cash. He got off altogether too easily, but the editor dislikes a brawl, even when it is in a good cause, especially when in addition to mussing up his clothes he must dirty his hands on such a cur.

The book has been sent, brother Bennewitz. We recommend to Mr. Miller that he not only read, but STUDY it. Start at the very beginning and *master* the various matters as you go along.

## *Clever Scheme*

The Cosmograph Company has called our attention to and invited an inspection of what seems to us a very clever scheme for the housing of their "home" projector in the residences of the wealthy and well-to-do. We recently examined the cabinet at the Cinema Quipment Center, New York City, and can heartily indorse the idea. It is nothing more or less than a replica, insofar as has to do with outside appearance, of the now familiar phonograph cabinet, the projection beam coming through an opening in a scroll work work on the front.

The upper section is devoted to a housing for the projector mechanism, the same being "fire proofed," thought that is unnecessary, as the mechanism is for narrow width standard only, which is made on non flam stock exclusively.

Below this is a compartment for the takeup and the feed reel, and still below this a compartment for film storage.

The outward appearance of the whole assemblage is ornamental, and may be made highly so. The finish may be in any desired wood, and as a piece of furniture it can hardly be distinguished from a phonograph cabinet.

The advantage is that the projector is always in the parlor ready for business. When company comes one has but to swing into view a screen, which may be hung on an opposite wall and concealed in any one of many ways, thread up, turn a couple of buttons and the home movies are in operation.

# The Burton Holmes Pictures are made with a UNIVERSAL

OUR *illustration* shows Burton Holmes operator making pictures in Alaska with a Universal. This is the camera that records the travels of the famous lecturer and globetrotter in every clime and corner of the world.

THE Universal Motion Picture Camera has a reputation all its own for making the best pictures under the hardest conditions. That is why it is the preferred camera of the explorer, traveler, newspaperman and the United States Army.

It is extremely compact and portable. As accurate and finely adjusted as a watch, as rugged as a war tank. Has exclusive features, such as a built-in dissolve, which give it a premier claim on your attention.

*Immediate Deliveries*

We will be glad to send you illustrated literature on the Universal which describes the construction features which have made this camera a sensational success.

*No Advance in Prices*

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# Better Equipment

Conducted by E. T. KEYSER

# *The Navy's Motion Picture Projection Class Visits the Nicholas Power Plant*

THE projection class of the Navy Motion Picture School, Brooklyn, New York, in charge of Chief Instructor O'Brien, recently visited the factory of the Nicholas Power Company and acquired much information of a practical nature regarding the manufacture of a modern motion picture machine.

Lieutenant O'Reilly, in command at the school, which is now operated without civilian assistance, suggested that Instructor O'Brien take his class through the great machine shops of the Nicholas Power Company, which are among the best equipped of their kind in this country.

The class saw from start to finish just how a standard professional projector of the highest class is made and assembled. The information will be of great value to them as they have gained a very practical knowledge regarding Power's projectors, which are largely used in the Navy and are on great battleships such as the Pennsylvania, flagship of the Atlantic Fleet.

### *Griffin Explained the Processes*

In the school Lieutenant O'Reilly in a broad-minded way has given orders that Power's and other standard machines shall have equal representation.

The sailor boys had the various operations and processes explained to them by Herbert Griffin, technical engineer of the Nicholas Power Company, and P. C. Parrish, southern traveling representative of this company. The explanations were followed with great interest by the entire class and they and their instructors were kept busy for some hours with the questions and answers. The general public usually sees the boys off duty and at play but they put the same interest and enthusiasm into their work and study which we usually see them putting into their recreations.

The class was shown great automatic machines taking tungsten chromium steel bars, scientifically made and selected, and turning them into various parts of the Power's mechanism. They saw these rough cut parts going from machine to machine, through operations, processes and tests—dozens of them for a single part, until finally assembled into the complete Power's mechanism.

Materials are carefully selected for the particular purpose they are intended to serve and the class was taken through the automatic gear cutting department in which manganese bronze blanks were being turned into gears for the Power's machine.

### *A Splendid Piece of Mechanism*

A standard professional projector is a splendid piece of mechanism and the care given in its manufacture closely approximates that required in the manufacture of the finest scientific instruments.

It is well that all those connected with the purchase or operation of motion picture machines should have some knowledge of the care taken in their construction.

It is a mistake to imagine that any kind of a machine which will force a concentrated light through a rapidly moving film will do the trick.

It would be just as much of an error to believe that any sort of an operator can deliver the kind of projection now demanded by managers. A good projectionist today strives to maintain his machine at that high state of efficiency which the manufacturers endeavor to supply.

Concerns such as the Nicholas Power Company maintain experimental departments and are constantly on the alert to improve their product and method of manufacturing.

It is only in this way that they can

*THE NAVAL PROJECTION CLASS LINED UP AT NICHOLAS POWER PLANT*

*At extreme left is Herbert Griffin, Power's technical engineer; in center, P. C. Parrish, Power's Southern traveling representative, and at extreme right, Instructor O'Brien, of the Naval Motion Picture School, and P. A. McGuire, advertising manager of the Nicholas Power Company*

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400 ft. Liberty War model, brand new Universal, fitted with 50 M.M. Tessar F:3.5 lens, 6 magazines, shipping trunk, case for camera, case for magazines, repair kit, extra parts. Bass price..... ....$450.00

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200 ft. Model Prestwich camera, Tessar F:3.5 lens, perfect running. Price....$125.00

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Brand new Precision ball-bearing tripod with pan and tilting top, leather carrying case with shoulder straps. List, $190.00. Bass price .....$150.00

Complete stock of Carl Zeiss Tessars 50 M.M., in focusing mount, $45.00; 75 M.M., in barrel, $45.00. Minor Ultrastigmat F:1.9, $75.00. Micrometer mounts made to order, $32.00.

Spectro lights, $90.00. Northern lights, $65.00. Stineman Tanks from $30.00 to $86.00. Everything for making Motion Pictures. Eastman negative film. Write to Motion Picture Headquarters.

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**109 N. DEARBORN ST. CHICAGO**


maintain the splendid reputation American projectors have gained throughout the world. Managers and operators should take a keen interest in the improvements and additions which are to be found on the latest type projectors.

These changes are made because progressive theatres demand them. They pay for such improvements because it pays to do so. Old type machines may give fairly satisfactory results, but later models will give much better projection.

*What Few Realize*

Even those who are fairly familiar with motion picture projection seldom realize what an exact piece of mechanism these machines are and the wear and tear upon them in the course of the year. The time taken to change each separate photograph on the film going at an average rate is one ninety-sixth of a second and in many houses nearly one hundred millions of these changes are made in a year.

Look at the second hand of your watch and you will begin to realize what one ninety-sixth of a second means. Then take into consideration how many millions of these changes take place at this speed in the course of a year and you will more readily grasp the kind of materials and workmanship which go into such a machine as Power's projector.

The slightest inaccuracy or variation through wear soon becomes perceptible on the screen and for this reason the parts must be made of the finest material and with scientific accuracy. In the Power's plant one ten-thousandth part of an inch is the variation permitted. A variation greater than this means a rejection of the part.

*Should Keep in Touch*

There is no doubt that all but a small percentage of projectionists take great interest in the machines they operate and are glad to gather the fullest and latest information regarding them. Operators should keep in touch with the manufacturers of projectors either through personal visits or correspondence and learn the whys and wherefores of modern projector construction.

No machine is perfect and manufacturers are seeking constantly to improve their product. The Nicholas Power Company is always glad to hear from operators and will seek to solve their problems.

Such problems are bound to occur in the operation of any piece of mechanism. The Nicholas Power Company has always extended an invitation to exhibitors, operators and others interested in projectors to visit their factory and will be glad to extend the same courtesies which were given to the class of the Navy Motion Picture School.

# *How the Motion Picture Film Is Affected by Carbon Tetrachloride*

As a result of a series of tests in the Research Laboratory of the Eastman Kodak Company it has been found that commercial carbon tetrachloride, if left in contact with motion picture film, will attack the image (especially in the presence of moisture) and bleach it out to a faint yellowish white image.

The corrosive action of the tetrachloride is probably due to traces of sulphur chloride formed as a by-product in the manufacture of tetrachloride by the action of chlorine on carbon bisulphide. On exposure in the air in the presence of moisture, the sulphur chloride deposits sulphur which combines with the silver image to form a faint yellow image of silver sulphide. A tetrachloride faded image gives all the chemical tests for silver sulphide.

To confirm this theory of the action of tetrachloride on film, one part of sulphur was added to 1,000 parts of moist carbon tetrachloride and a strip of dry motion picture film immersed in the solution After 24 hours the highlights had faded to a pale yellow and in three days the image was bleached out entirely.

*Prolonged Contact Necessary*

With commercially pure tetrachloride prolonged contact for a month or more is necessary to produce any marked effect, depending on the purity of the sample, so that usualy no trouble will be experienced if the solvent is allowed to thoroughly evaporate from the film before rewinding. To insure this the film should be wound spirally on a large drum covered with cloth and the cleansing liquid applied with a soft cloth or velvet.

If the film is cleaned on the rewinder by allowing it to pass through a cloth moistened with tetrachloride, the solvent has not time to evaporate before the film is rewound on the reel. The result is that a certain amount of the solvent is held between the convolutions of film and, on storing, this attacks the film image, producing a patchy faded out effect.

Solvents which do not attack film are gasolene, benzene, toluene and xylene, though they are inflammable. The solvent tetrachlorethylene is non-inflammable and can be recommended for film cleaning. This substance does not attack the film and is sufficiently non-volatile to remain on the film for a short time before evaporating, and so has a chance to dissolve out the grease from the film before it is wiped off. The precautions above for cleaning on a large drum should be observed with this solvent also.


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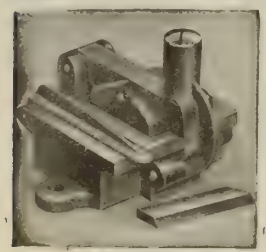

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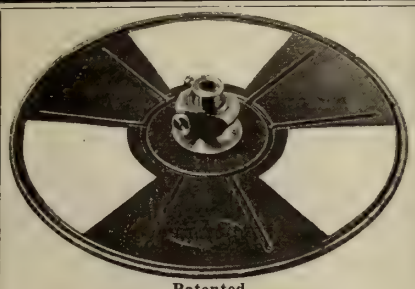

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# *The Mov-Ezy Chair Has Banished the Fan's Last Remaining Bugbear*

HERETOFORE, no matter how good a picture or how comfortable a house, there has always been one drawback to the perfect enjoyment of attending a show.

If one or one's party occupied the aisle seats, it was necessary to rise to allow early goers or late comers to pass in or out, and, if one came early and occupied a centre seat, there was always the uncomfortable feeling of discommoding one's neighbors when it became necessary for those neighbors in the aisle seats to allow one to depart.

But that is all changed now, for there is a new chair on the market which obviates all rising to permit entrance or exit. And it is such a mighty simple proposition that one wonders why it was not thought of long before.

The occupant of the new chair simply swings to one side, as in an office swivel chair, and lo, there is plenty of room for even the most obese picture fan to pass without inconvenience to any of those already seated, and the chair is so arranged that it always maintains a face forward position, except when the occupant desires to swivel it to allow others to pass.

### *Farewell Embarrassment*

With the advent of the new chair, vanishes that embarrassing feeling of coming into a darkened picture house and treading on feet other than one's own, which operation, no matter how much business it makes for the chiropodists and shoe-shine parlors, is anything but conducive to the comfort of those being trodden upon.

These chairs are built in a variety of finishes and with different styles of upholstery to harmonize with any picture house. The stock patterns are upholstered in leather, either genuine or imitation in blue, brown, or dark green, in silver gray in genuine leather, in velour of any shade, or may be obtained without upholstering in mahogany or brick colors.

The base is finished in dark enamel and a particularly convenient hat hook is attached to the pedestal of each chair, which is a convenience that will be greatly appreciated.

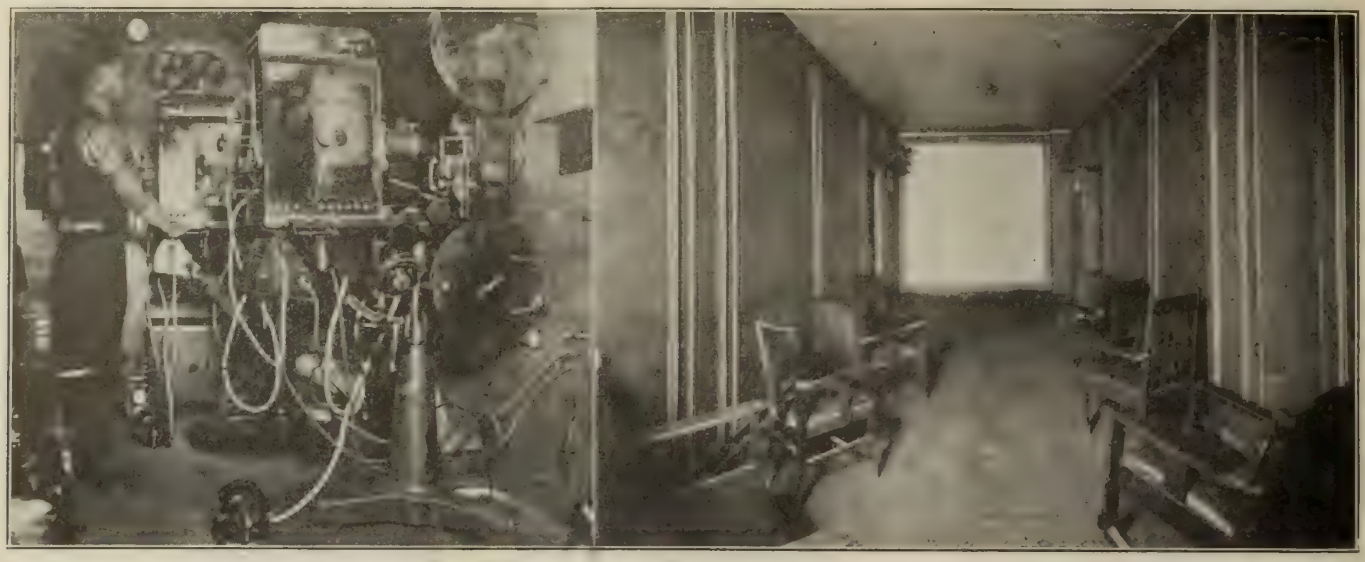
### *Immediate Delivery Promised*

Due to the fact that swiveling, to allow passing between the rows, permits of rows of seats being placed closer together by two inches than could otherwise be the case, the exhibitor, in whose house these chairs are installed, saves two inches on each row, so that there is no reduction in the number of seats due to the swiveling feature.

These chairs are known as the "Mov-Ezys" and are built for the Motion Picture Chair Company, Inc., at Louisville, Ky.,

*HOW THE MOV-EZY OPERATES*

*All three of the men shown are above the average in size, yet the swivel action of the chair permits of easy passage, with no necessity for rising*



*PROJECTION AND REVIEWING ROOMS*

*of the Public Projection Rooms, New York, in which two Simplex projectors play a star part*

and Lewisburg, Pa., and will be marketed through the Argus Enterprises, Inc., Cleveland, Ohio.

The inventor, L. C. Toole, who is also secretary and treasurer of the Motion Picture Chair Company, Inc., is at present making his headquarters at the exhibit of the Argus Enterprises, Inc., 729 Seventh avenue, New York City, where a display of these chairs forms a prominent attraction at the International Cinema Quipment Centre.

The fact that the Motion Picture Chair Company is in a position to make immediate deliveries will be good news to the exhibitor.

# *The Public Projection Rooms Are Equipped with Simplex Projectors*

ON the sixth and seventh floors of the Godfrey Building, which is a representative film structure, are located the public projection rooms, operated under the supervision of Hyman (Hy) Silverman. It is to these rooms that the trade comes when a new picture is to be reviewed by either critic or house managers, and it is here too, until recently, that the Committee of Public Information was wont to meet in order to review the subjects that would make up its Division of Films.

These rooms were also used by the Custom House officials, whose duties included the inspection of all films leaving this country. The Public Projection rooms were established four years ago and are equipped with the very latest projection room equipment including Simplex projectors, and provide all necessary comforts for reviewers.

### *Simplex Equipped*

In the projection rooms, which are uniformly equipped, are located two Simplex projectors, motor-driven, regulation models, operated with 25-40 ampere rheostat.

The projection distance in each instance is approximately 40 feet, with a ten-foot picture on specially prepared screens which Mr. Silverman has devised. Mr. Silverman, who has had twelve years' experience in various divisions of the industry, is a member of Local No. 306, Moving Picture Operators, of which local his assistant, Samuel Kershenbaum, is also a member.

The public projection rooms are open to trade showings at all hours of the day and night, and are patronized by the trade along "Film Row."

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**Motion Picture Directory Co.**
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Phone: Bryant 8138

## *New York's Tivoli Will Be a Typhoon Theatre*

THE new sixteen hundred seat Tivoli Theatre, at the northwest corner of Eighth avenue and Fiftieth street, New York City, will have among its attractions a particularly interesting Typhoon system of cooling, heating, and ventilating.

The system will include two number 16 Typhoon fans for delivering warm air to the theatre. One of these will be installed on the east side of the auditorium, delivering the heated air through a grille in the ceiling, and the other on the west side of the house, delivering the air through ornamental grilles on the side of the stage, thus insuring a thorough distribution of warm air throughout the auditorium.

The cooling of the house will be accomplished by two additional number 16 and four number 15 Typhoons. Two of the 15s will be installed close to the heating fans, and the remaining pair will deliver their cooling and refreshing breezes directly over the balcony.

### *Positive Results Assured*

A portion of the air delivered to the auditorium will be used for cooling and heating the mezzanine, and positive results in this direction are assured by the installation of an additional number 16 Typhoon, located in the space over the mezzanine ceiling, the air being drawn from the orchestra to the mezzanine and passing out through a grille in the mezzanine ceiling.

Each Typhoon will be equipped with an individual motor drive, rendering it possible to operate it separately, thus making the installation absolutely flexible and adaptable to all weather conditions and temperature changes.

## *New U. T. E. Catalog Is a Fine Equipment Guide*

AN extremely handsome piece of business literature has just reached our desk. It is the one hundred and eighty-page catalog issued from the executive offices of the United Theatre Equipment Corp., 1604 Broadway, New York City, otherwise known as the U. T. E.

The book is divided into the following sections: Theatre exterior, the theatre lobby, the stage, projection room, motion picture studio, educational projection department, and supplies and accessories.

Beautifully printed on heavy calendered paper and handsomely illustrated, it is more than a catalog. It is a handbook of suggestions for the equipment of a new house or the bettering of an old one, and each section of the house is taken up step by step and treated individually with regard to its proper arrangement and equipment. The selection is thus made uncommonly easy for the prospective purchaser.

As an indication of the scope of the work, it may be mentioned that it requires a closely printed alphabetically arranged index occupying three full pages to cover the contents.

It is a book that should be on the desk of every exhibitor, exchange manager, and studio and laboratory executive.

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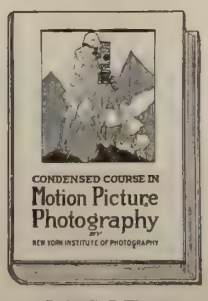


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WANTED—Position as operator. Eight years' experience on all makes of machines. Will go anywhere. Operator W, Moving Picture World, New York City.

ENGLISH SALESMAN, just arrived from London, with 12 years' experience, would like to hear from a good exchange who requires a first-class man. Address Box 158, Moving Picture World, New York City.

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WANTED—Bell & Howell Pathe studio model or Debrie camera; must be in good condition; will pay cash. Address Jacob Baker, 11202 Grafield, Cleveland, Ohio.

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WILLIAMSON professional, Goerz 3.5 lens in micrometer mount; Universal tripod; Panaramo tilt head; $200.00, complete. William Senden, Ryland Building, San Jose, Cal.

## EQUIPMENT WANTED

WANT to buy new or slightly used opera chairs, transverter or other equipment. Am remodeling theatre. Be quick. L. J. Dunning, Warsaw, Ind.

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OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pennsylvania.

BARGAIN—Martin Rotary Converter (used), 60-Cycle, 3-phase, 7.5 K. W.; complete, with panel switchboard. Excellent condition. Costs, new, $865. Quick sale, $425. Full details on request. Monarch Theatre Supply Co., 228 Union Avenue, Memphis, Tenn.

CUT FIRE RISK by diminishing danger of short circuits and in other ways assuring correct equipment and proper installation. "Motion Picture Electricity," by J. H. Hallberg, tells how. 270 pages, illustrated. $2.50 postpaid. Chalmers Publishing Company, 516 Fifth Avenue, New York City.

## FILMS, ETC., FOR SALE

FOR SALE—"Gloria's Romance," 40 reels, featuring Billie Burke; "Perils of Our Girl Reporters," 30 reels; "Seven Deadly Sins," 37 reels; "Social Pirates," 30 reels; "Lafayette, We Come," 6 reels, featuring E. K. Lincoln; also 17 "Mary Pickford" single-reel specials, with paper; large selection of serials, features, comedies, travelogues, educationals; excellent condition. Guaranty Pictures Co., 130 West 46th Street, New York City; 11th floor.

D. W. GRIFFITH'S The Battle of Sexes, 5 reels; plenty advertising. 1s-3s-6s slides, etc. Good print. $200.00. William Leucht, Jr., 2405 So. 6th Street, St. Joseph, Mo.

COPY of Quo Vaudis, three reels; like new. First $40.00 takes it. Ship subject to examination upon receipt of express charges. Western Film Company, Providence, R. I.

FIVE-REEL features; big stars; in excellent condition, with complete line of advertising matter in any quantity desired. Central Film Company, 729 Seventh Avenue, New York City.

THE SPOILERS, with William Farnum; eight reels; $200.00. The Ne'er Do Well; ten reels; $250.00. Excellent condition; advertising matter on each subject. Noxall Film Company, 729 Seventh Avenue, New York City.

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THEATRE WANTED in town of 5,000 or more. Will lease or buy. State particulars in first letter. L. O. Davis, Hazard, Kentucky.

# *And They Keep Right on Building New Houses and Improving Old Ones*

LOS ANGELES, CALIF.—Bard Theatre at Fifth and Hill streets has opened under direction Lew Bard.

LOS ANGELES, CALIF.—Motion Picture Securities Company has been organized with $100,000 capital.

NEW HAVEN, CONN.—Stratford Amusement Company has been organized with $100,000 capital to conduct general theatrical business.

DOVER, DEL.—British-American Film Producers Alliance, Inc., has been organized with $300,000 capital to manufacture and operate moving picture films, cameras, etc.

WILMINGTON, DEL.—Associated Producers of Delaware, Inc., has been organized with $1,000,000 capital to produce moving pictures, plays, etc.

WILMINGTON, DEL.—Chain Theatres Corporation has been organized with $15,000,000 capital to conduct places of amusement.

BELVIDERE, ILL.—Company represented by M. A. Gruna is erecting theatre, to cost $50,000.

MURPHYSBORO, ILL.—Company has been organized with $100,000 capital to erect large theatre. Address J. K. Levy, attorney.

DECATUR, IND.—Fred Reppert, care J. O. Sellemeyer, will erect one-story concrete and frame amphitheatre, 50 by 150 feet, to cost $15,000.

OSAGE, IA.—Earl M. Laban has organized Monarch Film Company.

WINFIELD, KANS.—Novelty Theatre has been purchased by Dr. J. G. Winsett.

BALTIMORE, MD.—John R. Forsythe, 232 St. Paul street, is preparing plans for alterations and an addition to one-story Red Wing Theatre at Monument street and Patterson Park avenue, to cost $25,000.

SPRINGFIELD, MASS.—Capital Theatre Company, Inc., has been organized with $600,000 capital to conduct amusement places.

KANSAS CITY, MO.—Isis and Apollo theatres have been merged under management of T. M. Hennelberry and John H. Roth.

ST. LOUIS, MO.—Woerman Construction Company, Syndicate Trust Building, has contract to erect two-story theatre, 35 by 185 feet, at Sixth and Chestnut streets for Audry Realty Company, 1560 South Broadway.

BAYONNE, N. J.—Schwartz, Sobelson & Stern, Inc., 978 Broadway, has been organized with $100,000 capital to conduct amusement enterprises.

NEW BRUNSWICK, N. J.—Charles Brown, Long Branch, N. J., has contract to erect theatre on Livingston street for Walter Reade, 112 West 34th street, New York, to cost $500,000.

NEW BRUNSWICK, N. J.—Rolo Company, Newark, N. J., has contract to erect moving picture and vaudeville theatre at Albany and Washington streets for Aaron Shusterman, to cost $119,000.

PALISADE, N. J.—Venice Amusement Company has been organized with $50,000 capital by Henry J. Hoehel to conduct amusement enterprises.

BROOKLYN, N. Y.—William Fox Association has plans by M. A. Camtor, 373 Fulton street, for two-story brick theatre to be erected at southwest corner Surf avenue and West 21st street, to cost $175,000.

BROOKLYN, N. Y.—Mr. Liveoti, 691 Knickerbocker avenue, has plans by C. P. Cannella, 1163 Herkimer street, for one-story brick moving picture theatre to be erected at Slocum street and Myrtle avenue, to cost $175,000.

HEMPSTEAD, L. I., N. Y.—Salvatore Calderone, proprietor Strand moving picture theatre, 80 Terrace avenue, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for one and two-story terra-cotta block and white cement theatre, store and office building to be erected at Fulton avenue and North Main street, to cost $150,000.

NEW YORK, N. Y.—George A. Dugan, 500 Fifth avenue, has contract to make alterations to theatre at 2409 Broadway for J. Adolph Mollenbauer, 117 Montague street, Brooklyn, to cost $8,500. Lessee, Adelphia Theatre, 2409 Broadway.

NEW YORK, N. Y.—Societe Du Service Cinematographic Community, Inc., has been organized with $210,000 by A. Guilmette, 475 Central Park West to deal in phonographs and moving pictures.

OLEAN, N. Y.—B. Taylor, 254 North Union street, has contract to erect one-story moving picture theatre, 30 by 100 feet, to cost $27,000.

RYE, N. Y.—Rye Playhouse, Inc., has been organized with $150,000 by D. E. Kelly to conduct moving picture theatres, etc.

*FARGO, N. D.—W. J. Hawk will construct theatre in old Advance-Rumley Threshing Machine Company building on Northern Pacific avenue, with seating capacity of 1,500, to cost $160,000.

RAVENNA, O.—K. F. Sweitzer has plans by Frank & Wagner, 4550 Broadway, Akron, O., for theatre, to cost $100,000.

## MISCELLANEOUS

ONE LOT OF PAPER AND ADVERTISING ACCESSORIES ON "THE STILL ALARM," "THE MAD LOVER," "THE LIBERATOR" and "THE HAND OF VENGEANCE." WILL SELL AT COST FOR QUICK ACTION. PEARCE FILMS, 608 Canal Street, New Orleans, La.

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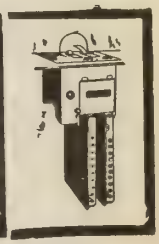

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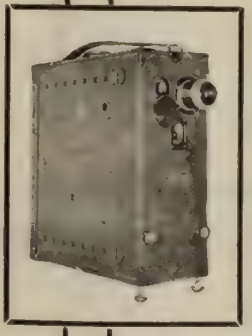

Light, compact, sturdy. Run it forward or backward; repeat any portion without rewinding; stop it and show any section as a "still."

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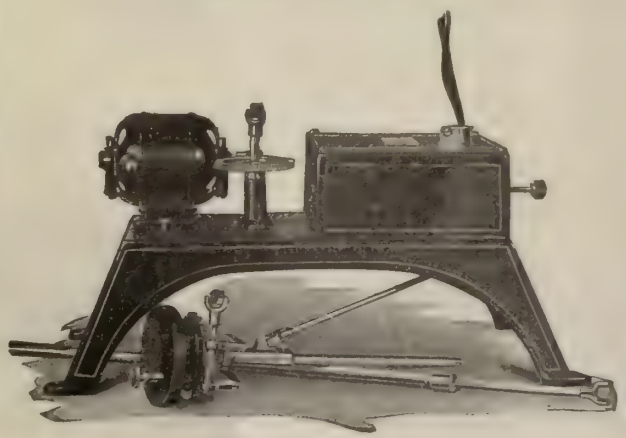

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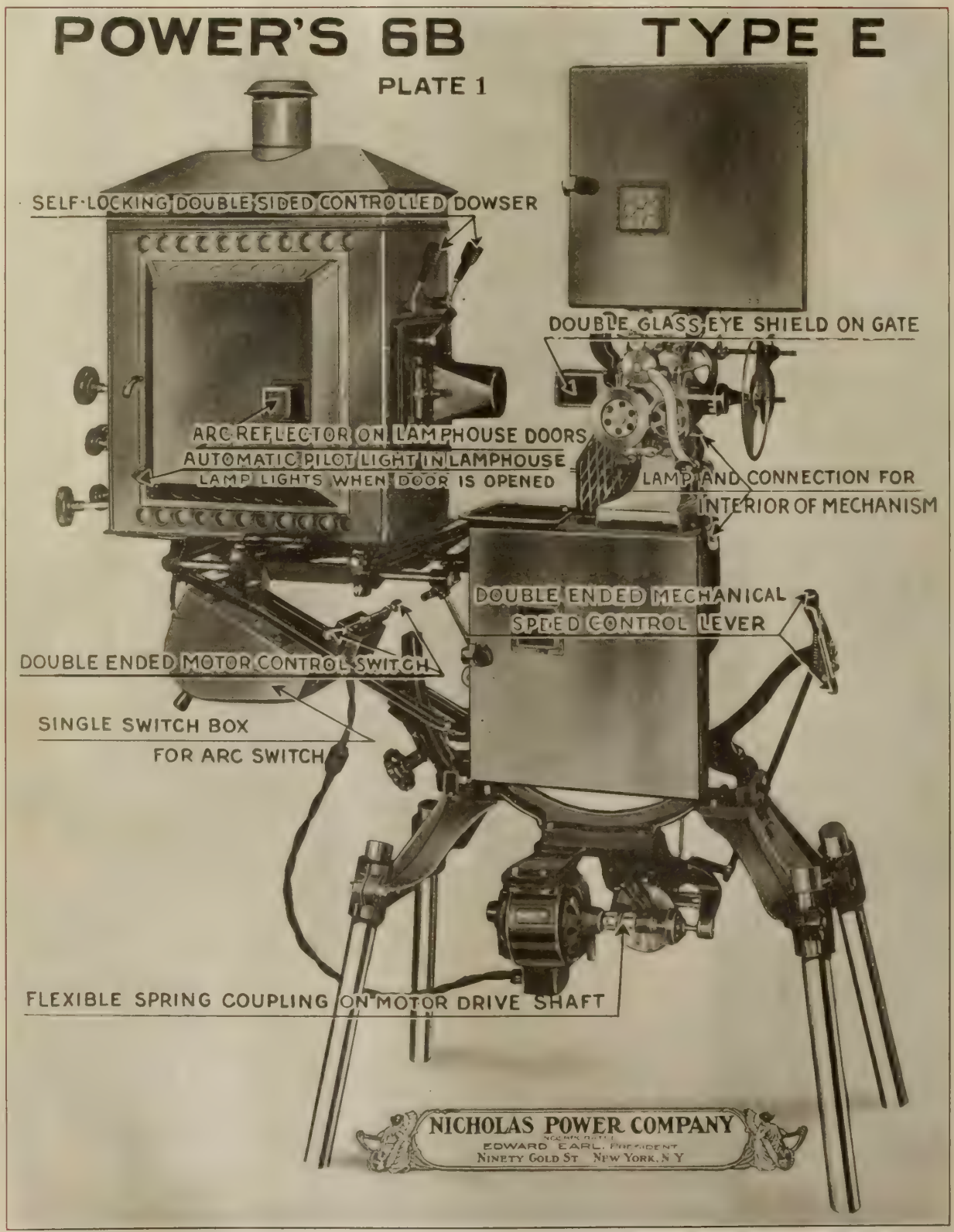
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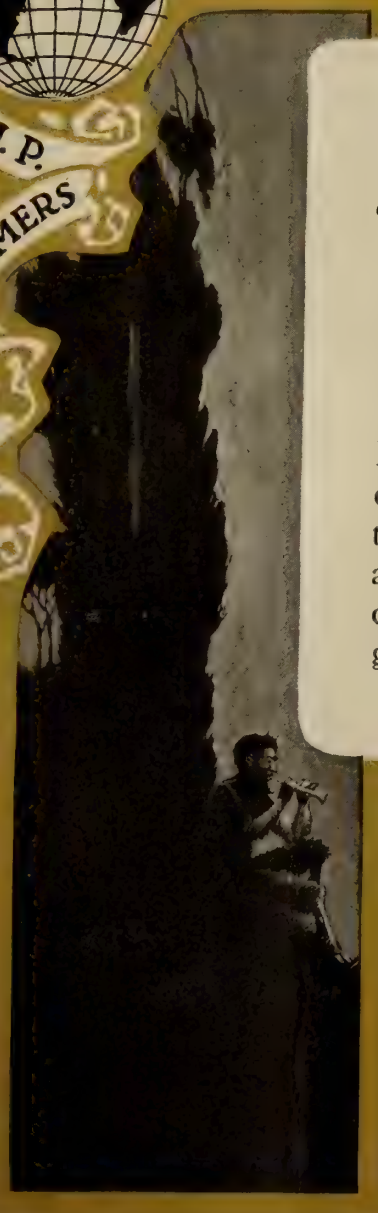

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The Moving Picture World
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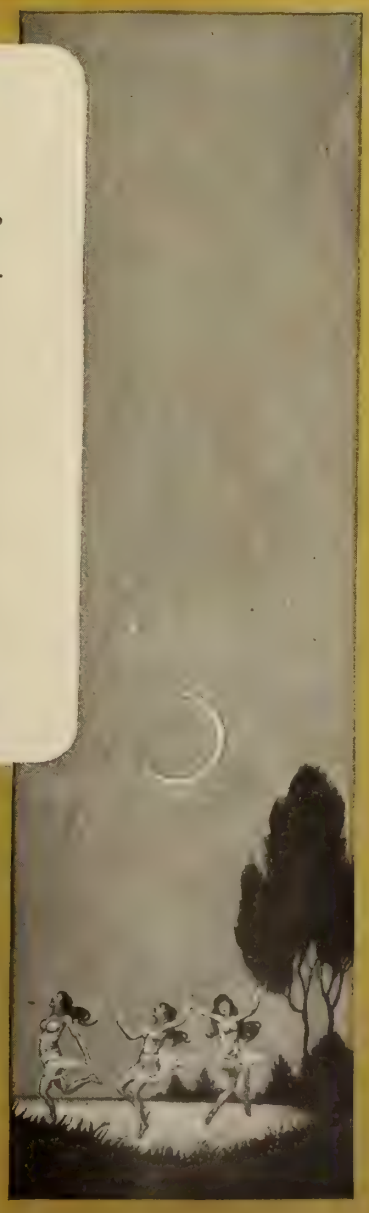
"It is a pleasure to congratulate the Famous Players-Lasky Corporation on having added a great screen masterpiece to their list of achievements, and to notify the exhibitors of the country that they may expect a truly great success."

ARTHUR JAMES



JESSE L. LASKY PRESENTS

WILLIAM DeMILLE'S
PRODUCTION

"Midsummer Madness"

With Lois Wilson, Lila Lee, Jack Holt and Conrad Nagel

Adapted from the novel 'His Friend and His Wife' - by Cosmo Hamilton

SCENARIO BY OLGA PRINTZLAU

A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE NEW YORK CITY

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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# A Very Pertinent Question

An exhibitor asks us the following:—"While personally I think the RITCHEY posters are the most attractive, colorful and forceful, and I get them with a great number of films, how does it happen that there still are some prominent producing companies who use posters of other makes? They certainly are interested in the success of their own production, at least as much as anybody else is. Does it not follow, that, in their judgment, the other makes are either better or just as good?"

*The answer:*—No, it does not follow. Such producers ***know*** that their posters are inferior but they use them for reasons which are good and sufficient from their standpoint. Here is an illustration of what actually happened: A conspicuous producing company was buying RITCHEY posters; in the course of time they found themselves under great financial stress. A lithographer offered to make their posters without any obligation on their part, in return for the privilege of selling them to the exhibitor direct through the exchanges. In addition, he was willing to pay a cash bonus. The company was greatly in need of relief and was practically forced to sign up for a period of considerable length. It was bad business, but fairly safe, as they banked on the exhibitor not knowing the difference, and not having anything to say in the matter anyway.

There are various other reasons and instances where the poster is being used not on its merits, but for some private and hidden consideration. This condition is very harmful for our industry in general and the exhibitor in particular.

We will fight this condition with the object of having posters bought and sold on their merits only. In this, we ought to have the cooperation of the entire industry. Our aim is to eliminate the distribution of posters that are so bad as to be, from an advertising standpoint, worse than useless. When the people responsible for such distribution are clearly recognized that end will be achieved.

Ritchey

## RITCHEY LITHO. CORP.

406-426 W. 31st STREET, NEW YORK TELEPHONE, CHELSEA, 8388

# William S. Hart
in
# "THE TESTING BLOCK"
## A Paramount Picture

— By William S. Hart —
Picturized and directed by Lambert Hillyer
Photographed by Joe August, A. S. C.

**A William S. Hart Production**

## All Rivoli Records Broken!

"THE TESTING BLOCK" broke all records for the Rivoli Theatre, New York, on its opening day.

The box-office receipts for the day were larger by $41.70 than on any day in the theatre's history.

So, if you want to break your records—you know how to do it!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director General
NEW YORK

ARTCRAFT PICTURES

CANADIAN DISTRIBUTORS FAMOUS LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO

"Speedy as the 20th Century Limited."

*Morning Telegraph.*

THERE'S never been a comedy made that was half so funny. The *New York Sun* said: "Fatty's antics and capers are the funniest seen on Broadway in many a day. A brand of comedy that cannot be found in all his other comedies put together. An accelerating series of hearty chuckles, terminating in laughter that renders the laugher helpless."

**You'll get double pleasure out of this:—when you see it, and when you count the receipts!**

JESSE L. LASKY ··· PRESENTS

# ROSCOE (FATTY) ARBUCKLE

(BY ARRANGEMENT WITH JOSEPH M. SCHENCK)

## "The Life of the Party"

in

From the Story by IRVIN S. COBB
Directed by JOSEPH HENABERY
Scenario by WALTER WOODS

*A Paramount Picture*

PHIL GOLDSTONE PRESENTS
WILLIAM FAIRBANKS
IN
A WESTERN ADVENTURER
PRODUCED BY
WESTERN STAR PRODUCTIONS COMPANY

*A picturization of the very soul of romance*

WILLIAM FOX
*presents*

# SHIRLEY MASON

*in*

# Flame of Youth

*Scenario by*
FRANK HOWARD CLARK

*Fox Entertainments*

*Directed by*
HOWARD M. MITCHELL

William Fox Presents

# PEARL WHITE

## in The Thief

From the big New York, London & Paris stage success

by Henri Bernstein

"I am the THIEF!" she cried

I stole because I wanted fine clothes. I couldn't stand their slurs, their taunts, so I became a thief!

"I did it only to hold my husband's love—I wanted to make myself beautiful for him"

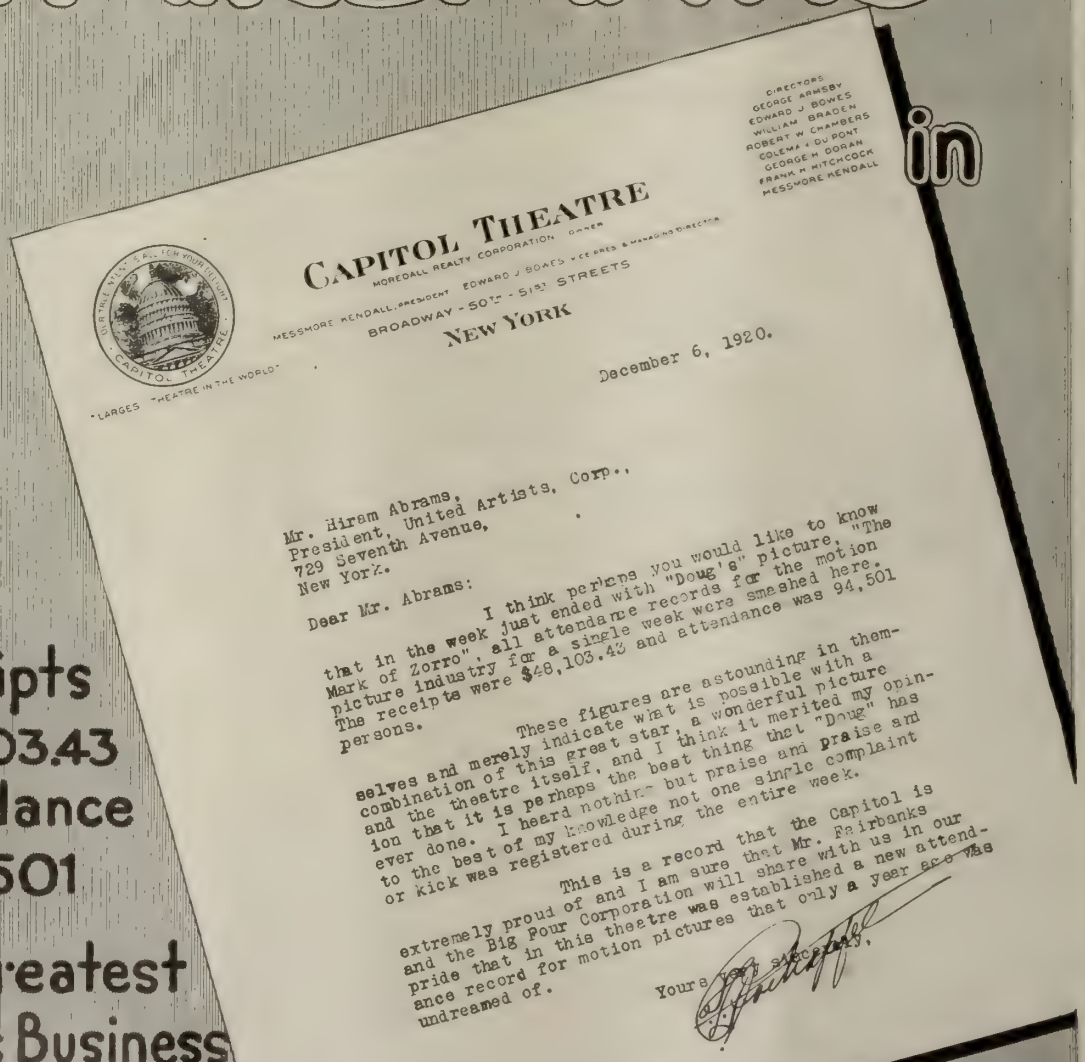
Scenario by
Max Marcin
& Paul H. Sloane

Directed by
Charles Giblyn

Fox Entertainments

# DOUGLAS FAIRBANKS

in



CAPITOL THEATRE

MOREDALL REALTY CORPORATION, OWNER

MESSMORE KENDALL, PRESIDENT  EDWARD J. BOWES, VICE-PRES. & MANAGING DIRECTOR

BROADWAY - 50TH - 51ST STREETS

NEW YORK

DIRECTORS
GEORGE ARMSBY
EDWARD J. BOWES
WILLIAM BRADEN
ROBERT W. CHAMBERS
COLEMAN DU PONT
GEORGE H. DORAN
FRANK H. HITCHCOCK
MESSMORE KENDALL

"LARGEST THEATRE IN THE WORLD"

December 6, 1920.

Mr. Hiram Abrams,
President, United Artists, Corp.,
729 Seventh Avenue,
New York.

Dear Mr. Abrams:

I think perhaps you would like to know that in the week just ended with "Doug's" picture, "The Mark of Zorro", all attendance records for the motion picture industry for a single week were smashed here. The receipts were $48,103.43 and attendance was 94,501 persons.

These figures are astounding in themselves and merely indicate what is possible with a combination of this great star, a wonderful picture and the theatre itself, and I think it merited my opinion that it is perhaps the best thing that "Doug" has ever done. I heard nothing but praise and praise and to the best of my knowledge not one single complaint or kick was registered during the entire week.

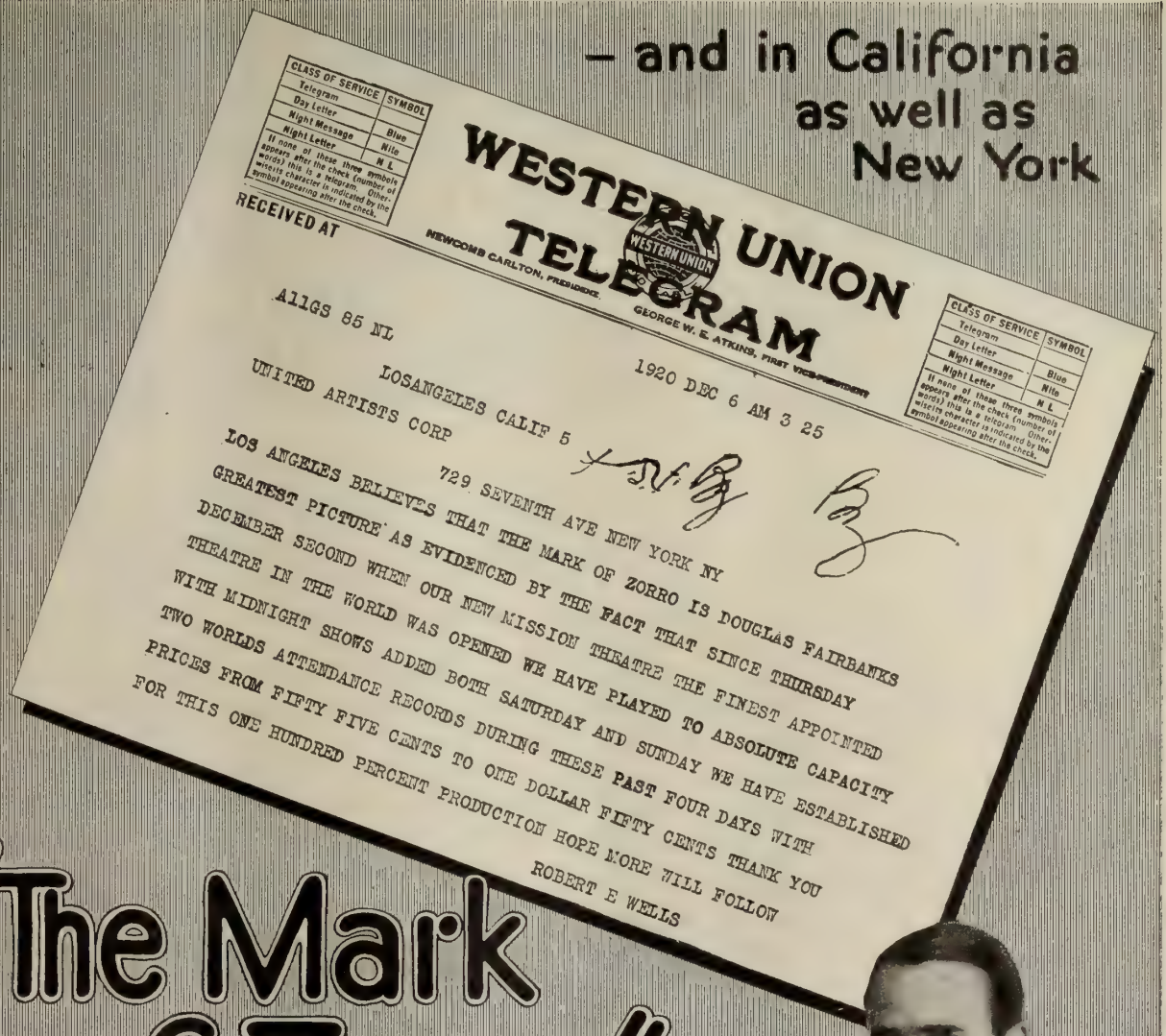
This is a record that the Capitol is extremely proud of and I am sure that Mr. Fairbanks and the Big Four Corporation will share with us in our pride that in this theatre was established a new attendance record for motion pictures that only a year ago was undreamed of.

Yours very sincerely,

Receipts
$48,103.43
Attendance
94,501

The Greatest
Week's Business
in the
History of
Motion Pictures

– and in California as well as New York



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

| CLASS OF SERVICE | SYMBOL |
|---|---|
| Telegram | |
| Day Letter | |
| Night Message | Blue |
| Night Letter | Nite |
| | N L |

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise the character is indicated by the symbol appearing after the check.

RECEIVED AT

A11GS 85 NL

LOSANGELES CALIF 5 1920 DEC 6 AM 3 25

UNITED ARTISTS CORP

729 SEVENTH AVE NEW YORK NY

LOS ANGELES BELIEVES THAT THE MARK OF ZORRO IS DOUGLAS FAIRBANKS GREATEST PICTURE AS EVIDENCED BY THE FACT THAT SINCE THURSDAY DECEMBER SECOND WHEN OUR NEW MISSION THEATRE THE FINEST APPOINTED THEATRE IN THE WORLD WAS OPENED WE HAVE PLAYED TO ABSOLUTE CAPACITY WITH MIDNIGHT SHOWS ADDED BOTH SATURDAY AND SUNDAY WE HAVE ESTABLISHED TWO WORLDS ATTENDANCE RECORDS DURING THESE PAST FOUR DAYS WITH PRICES FROM FIFTY FIVE CENTS TO ONE DOLLAR FIFTY CENTS THANK YOU FOR THIS ONE HUNDRED PERCENT PRODUCTION HOPE MORE WILL FOLLOW

ROBERT E WELLS

# "The Mark of Zorro"

From the All-Story Weekly Novel *"The Curse of Capistrano"* by Johnston Mc Culley

Directed by FRED NIBLO

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

# How Many of Baltimore's 105 Screen Theatres Show YOUR Pictures - and How Often?

WE have just completed a survey of the Motion Picture situation in Baltimore, which will be valuable to every man or firm interested in a wider distribution of films and greater profits from them.

Our book, detailing this investigation, contains an enormous amount of invaluable information, covering every film theatre in the city of Baltimore, the name of the theatre, its manager, seating capacity, prices, type of projection machine used, etc., outlines a new and improved method of merchandising, gives facts as the result of a direct investigation with those who go to see motion pictures—how often they go, where and why?—and further possibilities of the market based on these tables.

But the big salient thought our investigation contains is that practically the entire expense of producing a film has gone into it whether it is shown ten times or fifty times in a market. With this in view our survey makes an extremely incisive suggestion for getting double or triple the present number of rentals out of a film, and for keeping it working weeks, even months, after it now goes onto the shelf.

When a man sells a million more bars of soap he is up against the necessity of buying more material of every sort, increasing his labor supply, in fact, increasing his expenses generally, almost up to the point of his increased business. But a film enterprise is practically at no increased expense whatever, so far as the product itself is concerned when doubling or tripling the sales.

The firm acting on the suggestion contained in this survey and market analysis first, will get the greatest benefit out of it at the lowest expense. The more films that go into it in the long run, the better, but the pioneers will unquestionably get the "cream" at very moderate cost.

*This is a book which will appeal intensely to the biggest men in the Motion Picture Industry. Men like Mr. Lasky, Mr. Laemmle, Mr. Smith, Mr. Brunet, Mr. Selznick, Mr. Fox, Mr. Griffith, Mr. Zukor, Mr. Goldwyn or Mr. Rowland, Mr. Hodkinson, Mr. Williams, Mr. Cole, Mr. Abrams, Mr. Price, Mr. Cohen, Mr. Hammons, Mr. Hoffmann, Mr. Waters, Mr. King, and others at the head of the biggest film enterprises, or in charge of their advertising, will find food for thought, serious consideration, and we believe incentive to action, in this valuable survey, which we will gladly send to every executive in the film business who will write for it on his business stationery.*

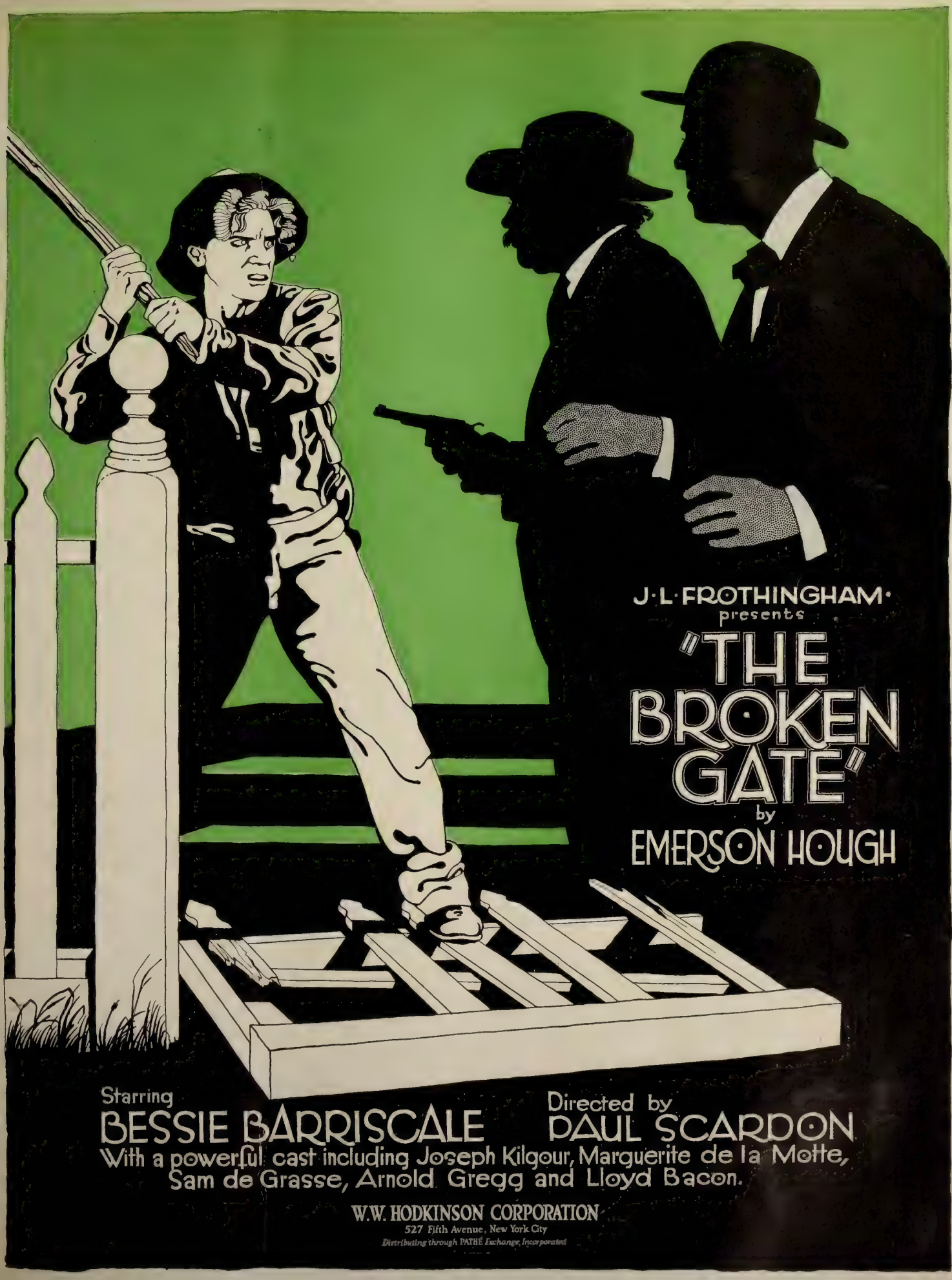
## The Baltimore News and American.

Morning and Evening—Daily and Sunday

DAN A. CARROLL
Eastern Representative
TRIBUNE BLDG.
NEW YORK

FRANK D. WEBB
ADVERTISING MANAGER

J. E. LUTZ
Western Representative
FIRST NAT'L BANK BLDG.
CHICAGO


J·L·FROTHINGHAM·
presents
"THE BROKEN GATE"
by
EMERSON HOUGH
Starring
BESSIE BARRISCALE
Directed by
PAUL SCARDON
With a powerful cast including Joseph Kilgour, Marguerite de la Motte,
Sam de Grasse, Arnold Gregg and Lloyd Bacon.
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Paul Scardon is a great director,—his work in the past has proved that,—and Emerson Hough, in the field of American literature, stands in a foremost place.

Is it any wonder, then, that a splendid cast of artists, working under the guidance of Mr. Scardon, with material furnished by Mr. Hough, should have succeeded in bringing to the screen a truly worthwhile production?

A HODKINSON RELEASE

ROBERT BRUNTON
PRESENTS

# J. Warren Kerrigan

And his own company in

# "THE COAST OF OPPORTUNITY"

*By* PAGE·PHILLIPS *Directed by* ERNEST·C·WARDE

A·ROBERT·BRUNTON·PRODUCTION

**The Exhibitor Who Plays One Kerrigan Picture Will Play Them All.**

**He's a Box-Office Attraction of Proven Value,—Ask the Man Who's Played Him.**

*Distributed by*

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

*thru* PATHÉ *Exchange, Inc.*

Kerrigan Pictures Now Being Booked Through W. W. Hodkinson Corporation

"HOUSE OF WHISPERS"—"THE GREEN FLAME"—"NO. 99"—"LIVE SPARKS"—"THE DREAM CHEATER"—"9,000"—"THE LORD LOVES THE RIGHT"—"JOYOUS LIAR"—"WHITE MAN'S CHANCE"

"BUNTY Pulls the Strings." A great play. A greater picture. As a play, it drew packed houses for two seasons. As a picture, it will draw packed houses for as long as you care to run it.

*A GOLDWYN PICTURE*

GOLDWYN

*Presents*

REGINALD BARKER'S PRODUCTION OF

# BUNTY PULLS THE STRINGS

BY GRAHAM MOFFAT

ADAPTED BY J. G. HAWKS AND CHARLES KENYON

DIRECTED BY REGINALD BARKER

PRODUCED BY GOLDWYN PICTURES CORPORATION

A "Screenplay"

Starring

# Bryant Washburn

# THE ROAD TO LONDON

## splendidly supported by JOAN MORGAN, England's most beautiful actress

**STAR** Bryant Washburn's inimitable serio-comic art, plus the incentive of making his first "own" picture, resulted in a production that will add thousands to his admirers. You will wish you could watch him for hours.

**DIRECTION** Adapted for the screen and directed by Eugene G. Mullin; the novel twists used lend further substance to Albert Payson Terhune's opinion of the author, as worthy of the name "America's Maupassant."

**STORY** "Action, action, action . . . showing the skilled dramatist."—*The Newark Star.* "Youth, laughter and love . . . delightful prescription for blues."—*Albany Times-Union.* "Packed full of adventure, sparkling with humor, alive with romance."—*Buffalo Evening Star.*

**PHOTOGRAPHY** Volumes will be written about the brilliant photography by Mr. Charles Davis. Many unusually beautiful effects were obtained. The achievement will be recognized even by the layman—the ultimate critic: the public.

## Something New To America

**SCREENPLAYS PRODUCTIONS, INC.** 140 WEST 42ND STREET, NEW YORK, N. Y.
424 LAUGHLIN BUILDING, LOS ANGELES, CAL.

# STATE

## Arrow

*Announces*

The early release of
the first of a series of
Five Reel
Western Features

*Starring*

## Jack Hoxie

# RIGHTS

## "A MAN FROM NOWHERE"

Produced by

**Ben Wilson**

Endorsed & Distributed by

**Arrow Film Corporation**

W. E. Shallenberger, Pres.

220 West 42nd St., N.Y.

# KUNSKY OF DETROIT

## BOTH FROM

## HAD TO BE SHOWN!

# MADONNAS

## FITZER OF BUFFALO

AND OTHER

## PASSED UP THE MISSOURI STUFF

A GLITTERING
GORGEOUS
GIGANTIC
SPECTACLE

Directed by

**B. A. ROLFE**

**WHY KUNSKY BOUGHT**

"Madonnas and Men" Played to the Biggest Business in the History of Kunsky's Biggest Theatre—the Madison, Detroit.

*WE ARE READY TO SHOW YOU AND START THE STAMPEDE IN YOUR TERRITORY*

WHO'S NEXT

**JANS**

INCORP

729 Seventh

NEW

# ALLENS OF CANADA

## MISSOURI

## THEN WE SOLD 'EM!

# AND MEN

## SKIRBOLL OF PITTSBURGH

WISE SHOWMEN

## AND BOUGHT RIGHT OFF THE BAT

**WHY ALLENS BOUGHT**

**"Madonnas and Men" Stood 'Em Out for Two Solid Weeks in the Rain, Sleet and Snow at the Strand, Toronto.**

→ WIRE TODAY

## PICTURES

ORATED

Avenue

YORK

# MASTER *Your* MUSIC!

**EMPRESS THEATER**
E. A. GROSS, Prop
GLENROCK, WYOMING

November 16th, 1920.

The American Photo Player Company,
Denver, Colo.

Gentlemen:

I have done away with a 3 piece orchestra and your Fotoplayer now takes the place of a 5 piece orchestra, and we can play the pictures to the delight of the Patrons and make a poor picture look like a Special, which was practically impossible with an orchestra without expert musicians and a great expense.

I would advise every Exhibitor to install a Fotoplayer; there are no more troubles and your music problem is solved.

Yours very truly,
E. A. Gross.

*Fotoplayer installation lowers orchestra overhead*

*The* AMERICAN PHOTO PLAYER CO.

NEW YORK CITY
MECCA BLDG.-1600 B'WAY.

CHICAGO, ILL.
64 E. JACKSON BLVD.

SAN FRANCISCO CAL.
109 GOLDEN GATE AVE.

A J. PARKER READ JR. PRODUCTION
HOBART BOSWORTH
in
A THOUSAND TO ONE
Directed by R.V. Lee
Personally supervised by J. Parker Read Jr.

Swamped by debt, facing prison and disgrace, William Newlands marries his ward to gain the fortune that will avert his ruin.

On their honeymoon trip comes disillusionment —the bitter end of romance. A frightful railroad wreck rids her of the man she married and returning consciousness finds her seemingly the bride of another.

Here is the powerful story of a man who sank to the brink of ruin, conquered shame and remorse and fought his way back to position and power, all for the love of the woman he had wronged.

Another typical Hobart Bosworth story, equalling and exceeding in power his "Below the Surface," "Behind the Door," "His Own Law" and "The Brute Master."

Hobart Bosworth is one of the screen's greatest personalities. A great, rugged, powerful, handsome man; a strong, brilliant, trained player who commands liking, sympathy, interest and *audience friendship*.

J. Parker Read, Jr., his producer, heightens the Bosworth powers and capabilities through the story he has selected for his nationally-admired star and, still further, through the production strength of the completed story.

When your audiences see Hobart Bosworth they recognize him, through their patronage, as a star of exceptional character, a star of tremendous sincerity and appeal.

ALLAN DWAN • GEORGE LOANE TUCKER • MAURICE TOURNEUR • J. PARKER READ JR.
THOMAS H. INCE • MACK SENNETT • MARSHALL NEILAN

# ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

# SOMETHING FOR YOUR BOX OFFICE

J. Parker Read, Jr., in presenting, Louise Glaum in "Love" has given his young emotional star a role in which she forges ahead of her previous best and one which will draw her immeasurably closer to her millions of admirers.—*George T. Pardy, Exhibitors Trade Review.*

A rich and colorful production. J. Parker Read, Jr., never does things by halves. Gorgeous interiors, bizarre effects and effective lighting contribute splendid atmosphere. "Love" should make a good audience picture.—*Laurence Reid, Motion Picture News.*

Opulent in spectacular appeal, "Love" is an "easiest way" drama given expensive and extravagant treatment. Louis Joseph Vance has provided a well written scenario that carries the action up to a thrilling climax. —*Jessie Robb, Moving Picture World.*

"Love" permits Louise Glaum to do the kind of acting in which she has no peer upon the American screen. Contains all the qualities which have given her pictures a place peculiarly their own. Mr. Read has mounted the picture sumptuously.—*S. M. Weller, New York Review.*

Talk about the lavish production and say it is one of the finest shown this season. You will not be stretching a point. Some of the sets are gorgeous in the extreme, including a shower and pool off the heroines boudoir. They give you a flash of Louise Glaum under the shower.—*Wid's.*

A J. PARKER READ JR. PRODUCTION

# Louise Glaum in LOVE

Scenario by LOUIS JOSEPH VANCE Directed by Wesley Ruggles

*Personally supervised by J. Parker Read Jr.*

THOMAS H. INCE - MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN
GEORGE LOANE TUCKER - MAURICE TOURNEUR - J. PARKER READ JR. - C. GARDNER SULLIVAN

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

President
WILLIAM L. SHERRILL

SEVENTH SUCCESSFUL SEASON
1920

STUDIOS
New York Los Angeles
Cable Address: FROAMCO

FROHMAN
AMUSEMENT
CORPORATION
N.Y.

*Executive Offices*
TIMES BUILDING
NEW YORK

# AN OPEN LETTER TO ALL INDEPENDENT DISTRIBUTORS OF SUPER SPECIAL PHOTO PLAYS

*By William L. Sherrill*

FOR seven years we have consistently fought to maintain a high class independent production unit. During that time such features as "The Witching Hour," "Conquest of Canaan," "God's Man," "Once to Every Man," and others, have been produced by us and distributed through independent exchanges and I believe with profit to themselves. Now the time has arrived when I must decide how to distribute the EIGHT SUPER SPECIALS we are producing with *MISS LILLIAN GISH.* My first desires and inclinations were to follow the same mode of independent distribution because I believed in it, and because through your co-operation we have profited in the past by it. However, with such a star as Miss Gish and the magnitude of the productions we have planned with her, we have naturally been approached by some of the leading national distributing organizations urging the time worn arguments which I need not repeat here, against independent or state right distribution.

However, I am still of the opinion that every indication, every change in this business points directly toward independent productions, independent distributors and independent exhibitors.

There was never a more psychological time for you than now. BY OUR DETERMINATION TO INDEPENDENTLY DISTRIBUTE

THESE ATTRACTIONS, WE ARE CHALLENGING THE HUE AND CRY RAISED BY YOU THAT WHEN AN INDEPENDENT PRODUCER HAS SOMETHING OF EXTRAORDINARY MERIT THEY RUSH TO A NATIONAL DISTRIBUTOR WHO IS PREPARED TO LAY DOWN THE COST OF PRODUCTION PLUS A PROFIT IN ADVANCE.

We have now everything that you have ever hoped to be able to secure:

*LILLIAN GISH,* CONCEDED THE GREATEST MOTION PICTURE ACTRESS LIVING. JEROME STORM, ONE OF THE FEW GREAT DIRECTORS. A WONDERFUL STORY BY MADAME "FRED" DE GRESAC. A SUPER CAST CHOSEN BECAUSE OF ABILITY AND TYPE AND A STUDIO ORGANIZATION SECOND TO NONE.

Surely this combination should prove an open door to profit and success.

While I admit I faltered at times, I am solidly back to independent distribution, provided I am not compelled to suffer a financial loss because of my faith in you. Yet, the die is cast, the decision is final. I hope it will mean substantial profit to us all. I know it cannot mean a loss. ***I therefore offer you the opportunity to contract for eight LILLIAN GISH super special productions to be released four a year.*** Delivery is guaranteed on time, both as to production and advertising matter dignified, unique yet startling. So you may contract with your exhibitors with the same guarantee. The first production is to be ready for release February 15th. I request those interested that they communicate with me in such a manner as they feel the situation justifies.

(Signed) Wm L Sherrill

President
The Frohman Amusement Corporation

# LOUIS B. MAYER *presents*

## *The Startling Sensational Super-Special*

# The Woman in his House

CRANDALL THEATRES

WASHINGTON, D. C.

EXECUTIVE OFFICES 932-936 F STREET

October 14, 1920.

Mr. Louis B. Mayer,
6 West 48th Street,
New York City.

Dear Mr. Mayer:-

Allow me to congratulate you on your wonderful production "THE WOMAN IN HIS HOUSE". This picture has broken all records at the Metropolitan Theatre and thousands have been turned away, but this is not the most important.

The thing that pleases me the most is the wonderful praise "THE WOMAN IN HIS HOUSE" received from both clergy and press, and among the thousands who witnessed the picture, we had not one adverse criticism. Everybody proclaimed it the best they had ever seen—thus in addition to breaking records financially we broke all records for satisfying patrons, and the combination of these two is what makes me think "THE WOMAN IN HIS HOUSE" will be the greatest picture of the year.

Wishing you much future success and with kindest personal regards, I beg to remain,

Very truly yours,

**NOT JUST A PICTURE, BUT A GREAT BIG HEART-THROBBING SHOW!**

**A SOUL-STIRRING STORY OF THE TRIUMPH OF MOTHER-LOVE!**

**GREATER APPEAL THAN "THE MIRACLE MAN!"**

**Interpreted by**
**RAMSEY WALLACE**
**THOMAS HOLDING**
**MILDRED HARRIS**
**GARETH HUGHES**
**GEORGE FISHER**
**WINTER HALL**
**KATHERINE VAN BUREN**
**LITTLE RICHARD HEADRICK**
**ROBERT WALKER**

**Directed by**
**John M. Stahl**

LOUIS B. MAYER PRODUCTIONS, INC.

FIRST NATIONAL PICTURES

EVERYBODY in this huge crowd is wondering "Is a wife to be loved or just a woman in her husbands house"?

**Crowds like this thronging Harry Crandall's big Metropolitan, the handsomest theatre in Washington, D. C., daily proved that "The Woman in his House" is not just a picture, but that it is a screen achievement tuned to all women's hearts!**

LOUIS B. MAYER PRODUCTIONS INC.

FIRST NATIONAL PICTURES

# THE SINGLE REEL PARLOR COMEDY YOU HAVE BEEN LOOKING FOR.

# CELEBRATED COMEDIES

**52 SINGLE REEL GENTEEL COMEDIES A YEAR**
**UNUSUAL CONSISTENT HIGH CLASS COMEDY PLOTS**

—DISTRIBUTED BY—

CELEBRATED PLAYERS FILM CORP. OF CHICAGO: Northern Illinois and Indiana.

STANDARD FILM SERVICE OF CLEVELAND: Ohio, Michigan and Kentucky.

SUPREME FILM SERVICE OF DENVER: Eleven Western States.

R. D. LEWIS FILM CO. OF OKLAHOMA CITY: Oklahoma, Arkansas and Texas.

CRESCENT FILM CO. OF KANSAS CITY: Kansas and Western Missouri.

FONTENELLE FILM CO. OF OMAHA: Iowa and Nebraska.

MIDWEST DISTRIBUTING CO. OF MILWAUKEE: Wisconsin.

MERIT FILM CO. OF NEW YORK: Entire State of New York, Northern New Jersey.

FEDERATED EXCHANGE OF BOSTON: Entire New England.

FOR AVAILABLE TERRITORY COMMUNICATE WITH

**CELEBRATED PLAYERS FILM CORP.**

207 S. WABASH AVENUE - - - CHICAGO

Florence Reed

W.K. Ziegfeld

Emile Chautard

Henry Stephenson

Tyrone Power

Norman Trevor

Earle Foxe

William Roselle

Paula Shay

Mlle. Dazie

Philip Bartholomae

Ethel Donoher

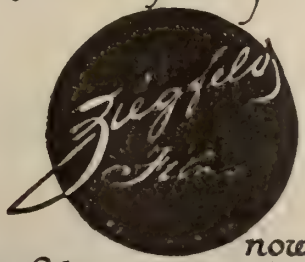
# "W.K. ZIEGFELD Presents--"

Florence Reed — A Renowned Star
Emile Chautard — A Great Director
Norman Trevor — Earle Foxe
Tyrone Power — Henry Stephenson
William Roselle — Mlle. Dazie
Paula Shay — Ernest Lambart

A Wonder Cast of Distinguished Artists

Philip Bartholomae — A Noted Dramatist
Ethel Donoher — A Gifted Writer

*In one production! What names to conjure with! And what a wealth of genius they are bringing to the first of*




*now in the making!*

*A symbol of dramatic excellence to theatre-goers the world over,*

"W.K. ZIEGFELD *Presents*"

*will soon become a by-word among screen-lovers everywhere and*

## A BUY-WORD TO EXHIBITORS

ZIEGFELD CINEMA CORPORATION
*W.K. Ziegfeld, president*
FIFTH AVENUE AT FORTY-FOURTH STREET
*New York*

# *WARNING TO EXHIBITORS!*

**WARNER BROTHERS Have Purchased the Following**

# ESSANAY CHAPLINS

| | | | |
|---|---|---|---|
| HIS NIGHT OUT | Two Reels | WOMAN | Two Reels |
| HIS NEW JOB | Two Reels | SHANGHAIED | Two Reels |
| A NIGHT IN THE SHOW | Two Reels | POLICE | Two Reels |
| THE BANK | Two Reels | TRIPLE TROUBLE | Two Reels |
| THE TRAMP | Two Reels | IN THE PARK | One Reel |

We will prosecute any exhibitor showing any of the above subjects unless they are booked from one of our duly authorized agents.

***For State Rights—Wire***

# WARNER BROTHERS

**220 West 42nd Street** **Bryant 620** **New York**

SELZNICK PICTURES

# Elaine Hammerstein

has had a meteoric rise since her debut as a photoplay star. "No star I have ever handled—indeed, no star I have ever known—has developed as rapidly", says Lewis J. Selznick.

"The star without a failure" is a descriptive line which has been coined—not by the producing company but by enthusiastic exhibitors everywhere to identify Miss Hammerstein. Her youth, her charm, her beauty, form the foundation upon which is being reared the big outstanding success of the present generation of motion picture stars.

SELZNICK PICTURES starring MISS HAMMERSTEIN
During 1920-1921 Will Be Six in Number.
You Will Do Well to Book Them All.

Lewis J. Selznick
presents

# ELAINE HAMMERSTEIN

in John Lynch's

## "PLEASURE SEEKERS"

Scenario by Edward Montagne
Directed by George Archainbaud

SELZNICK PICTURES

LEWIS J. SELZNICK
Presents

# EUGENE O'BRIEN

IN

JOHN LYNCH'S

# "BROADWAY AND HOME"

Picturized by
The R. CECIL SMITHS
Directed by
ALAN CROSLAND

There's a "Broadway" with its gayety—whether natural or forced—in every large city in the world.

There's a lure of Broadway from every "home" in the universe.

There's a real heart interest story for every family in this everlasting contest between "Broadway and Home."

EUGENE O'BRIEN'S MASTERPIECE

*Distributed by Select*

# A Whole Year on One Production

*if necessary, to bring it up to our standard.*

# Unlimited Money

*to make motion pictures as*
*good as is humanly possible.*

Pick out the five or six biggest pictures of the current year and rest assured that an equal number of the Big Five productions will equal them in Box Office caliber.

# THE BIG FIVE PRODUCTIONS

*A combination of well-known, First-rank personalities of the industry*

***that will amaze Filmdom***

*Detailed announcement when the time is ripe.*

# STOLL FILM
## CORPORATION OF AMERICA

Presents

January Ninth
Through Pathe Exchange , Inc.,

# "THE HUNDREDTH CHANCE"

From the Novel
by Ethel M. Dell

A Story of a
Woman's Great Doubt

A Triangle ? Yes, but a Triangle in which the Woman with perfect frankness had married with an understanding that the union should be loveless unless the Husband won her affection. So it is we see a battle between two determined men waged in circumstances away out of the ordinary

The husband was a bit rough--training horses was his trade--and his employer and rival was smooth, devilishly smooth Bolton was straightforward and Saltash was unscrupulous to the last degree. Bolton took a Hundredth Chance of winning Maud's love. He captured it on the evening of the very day Hundredth Chance came under the wire in front

*And So the Best Man Won Out*
*Just as he Thought all Was Lost*
*He Landed Two Races in One Day*

The First was a Matter of the Heart
The Second Was a Great Steeplechase
And in Both Were Spills and Thrills

RELEASED JANUARY 2, "SQUANDERED LIVES"

# STOLL FILM
## CORPORATION OF AMERICA

GEORGE KING, President
130 West Forty-sixth Street, N.Y.C.

GABLIK STUDIOS

# Sales Managers of the Stoll Film Corporation of America

## George King, President

**Who Have Assumed Their Positions in Pathe Branches Under the Direction of**

### Ralph Proctor, General Manager

**New York**
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Spokane
R. C. Montgomery

Washington
Herbert C. Wales

San Francisco—To be Announced

# FINAL AND VERY LAST CALL

All copy for the Special De Luxe Christmas Number of

MOVING PICTURE WORLD

Must be in hand Tuesday, December 14

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# WESTERN UNION TELEGRAM

NEWCOMB CARLTON. PRESIDENT GEORGE W. E. ATKINS. FIRST VICE-PRESIDENT

AT GRAND CENTRAL TERMINAL MAIN CONCOURSE. N. Y. ALWAYS OPEN

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J S WOODY

GENERAL MANAGER REALART PICTURES CORPN 469 FIFTH AVE

NEW YORK N Y

WE ARE PLEASED TO REPORT WONDERFUL RESULTS WITH YOUR TAYLORLSPECIAL THE FURNACE AT BOTH OUR NEW GRAND CENTRAL AND WEST END LYRIC THEATRES WHERE IT STARTED A WEEKS RUN TODAY STOP WE ARE SENDING YOU BETTER EVIDENCE OF ITS SUCCESS IN THE FORM OF A FLASHLIGHT PHOTOGRAPH TAKEN TONIGHT WHICH SPEAKS FOR ITS SELF STOP THE BEST PART OF THE OPENING OF THE ENGAGEMENT LIES IN THE FACT THAT IT PLEASED OUR PATRONS IMMENSELY AND WORDS OF PRAISE COULD BE HEARD ON ALL SIDES STOP THIS MEANS SUCCESS FOR THE ENTIRE ENGAGEMENT STOP YOU CAN SELL US MORE PICTURES LIKE THE FURNACE REGARDS

SKOURAS BROTHERS ENTERPRISES

REALART PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK

# FIRST RECORD SMASHED!

*On first Showing of*

ROBERTSON-COLE'S

# OTIS SKINNER IN "KISMET"

MARK
STRAND THEATRE
"A NATIONAL INSTITUTION"
BROADWAY AT 47TH STREET
NEW YORK CITY

November 22nd, 1920.

OFFICE OF THE
MANAGING DIRECTOR

Robertson-Cole Co.,
1600 Broadway,
New York, N. Y.

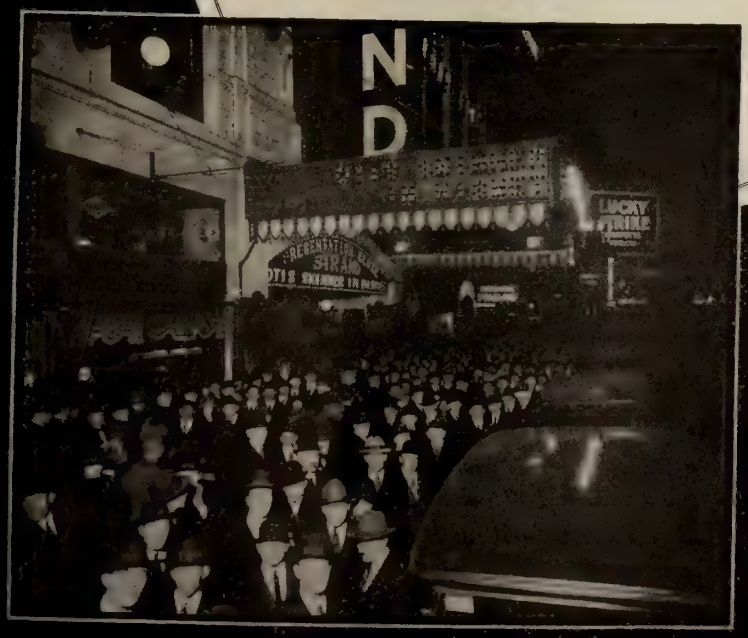
Gentlemen:-

I have the honor to announce that Otis Skinner in "KISMET" has broken every record, both daily and weekly, ever held at the "STRAND".

Yours very truly,

MANAGING DIRECTOR.

JP-K




R-C PICTURES

*L. Rosenbaum, Princess Theatre, Florence, Ala.*

*"A First National Franchise is the open sesame in motion pictures. It certainly put my theatre on its feet, and no exhibitor can lose by it."—THAT'S ANOTHER REASON WHY*

**There'll be a Franchise everywhere**

# Big Moments in a Drama

*To the man it was but a new and pretty face—the pastime of an idle moment. To the woman it was love that came from the soul—and she gave her all, trustfully, blindly to the man who shattered her heart.*

*"I asked you here for the LAST time," he said. "I am going to be married." The woman grasped him. "YOU CAN'T! YOU CAN'T! NOT AFTER—" And she sank helplessly to the floor.*

*"Deny it!" the girl-wife sobbed. But the man stood dumb, while the other woman who had accidentally betrayed him crept out of the room. "Then go!"*

## Whitman Bennett presents

# THE TRUTH

***Mr. Bennett's personally supervised production. Adapted from "The Profligate," by Sir Arthur Wing Pinero. Directed by KENNETH WEBB.***

*A FIRST NATIONAL ATTRACTION*

***Foreign Representatives, David P. Howells, Inc.***
***729 Seventh Avenue, New York City***

Rothacker Prints

FIRST NATIONAL PICTURES

*Doyle and Strain, Park Theatre, Cape Girardeau, Mo.*

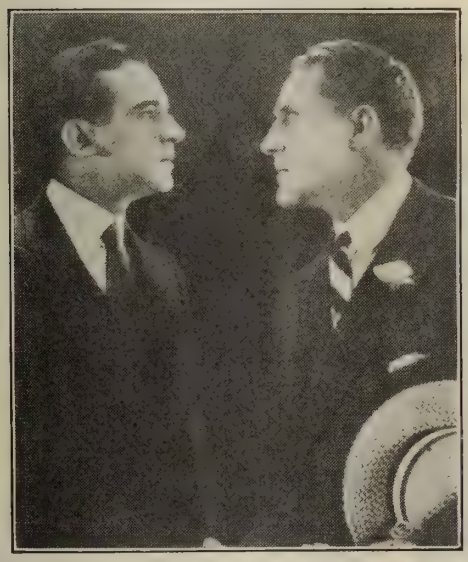
*"The First National franchise is the finest thing for exhibitors yet devised. We have found it most satisfactory, and it is certainly an equitable method of distribution."—THAT'S ANOTHER REASON WHY*

**There'll be a Franchise everywhere**

# Full of Smashing Scenes

*The confession of a woman to a wife: "I love your brother as I never loved any man. I should have fled when I first found it out and saved him from the truth of what I was before he came into my life." But neither knew that the girl-wife's husband had been the cause.*

*"I know what you've been," the lawyer whispered to the husband, "and if you take one step from the path of honor I'll tell her everything." He thought his silence was merciful to the girl-wife, but instead it broke her heart.*



*"Let me explain," she said. "I was not an irresponsible child, but a full-grown woman. The truth about husbands is that they have all sinned. But a wife must be broad enough to understand and forgive."*

## A Big Special Feature

# About HUSBANDS

*No woman has ever been born who does not want to learn of her husband's past or his secret life of the present. Men can no more resist this picture than a moth can resist the candle that singed its wings. It will draw them all!*

FIRST NATIONAL PICTURES

*C. & M. Amusement Co., Marietta, Ohio*

*"A First National franchise means protection for theatres and superior pictures at fair prices. With these three requisites nothing can affect our future" — THAT'S ANOTHER REASON WHY*

**There'll be a Franchise everywhere**

A DRAMA OF LIFE'S MYSTERIES
Touching those unknown, unseen forces that draw man to woman; mate to mate
MAYFLOWER PHOTOPLAY CORP'N presents
UNSEEN FORCES
The Strangest Love Story Ever Screened
SIDNEY A. FRANKLIN Production
Directed by Sidney A. Franklin
FIRST NATIONAL PICTURES
A First National Attraction

MOVING PICTURE World

ARTHUR JAMES
*Editor-in-Chief*

DECEMBER 18
1 9 2 0

# *The Sour Sunday*

TO Arthur Brisbane, who is editorially active for Mr. Hearst, the moving picture industry is indebted for a phrase which will shear the Lord's Day Alliance of its power to enslave these United States. That is to say it will if proper use is made of it and its spread is made wide enough. The phrase referred to is the best piece of short description in two decades. Brisbane calls the closed day the "Sour Sunday."

The several organized elements of the moving picture industry are meeting together on Tuesday, December 11, to discuss ways and methods of combating the Blue Sunday propaganda, and their first action might well include the formal adoption of the Brisbane phrase as describing the abhorrent and un-American thing they are about to fight.

Exhibitor organizations, all of them, do not today include in their membership more than ten per cent. of the exhibitors of the United States, and the meeting next Tuesday should arrange for direct communication with all of the exhibitors, as a mere tenth will not be adequate in the waging of a thorough, complete and successful war on the definite menace that confronts America today.

The Theatre Owners' Chamber of Commerce, with its five hundred members in Greater New York, should, if it has not already been asked, be promptly invited to the council table. It is to be expected that such an obviously necessary invitation will be extended.

The joint committee which will deal with the problem at hand can do more for the industry as a whole in the waging of a successful campaign throughout the United States against the "Sour Sunday" than by any other means now at hand. It will first render a service to our country by preserving its liberty and freedom. It will serve the daily newspapers a good turn, and thereby earn a cordiality of feeling which will be rich in the rewards which follow genuine service.

It will bring all sections of the industry together in a common union against a common foe, and this union for right and fairness can be perpetuated for the good of all in solving lesser but still vitally important problems.

The "Sour Sunday" campaign is rich in possibilities for service to the several liberal religions, to the libraries, the art galleries, the museums, the clean and health-giving sports and to the people whose one day for recreation and rest should and must be kept free for the benefit of the many.

The committee will, of course, appreciate its responsibilities and approach its labors with virile enthusiasm. The "Sour Sunday" must go and the idea of the "Sour Sunday" must be shown up for what it is—a stupid piece of insolent bigotry that has no right place in America.

Arthur James

# Call a Convention, Says Rembusch

## Indiana Leader Calls on Cohen to Face Him and Let the Exhibitors Learn the Facts

Editor, Moving Picture World:

RECENT trade journals announce that I am to be put out of the national exhibitors' organization because of disloyalty. In addition to this, for the past six months Messrs. Cohen and Berman have filled the ears of exhibitors from coast to coast with unjustified attacks against myself.

Much as I dislike arguments in trade journals, my self-respect demands that I reply to Mr. Cohen's charges. He should be put out, rather than I.

For ten years I have been active in national exhibitors' organizations, serving as national secretary for three years, and last April I was made national president of the Independent Exhibitors of America, at the convention called at Chicago by Mr. Patterson of Atlanta. I make the statement "that I never received one penny of profit in any way from activities in the national organization. On the other hand, my activities in organization work have cost me thousands of dollars."

I am especially conscious of this at this time, because I am threatened with lawsuits for the bills that were accumulated because of the so-called independent movement. The principal account is for the services of Myron Sulzberger, who was engaged by us as attorney. His bill is for $2,410. When I tell of the work of the Committee of Seventeen and Mr. Sulzberger, every exhibitor in America who has an honest heart will demand that this account should be paid immediately.

For eighteen months Sydney Cohen has produced volumes of battling words and accomplished nothing. I think it is time to put an end to this mud-slinging.

### *For Immediate Convention*

So that my statements shall not bring about any further trade paper arguments, I propose the following method of settling all of this argument quickly and efficiently:

That a convention be held immediately of all exhibitors who attended the Cleveland and Chicago conventions and that all the producers who were mentioned on either side of the independent question will attend, so I may verify what I say on the spot. I shall ask one hour to make the report of the independent movement and then Cohen can have a week. For many months I have been trying to get Sydney Cohen to face me. He refused to allow me to come to the Utica meeting last spring. He did not have the manhood to come to the Indiana meeting in September and I now again insist that these questions which so vitally interest every exhibitor, can only be decided in an open meeting where every exhibitor and every producer can be present.

**This is an open letter to exhibitors, producers and distributors in the moving picture industry sent to Moving Picture World by Frank J. Rembusch, and it is printed in full in the interest of fair play and an open forum.**

At this meeting I will give facts, names, conversations, figures and details that I would not care to publish in a trade journal that goes to the general public. I will reveal many things in very plain English that many may not like to hear but which will do the industry much good. It would take ten pages of the trade journal space to give all details. But just to give some idea of what should be reported I will review briefly the movement.

Messrs. Patterson and Samuels, of Atlanta, called a convention at Chicago on April 26 and 27. I knew nothing of its political aspects, but by one of those twists that national exhibitors' conventions take, much against my will I was made national chairman of a permanent organization with just one issue: That producers shall not operate theatres and exhibitors shall not produce pictures.

### *Secured Producers' Pledge*

In assuming the head of this movement it was not my business to say "whether or not eggs can be unscrambled." Seven hundred sane and sober men said to me, "Do this," and I proceeded to function and I did everything humanly possible to succeed. I began by appointing a committee of seventeen exhibitors without any consideration of political alliances, which was poor politics on my part. A few days later I was in New York, and Mr. Blumenthal, Whitehurst and I secured the pledge of ten greater producers who were willing and anxious to join a league of independent producers and exhibitors on the independent issue.

Our next move was to bring together the largest meeting in the history of the industry at Cleveland, so as to permanently establish the movement. We put on a campaign of over 200,000 pieces of mail, which reached every exhibitor in America several times, asking them to come to the Cleveland convention. As we had no money, I footed the bills. We had Mr. Sulzberger make up a contract which all the greater producers were to sign, binding them to the agreement not to go into the theatre business.

The result was we had in Cleveland the largest meeting in our history. Prior to the convention we arranged for all three national organizations to amalgamate into one.

It was political suicide to go into another man's convention, but for the sake of harmony we went into Cohen's convention, but I first insisted on having an agreement which Cohen signed in which he agreed that all three organizations would have equal representation in all convention affairs. But Cohen and his steam roller treated it as a scrap of paper at Cleveland and fired out President Alfred S. Black during the first session.

I invited Secretary Franklin K. Lane, the official representative of the government with reference to motion pictures, to attend the convention and he gave that wonderful address which made the trip to Cleveland worth while.

The exhibitors of America spent one-half of a million dollars in railroad fares and other expenses, in attending the Chicago and Cleveland conventions and accomplished nothing. The independent movement was the first time in our history that a real agreement between exhibitors and producers was possible. Opportunity comes once in a while. They had the first chance in our history of protecting themselves, but the exhibitors at Cleveland lost their opportunity by placing Sydney Cohen and his politicians at the head of the organization. Sydney Cohen is responsible for the death of the independent movement, because after all it's the man behind the gun, and if he doesn't shoot straight he won't hit anything for you.

Furthermore, it will be news to exhibitors that not only Messrs. Selznick, Quinn, Laemmle, Abrams, Pearson, Williams, Kirkpatrick and the other greater producers agreed to sign this independent agreement, but later Mr. Adolph Zukor asked to be the first producer to sign. Mr. Zukor in his interview said about these words:

"Paramount does not want to go into the theatre business, but we are forced in because exhibitors are going into the producing business.

"The meeting called by Mr. Patterson at Chicago was a political move to ask Famous Players to go out of the theatre business. But after the movement was placed in your hands, the issue broadened to all of producers to go out of the exhibiting business and

(*Continued on page* 848)

# *It's a Wide Open Race!*

*Nation-wide Sweep of the Greatest Project for Aiding All the Industry Indicates a Record Result*

THE star popularity contests to be conducted by ballot through the daily newspapers of the United States will be open to all. They will be fairly conducted, without favoritism or prejudice, and in the exclusive interest neither of this publication nor of any producer or distributor of moving pictures. The objects of the star popularity contests are as follows:

1—To determine who are today the real screen favorites, and the first six women and the first six men will be classed as winners in the order of their standing.

**2—To demonstrate to the daily newspapers the circulation value of a hook-up with the popularity of the moving picture screen and thereby improve the cordiality of the relationship between the two great mediums of human expression.**

3—To benefit the entire industry: the stars, the players, the plays, the producers, the manufacturers and **especially the exhibitors** by a national avalanche of publicity attention, thus stimulating business and helping everybody.

The project originated with Moving Picture World and Associated First National Pictures proved immediately co-operative, accepting on behalf of its 3,580 exhibitor members, and demonstrating its enthusiasm by starting without a day's delay to help the plan in every possible way.

Associated First National Pictures, Inc., through J. D. Williams, its manager, agreed entirely with the views of Moving Picture World that the plan should be carried out in every particular in the most open manner and in the broadest sense of fair play to every star in moving pictures and to every producer and selling organization.

Associated First National exhibitors are co-operating in enlisting the support of daily newspapers, and we invite all other exhibitors, no matter what their affiliation or no matter what pictures they run, to do likewise in order that no city of any consequence in the United States shall be without a contest.

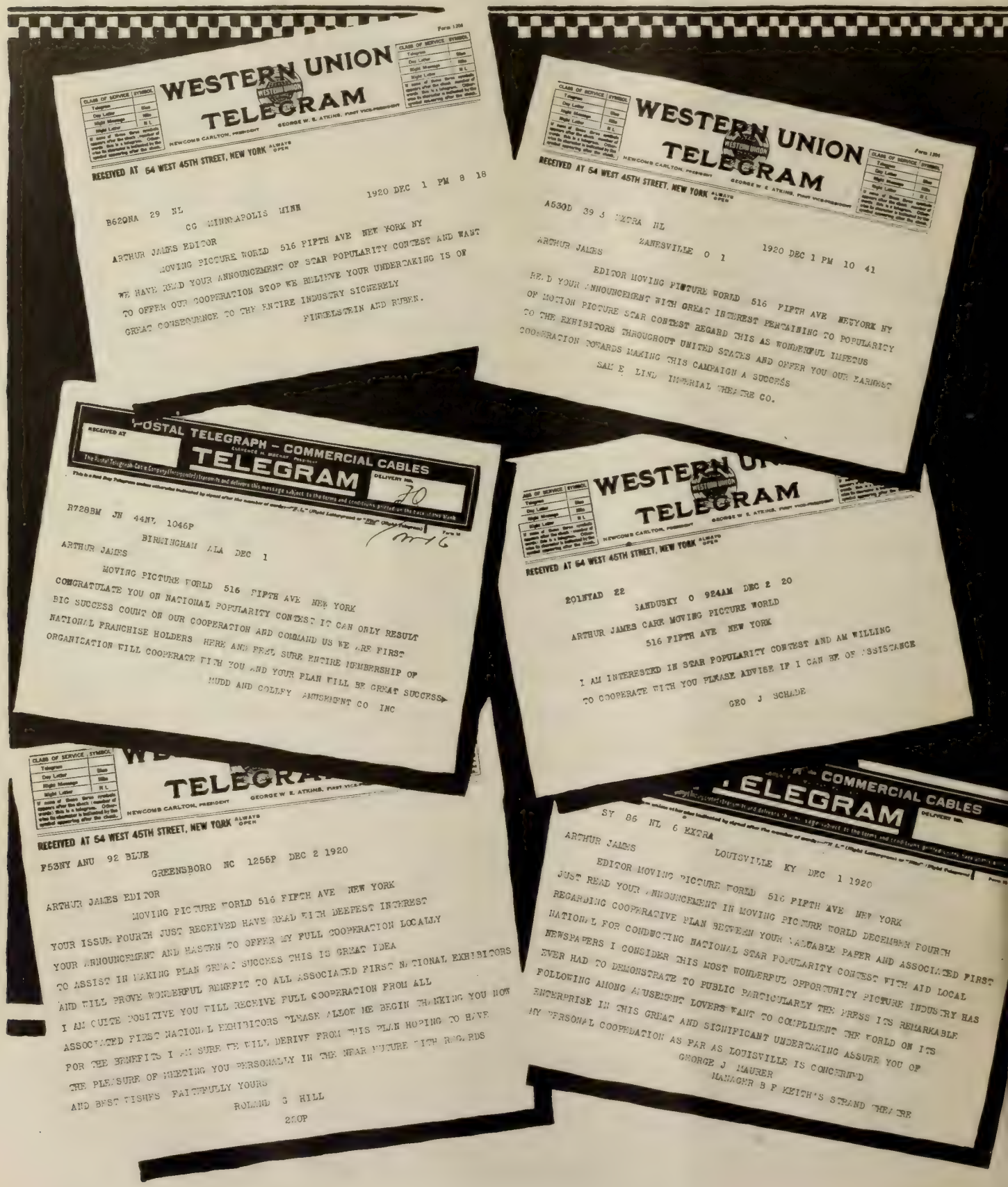
It matters not to Moving Picture World or to the daily newspapers who wins—all will be benefited by a fair and impartial series of contests, openly conducted and honestly counted. The fairness of the newspapers of the United States is so well known that it need hardly be referred to, but we point it out as an added reason for enthusiasm over the trustworthiness of the result.

**You, Mr. Exhibitor, no matter what your affiliation is, go to your newspapers, lay the information before them and get the contest started.**

If at all in doubt, wire Moving Picture World fully and we will do for you what we are doing for thousands of exhibitors throughout the country—we'll take the matter up with your newspaper direct.

*Further News of the Contests Will Be Found on Succeeding Pages*

# Popularity Contests sweep



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ARTHUR JAMES EDITOR
MOVING PICTURE WORLD 516 FIFTH AVE NEW YORK NY

WE HAVE READ YOUR ANNOUNCEMENT OF STAR POPULARITY CONTEST AND WANT TO OFFER OUR COOPERATION STOP WE BELIEVE YOUR UNDERTAKING IS OF GREAT CONSEQUENCE TO THE ENTIRE INDUSTRY SINCERELY

FIRKELSTEIN AND RUBEN.

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ARTHUR JAMES
EDITOR MOVING PICTURE WORLD 516 FIFTH AVE NEWYORK NY

RE'D YOUR ANNOUNCEMENT WITH GREAT INTEREST PERTAINING TO POPULARITY OF MOTION PICTURE STAR CONTEST REGARD THIS AS WONDERFUL IMPETUS TO THE EXHIBITORS THROUGHOUT UNITED STATES AND OFFER YOU OUR EARNEST COOPERATION TOWARDS MAKING THIS CAMPAIGN A SUCCESS

SAM E LIND IMPERIAL THEATRE CO.

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ARTHUR JAMES
MOVING PICTURE WORLD 516 FIFTH AVE NEW YORK

CONGRATULATE YOU ON NATIONAL POPULARITY CONTEST IT CAN ONLY RESULT BIG SUCCESS COUNT ON OUR COOPERATION AND COMMAND US WE ARE FIRST NATIONAL FRANCHISE HOLDERS HERE AND FEEL SURE ENTIRE MEMBERSHIP OF ORGANIZATION WILL COOPERATE WITH YOU AND YOUR PLAN WILL BE GREAT SUCCESS

MUDD AND COLLEY AMUSEMENT CO INC

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ARTHUR JAMES CARE MOVING PICTURE WORLD
516 FIFTH AVE NEW YORK

I AM INTERESTED IN STAR POPULARITY CONTEST AND AM WILLING TO COOPERATE WITH YOU PLEASE ADVISE IF I CAN BE OF ASSISTANCE

GEO J SCHADE

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TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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ARTHUR JAMES EDITOR
MOVING PICTURE WORLD 516 FIFTH AVE NEW YORK

YOUR ISSUE FOURTH JUST RECEIVED HAVE READ WITH DEEPEST INTEREST YOUR ANNOUNCEMENT AND HASTEN TO OFFER MY FULL COOPERATION LOCALLY TO ASSIST IN MAKING PLAN GREAT SUCCESS THIS IS GREAT IDEA AND WILL PROVE WONDERFUL BENEFIT TO ALL ASSOCIATED FIRST NATIONAL EXHIBITORS I AM QUITE POSITIVE YOU WILL RECEIVE FULL COOPERATION FROM ALL ASSOCIATED FIRST NATIONAL EXHIBITORS PLEASE ALLOW ME BEGIN THANKING YOU NOW FOR THE BENEFITS I AM SURE TO WILL DERIVE FROM THIS PLAN HOPING TO HAVE THE PLEASURE OF MEETING YOU PERSONALLY IN THE NEAR FUTURE WITH REGARDS AND BEST WISHES FAITHFULLY YOURS

ROLAND G HILL
250P

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COMMERCIAL CABLES

TELEGRAM

DELIVERY No.

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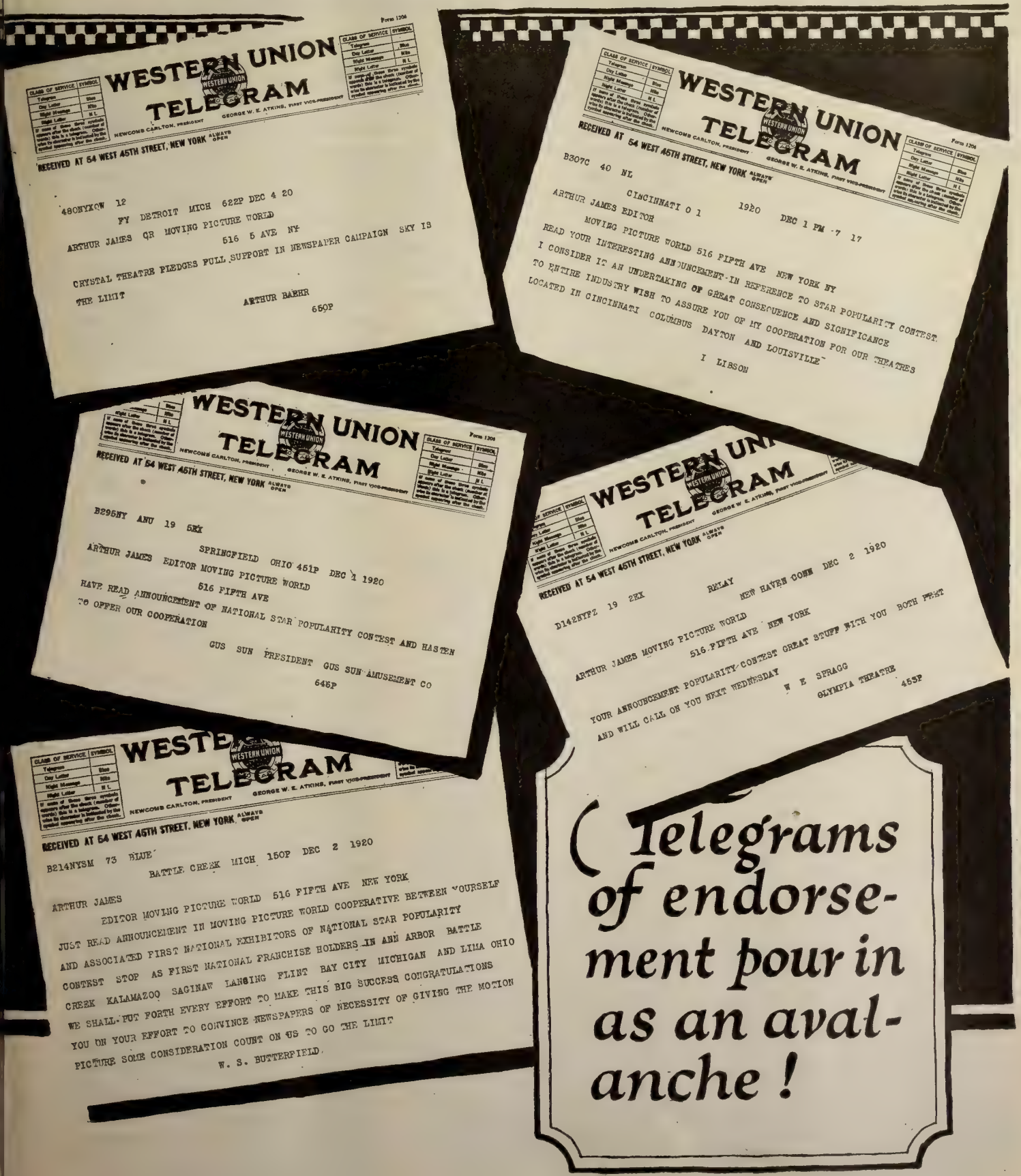
LOUISVILLE KY DEC 1 1920

ARTHUR JAMES
EDITOR MOVING PICTURE WORLD 516 FIFTH AVE NEW YORK

JUST READ YOUR ANNOUNCEMENT IN MOVING PICTURE WORLD DECEMBER FOURTH REGARDING COOPERATIVE PLAN BETWEEN YOUR VALUABLE PAPER AND ASSOCIATED FIRST NATIONAL FOR CONDUCTING NATIONAL STAR POPULARITY CONTEST WITH AID LOCAL NEWSPAPERS I CONSIDER THIS MOST WONDERFUL OPPORTUNITY PICTURE INDUSTRY HAS EVER HAD TO DEMONSTRATE TO PUBLIC PARTICULARLY THE PRESS ITS REMARKABLE FOLLOWING AMONG AMUSEMENT LOVERS WANT TO COMPLIMENT THE WORLD ON ITS ENTERPRISE IN THIS GREAT AND SIGNIFICANT UNDERTAKING ASSURE YOU OF MY PERSONAL COOPERATION AS FAR AS LOUISVILLE IS CONCERNED

GEORGE J MAURER
MANAGER B F KEITH'S STRAND THEATRE

# Nation like Prairie Fire!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ARTHUR JAMES EDITOR
MOVING PICTURE WORLD 516 FIFTH AVE NEW YORK NY
READ YOUR INTERESTING ANNOUNCEMENT IN REFERENCE TO STAR POPULARITY CONTEST
I CONSIDER IT AN UNDERTAKING OF GREAT CONSEQUENCE AND SIGNIFICANCE
TO ENTIRE INDUSTRY WISH TO ASSURE YOU OF MY COOPERATION FOR OUR THEATRES
LOCATED IN CINCINNATI COLUMBUS DAYTON AND LOUISVILLE
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WESTERN UNION TELEGRAM
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ARTHUR JAMES EDITOR MOVING PICTURE WORLD
516 FIFTH AVE
HAVE READ ANNOUNCEMENT OF NATIONAL STAR POPULARITY CONTEST AND HASTEN
TO OFFER OUR COOPERATION
GUS SUN PRESIDENT GUS SUN AMUSEMENT CO
645P
WESTERN UNION TELEGRAM
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ARTHUR JAMES MOVING PICTURE WORLD
516 FIFTH AVE NEW YORK
YOUR ANNOUNCEMENT POPULARITY CONTEST GREAT STUFF WITH YOU BOTH FEET
AND WILL CALL ON YOU NEXT WEDNESDAY
W E SPRAGG
OLYMPIA THEATRE
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WESTERN UNION TELEGRAM
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B214NYSM 73 BLUE
BATTLE CREEK MICH 150P DEC 2 1920
ARTHUR JAMES
EDITOR MOVING PICTURE WORLD 516 FIFTH AVE NEW YORK
JUST READ ANNOUNCEMENT IN MOVING PICTURE WORLD COOPERATIVE BETWEEN YOURSELF
AND ASSOCIATED FIRST NATIONAL EXHIBITORS OF NATIONAL STAR POPULARITY
CONTEST STOP AS FIRST NATIONAL FRANCHISE HOLDERS IN ANN ARBOR BATTLE
CREEK KALAMAZOO SAGINAW LANSING FLINT BAY CITY MICHIGAN AND LIMA OHIO
WE SHALL PUT FORTH EVERY EFFORT TO MAKE THIS BIG SUCCESS CONGRATULATIONS
YOU ON YOUR EFFORT TO CONVINCE NEWSPAPERS OF NECESSITY OF GIVING THE MOTION
PICTURE SOME CONSIDERATION COUNT ON US TO GO THE LIMIT
W. S. BUTTERFIELD
Telegrams of endorsement pour in as an avalanche!

# *Newspapers Announce Star Contests*

## *Seventy-two Cities Will Start Co-operation with Moving Picture World and Associated First National Exhibitors— More Rolling In*

The nation-wide star popularity contests have met with such favor that Moving Picture World is able to announce the starting of contests in the following cities:

Marshalltown, Iowa, Iowa Times-Republican, Strand Theatre co-operating; Bloomington, Indiana, Daily World, Harris-Grand Theatre co-operating; Montreal, Canada, Montreal Herald; Cleveland, Ohio, Plain Dealer; Baltimore, Md., Baltimore American; Boston, Mass., Boston Traveler; Louisville, Ky., Evening Post; Oil City, Pa., Oil City Blizzard, Stoll Brothers Amusement Company co-operating; Buffalo, N. Y., Buffalo Inquirer, Strand Theatre co-operating; Astoria, Ore., The Astorian, Liberty Theatre co-operating; Galena, Ill., Galena Gazette, Greenland Theatre co-operating; Canton, N. C., Canton Enterprise, Strand Theatre co-operating; Lexington, N. C., Lexington Dispatch, Lyric Theatre co-operating; Los Angeles, Cal., Los Angeles Express, Gore Bros. and Sol Lesser co-operating; Liberty, Mo., The Tribune, Lyric Theatre co-operating; Hammond, Ind., Lake County Times; Whiting, Ind., Whiting Call, Princess Theatre co-operating; New Haven, Conn., Courier-Journal, Olympia Theatre co-operating; Cincinnati, O., The Post, Lisbon Theatre co-operating; Atlanta, Ga., Atlanta Constitution, Criterion Theatre co-operating; Detroit, Mich., Detroit Journal.

The above newspapers have made definite arrangements to begin the contests and in most cases have made definite announcements similar to the one appearing in this number made by the Detroit Journal.

By every mail, by wire and by telephone, offers are coming in, until it can be definitely stated at the time of going to press that contests will beign in seventy-two cities located in various parts of the United States.

Before the next number of Moving Picture World reaches you this list will be greatly increased, and in each case the names of the newspaper and co-operating theatres will be published in these columns.

The Weather

The Detroit Journal Carries the Complete Service of the Associated Press

DETROIT JOURNAL

Afternoon Edition

THIRTY-EIGHTH YEAR — DETROIT MONDAY DECEMBER 1 1920 — PHONE MAIN 4000 — PRICE THREE CENTS By Carrier 15 Cents a Week

# You Can Help Pick Most Popular Film Stars of America

**Who are the most popular male and female stars on the screen today?**

**This momentous question, long a matter for serious debate whenever motion picture enthusiasts get together, is going to be settled once and for all by the Detroit Journal, in collaboration with Moving Picture World, and one leading newspaper in every city in the United States and Canada.**

**Heretofore popularity contests have thrived and named certain stars as winners in various localities but never before has an organized movement been placed in motion to determine by popular referendum just which stars enjoy the greatest national popularity.**

**Beginning on a given date, to be announced shortly, readers of The Detroit Journal will be given the opportunity, along with the millions of other motion picture goers in the United States and Canada, to ballot for two weeks to determine the six most popular male and the six most popular female stars of the screen.**

**The result of these votes will be printed each day in The Journal and the totals will be tabulated at the end of each week, while the national result, as tabulated by the World, will be released at the same time in every section of the country.**

**What the final results of these nation-wide contests will show, no one may predict because popular votes, as recent political election demonstrated, are very difficult things to guess about.**

**What we would all like to know is the truth about the popularity of motion picture stars.**

**The contests, in every instance throughout the country, will be conducted solely on their merits, as only by finding out the real opinion of the public will the afafir be of definite value. Only one vote from each reader will be accepted and all votes must be signed by the sender.**

**Detailed announcement of this contest will be made shortly in The Journal, but in the meantime, prepare your slate and be among the first to make your returns when the contest opens.**

# *Sam Spedon Dies Suddenly in Atlanta; Stricken with Heart Failure at Hotel*

## *Member of World Staff Was Famous Entertainer and Originator of Vitagraph's Publicity Department*

SAM M. SPEDON, who originated and has conducted the "Keeping in Personal Touch" department in Moving Picture World, died suddenly of heart failure on December 8 while representing this publication at the moving picture exposition in Atlanta. On Tuesday night, December 7, while the ball was in full sway, he was apparently in good health and danced with a number of the stars and visitors. He left the hall about 11 o'clock, going to the Ansley Hotel, where he had something to eat and chatted with old friends before retiring at 11:30. At 2:45 the following morning he summoned the hotel physician but was beyond help when the doctor arrived. Mr. Ezell of Select also arrived too late. Mr. Spedon had been a particularly active and popular figure at the exposition the telegraphic dispatch says.

*Services in Atlanta*

The body was taken to the funeral chapel of H. M. Patterson. Instructions from New York being delayed, and wishing to honor the man who had so long been their sincere friend, exhibitors and exchangemen at Atlanta held services for him at 3 o'clock Wednesday afternoon, made all necessary funeral arrangements and shipped the remains at 11:40 o'clock the following morning on the Washington express. The services were largely attended. Mr. Spedon was 65 years old.

The funeral will be held at 2 o'clock Saturday afternoon, December 11, at the undertaking parlors of Frank E. Campbell, Sixty-sixth street and Broadway. Interment will be in Sleepy Hollow Cemetery, North Tarrytown.

Few if any men had more real friends than Sam Spedon. He had been with Moving Picture World since January, 1917, and it is no exaggeration to say that no one on this publication can recall having heard an unkind word said about him or any unkind criticism by him of anyone else. Warm-hearted, gentle, kindly and always radiating optimism, seeing only good in those with whom he came in contact, "Sam" for years has daily added to the great number of those who called him friend. Minor employes as well as presidents of picture companies welcomed him when he visited their offices. It has been said that he could not walk the main street of any city in the country without being greeted: "Hello, Sam."

*Died "In Harness"*

There is just one ray of sunshine in his sudden death. It is that "Sam," had he had the choice, would have preferred to die "in harness." The one big, overwhelming interest in his life, besides his love for his family, was the motion picture industry which he had seen—and helped—to grow from meagre beginnings to its present place as the fifth greatest industry in the country. Though his health had been noticeably failing during the last few months, "Sam" never for a moment considered retiring into private life, because that, he knew, would cost him the opportunity of "keeping in personal touch" with his friends.

He leaves his wife, Bessie Nicholson Spedon, whom he married thirty-six years ago, and three daughters and a son, all of whom are married. There are three grandchildren. He lived at

*THE LATE SAM SPEDON*

14 Linden avenue, Ossining, N. Y., and was a member of Neptune Lodge, Royal Arcanum, of that place. He was also a member of the Masonic fraternity.

*Theological Training*

Sam Spedon was born on April 28, 1855, in the Yorkville section of New York City, a son of Thomas and Bessie Spedon. His father was at one time acting mayor of New York City, and was president of the Board of Aldermen. His father was a city printer and one of the original "forty-niners" who went to California. The grandfather was also active in politics.

At the age of 21 years, Sam Spedon was graduated from the New York Theological Seminary and he was for a time assistant pastor of a New York church. When about 25 years old he became an artist and cartoonist for Leslie's Weekly.

Then came his experience as an entertainer. In the early days when the "Star Lyceum Course" was the mainstay of the amusement business in the smaller towns and villages, he was a humorous lecturer and chalk-talker of no mean repute and he covered almost every section of the United States in this capacity.

*Published "Talent"*

Later he conceived the idea of a publication especially for lyceum entertainers, then far more numerous than at present, and for many years "Talent" and, later, "The Lyceum Magazine," were to the platform entertainer what the "Clipper" was to the vaudeville artist and the "Mirror" to the dramatic player. "Talent" was started in 1890.

But the ever increasing popularity of the motion picture caused the invasion of even the smallest towns and gradually the lyceum course, no longer the chief item of the season, felt the effects of the competition and Mr. Spedon's publications ceased to be profitable.

He went to Vitagraph as its first scenario editor at the instance of J. Stuart Blackton and Albert E. Smith, long his friends. When the growth of that enterprise necessitated expansion of the departments, he turned the scenario work over to Rollin Sturgeon and organized the press department of that company into the most efficient publicity machine in the General Film Company list. He remained with Vitagraph for seven years, until the readjustment of its affairs, and then affiliated himself with Moving Picture World. He has the right to the distinction of being one of, if not the first, real publicity men in the industry.

*His Scrap Book*

In "Sam's" desk in the Moving Picture World office is a scrap book which tells of his experiences as an entertainer. There are clippings from newspapers in every part of the country, all praising the clean and wholesome character of his entertainments. One discloses the fact that he gave more than 500 entertainments in New York City and vicinity, to say nothing of entertainments in hundreds of small towns and cities throughout the country. He advertised himself as "Spedon, a man of versatile attainments." Among many laudatory newspaper reviews in the book is the following from the New York Sun: "In drawing crayon sketches and humorous cartoons before an audience he has no superior. His descriptive power is inimitable." His office at this time was in the World Building, New York City.

Bert Ennis, an executive of the S. & E. Enterprises, who was Mr. Spedon's assistant in the Vitagraph publicity department, has contributed the following intimate sketch:

*When with Vitagraph*

Sam Spedon could rightfully lay claim to being the veteran publicity man of the film business. When the writer went with the Vitagraph Company in 1910, Sam had been in the publicity chair for a few years. Spedon was especially fitted for publicity work, due to the fact that for several years he had been a public entertainer on the various Chautauqua circuits, entertaining with a series of drawings and sketches, accompanied by a talk.

His ability in the matter of illustrating stood him in good stead in the old days of the Vitagraph Company, as he was called upon to perform yeoman duties, taking upon his shoulders the laying out of poster sketches, drawings for trade paper advertisements and illustrations for the Vitagraph Bulletin.

*Started the Bulletin*

Sam was one of the originators of the Vitagraph Bulletin, a little paper which performed the functions of the present day trade papers, setting before exhibitors and exchanges the merits of the various Vitagraph productions.

In the present day of specialization in the way of publicity work, the duties which the veteran publicity man of the Vitagraph performed were really remarkable. He took care of the publicity stories, edited the Vitagraph Bulletin, made up sketches and drawings for various advertising purposes and looked after a raft of general correspondence pertaining to the film business in its many and diversified branches.

*Managed Personal Appearances*

In addition to his multifarious duties in connection with the publicity department, Sam also originated the idea of personal appearances of the various Vitagraph stars. He was sponsor for and made the presentation speech for the personal appearances at various picture theatres for such stars as John Bunny, Maurice Costello, William Kent, Bill Shea, Flora Finch and other old time Vitagraph stars. Despite the bustle and excitement of the studios, Sam always maintained the calm and unruffled exterior which was characteristic of his personality.

The writer's keenest recollection of Spedon is the picture he presented sitting in the old publicity offices of the Vitagraph company, which were then located below the old studio, calmly puffing on his favorite pipe, his inseparable companion, while he was besieged by actors and directors for personal publicity, confronted with a mass of correspondence which required immediate attention, and doping out a speech and stunt for the appearance that night of Maurice Costello at one of the local theatres.

*Always Unruffled*

Despite this amount of work, which would have driven some of our present day publicity specialists to distraction, Spedon remained unruffled and unexcited, taking hold of things in the slow, easy going manner which characterized the man himself.

He was held in the highest esteem by J. Stuart Blackton, whose organization in the early days he was directly responsible for placing on the map, and it was Spedon who arranged many of the amateur shows which were Mr. Blackton's hobby in the old days at the famous Knickerbocker Field Club of Flatbush. Spedon was a close personal friend of Blackton, their friendship dating back to the early Chautauqua days, when Mr. Blackton was a public entertainer himself in the role of artist and talker.

To Spedon may be well attributed the public glory of many of the old Vitagraph stars. Spedon was a man of wide general knowledge, acquired during his travels over the country; a man of genial and likeable personality and one of the blazers of the trail of the industry. He always had time to stop and talk to a friend and smoke a friendly pipe while he reminisced of the old days of the industry, and his outstanding characteristic was the steadfast loyalty which he always evidenced toward those for whom he was working.

*Helped Many Stars*

It is the writer's remembrance that to Spedon's kindly word and helping hand was due the renewed courage and confidence of some of our present day screen stars, who during the old Vitagraph period were extras hanging about the yard, striving to obtain a foothold in the studios. If I am correct in my memory, Sam was also responsible for the famous old reel of film showing how movies are made, which was exhibited at the various conventions, movie balls, etc., and which proved a great booster for the Vitagraph trademark during the old days.

Spedon is but one more of the old Vitagraph company who has heard the call, the list of those who have died

(*Continued on page* 837)

# Film Industry to Express Views on Proposed Tariff Revisions

SIX weeks of hearings on a general revision of the tariff will begin January 6, according to an announcement by Representative Fordney of Michigan, chairman of the House Committee on Ways and Means. The moving picture industry will be given an opportunity to present its ideas for changes in the law on February 8, 9 and 10, which have been scheduled as the days on which Schedule N (sundries) will be discussed.

The present tariff law provides for an import duty of two cents per running foot on exposed, but not developed, moving picture films; three cents per foot on exposed and developed films, and one cent per foot on all positives. The tariff law of 1909 provided for a duty of 25 per cent. ad valorem on negatives and one and one-half cents per foot on positives.

A considerable investigation of the moving picture industry has been made by the United States Tariff Commission, and the results embodied in a "Summary of Tariff Information," which has been prepared for the guidance of Congress in revising the tariff law.

"The manufacture of flexible photographic films for motion pictures is now a very large industry," the commission declares in its report. "Pyroxylin is made by nitrating cotton waste. A solution is made of pyroxylin and camphor in a mixture of wood alcohol, amyl acetate and other solvents. This is spread out on a smooth surface, such as a revolving metallic drum. When dry the film is stripped off, slit into the desired width and cut into lengths. The output in 1914 of photographic materials (plates, films, etc.) was $34,768,000, by fifty-nine establishments, with capital of $31,991,000; 6,658 employes, and wages of $4,256,000. Materials cost $10,004,000, and value added by manufacture was $24,764.000."

Imports in 1918 of sensitized but not exposed moving picture films amounted to $739,135; of film negatives, exposed but not developed, to $18,407; of film negatives, exposed and developed, $144,422; and of film positives, $181,409. Over one-half the entire importation came from England and France. In 1914 imports were much larger, totaling $2,913,292, of which about 30 per cent. were positives and 30 per cent. sensitized but not exposed, coming mainly from England, France, Italy and Germany.

Exports of unexposed moving picture films decreased from $4,264,722 in 1914 to $1,125,895 in 1917, but increased to $2,204,273 during the fiscal year, 1920. Exports of exposed moving picture films increased from $2,282,294 in 1914 to $6,757,658 in 1916, and to $8,888,535 in 1920.

In view of the fact that our imports of moving picture films during the fiscal year, 1920, totaled only about a million and a half dollars, while our exports amounted to eleven millions, there is strong opposition in the industry to any attempt to increase the tariff. Very little additional revenue can be secured by an increase in the duty on moving picture films, it is pointed out, and any increase that might be made be followed by retaliatory action on the part of foreign countries which would result in materially reducing our foreign trade in this commodity.

It is probable that a number of men prominent in the moving picture field will attend the hearings in February for the purpose of expressing these and other sentiments of like nature to the members of the committee. Members of the committee have assured the business world generally that its representatives will be given every opportunity to express their views, since revision of the tariff is undertaken, not primarily to increase our revenues but to protect the new industries that have been developed in this country since the beginning of the war and to protect American manufacturers from "dumping" action on the part of foreign manufacturers who, by reason of low labor costs and a desire to regain lost markets even at a loss of profit, will attempt to shut out American manufacturers by quoting prices far below the cost of production in this country.

The committee has asked that all persons desiring to appear at the hearings to make application to the clerk at an early date, in order to be assigned a place on the proper daily calendar.

It is the plan of the committee to conclude the hearings and complete necessary printing incident thereto prior to the adjournment of the short session on March 4, so that the actual work on the drafting of a bill can be commenced without delay under the new administration. "It is a foregone conclusion that Mr. Harding will call Congress in extra session shortly after the inauguration," declared Chairman Fordney, in commenting on the subject, "and, in the opinion of myself and other members of the committee, the final enactment of a tariff measure at the special session could not be accomplished if hearings were to be delayed until the new Congress is convened. In 1908 hearings were commenced November 10 and the bill was not finally enacted until August 5, 1909, the elapsed time being five days short of nine months. In 1913, hearings were begun on January 6 and the bill was enacted October 3, three days less than nine months being employed."

CLARENCE L. LINZ.

## *Sam Spedon Dies*

(*Continued from page* 836)

now including John Bunny, William Shea, Bill Ranous and Bill Phillips, the latter named all having been mainstays in the directing and acting ends of the Vitagraph studio during the pioneer days.

*Wright's Appreciation*

William Wright, of Vitagraph, one of the men with whom Mr. Spedon was associated, expressed sorrow at his death and paid a tribute to his old-time fellow worker at Vitagraph.

"Sam was a good mixer," he said, "and when he made friends he kept them. He personally appeared at many picture houses with our stars and thus gained a wide acquaintance. My sorrow at his death is alleviated by the knowledged that Sam died as he would have chosen to do—in harness."

*Blackton's Appreciation*

J. Stuart Blackton's appreciation follows:

A quarter of a century ago—it seems a very long time—I was a cartoon entertainer doing a turn on the lyceum circuit. One fortunate day, I came across another man engaged in a similar line of work. A warm friendship then started and continued through the quarter of a century following. That man was Sam Spedon.

And now, after all these years of cordial relationship and professional association, I learn that my old friend is dead, and I am asked by Moving Picture World, the publication which he last served, to write something of my recollection of these years of our acquaintance. It is not easy. A long friendship like this with a man such as Sam Spedon viewed in perspective is so filled with memories that it is difficult to get oneself together in the first shock of realizing that he has passed on and write, coherently and intelligently, an adequate statement on the man and his work.

After our work together on the lyceum courses, I began my motion picture career, and soon I had my old friend of the platform join me at the Vitagraph studios. There he worked

(*Continued on page* 842)

# *Wild-Cat Picture Companies Annually Offer $250,000,000 in Valueless Stock*

## *Vigilance Committee Reports on Investigation*

WORTHLESS stock amounting to more than $250,000,000 is the annual offering of the wild-cat motion picture companies of the country to the American public.

This is the estimate of the Vigilance Committee of the National Association of the Motion Picture Industry after a preliminary survey of three and a half months. The committee has investigated some seventy companies with a total capitalization of about $180,000,000. It believes that when all the new companies of this character launched during the past year are counted, it will be found that their total capitalization will reach fully $250,000,000.

The committee declares that the people of this country have actually bought during the past year between $25,000,000 and $50,000,000 of stock issues, none of which are worth the paper on which the certificates are printed.

It should be borne in mind that these figures do not refer to stock issues offered for business expansion by well-established companies with big assets and big earning power.

*Wage-earners "Stung"*

Most of the money invested in wild-cat companies has come out of the pockets of small tradesmen, clerks, stenographers, waitresses, bootblacks and other wage-earners struggling with the high living cost problems. Government employes in Washington are declared to have bought considerable stock in one company floated in that city. Persons in straightened circumstances, crediting the extravagant reports of stock salesmen as to the great fortunes made in the movies, have exchanged their Liberty bonds for movie stock certificates which will never pay a cent of dividend.

The Vigilance Committee was created last summer by the national association, the membership of which is made up of the well-established producing, distributing and exhibiting companies of the country.

Officials of legitimate film producing companies, many of them pioneers in the industry, feel that next to the victims of the wild-cat companies, they are the worst sufferers, because of the ill-repute the operations of fake concerns cast on the whole field.

Only two or three of the seventy companies investigated had any assets or proven earning capacity when their stock was offered to the public. Only about half a dozen could boast officers or promoters who had any real experience in any branch of the industry.

The committee's investigation disclosed some interesting methods of finance and some pitiable stories of individuals who had put their trust in the tales told by the promoters. The following stories are told:

*The "Trick" Clause*

"A motion picture company now struggling with the production of a film play near New York City, spurred up its stock sale in a similar manner. When wage-earners approached by stock salesmen hesitated to invest, the latter promised the prospective stock-buyers engagements at good wages in the production of the company's play. Thus scores of contracts were issued to stock buyers.

"When the company began filming, bootblacks, barbers, hotel porters and waitresses—all stockholders, all prospective stars—began flocking to the studio, where they presented their contracts for engagements. Some of them came from places as far distant as Cleveland. When they arrived at the studio, their attention was called to an inconspicuous clause in their contracts stating that it had to be countersigned by the casting director.

*Brokers Raised Par Value*

"The stock issue of another picture company organized without any assets was underwritten by a New York banking and brokerage firm, which sublet a block of the stock to another brokerage firm to sell to the public. The par value was $5 a share. The underwriter agreed to pay the company $4 a share, charging 20 per cent. for marketing the stock. The brokers who agreed to sell part of the stock for the underwriter, raised its par value to $10 a share without consulting the company issuing the stock.

"But the motion picture company received only $4 a share, as its original contract with the underwriter stipulated. For every share of stock sold, the brokers received $1.50, the underwriter $4.50, and only $4 a share ever got into the treasury of the embryo company. In this instance the cost of selling the stock was actually 150 per cent., one and half times as much as the nominal value of the stock.

*Have Used the Mails*

"The brokerage firm, which raised the stock arbitrarily to increase its own commission, has during the past year launched three companies proposing to produce and distribute motion pictures. These companies have a total capitalization of $5,600,000. These promoting brokers have actually taken in hundreds of thousands of dollars in cash for stock. They have made some pictures, but have never sold any. Good deal of the stock has been sold on the strength of the promoters' claim that they owned a valuable motion picture contrivance, but thus far they have been unable to secure patent rights on this device.

"The committee is able to state definitely that these wild-cat companies have sold millions of dollars' worth of stock through the mails. Whether the companies in question are guilty of technical violation of the laws regulating the use of the mails rests with the post office authorities to whom the committee is ready to turn over all its files."

## Exploitation Unnecessary

December 6, 1920.

**Editor, Moving Picture World:**

**In answer to your inquiry regarding what exploitation was done by the Capitol Theatre in connection with the phenomenally successful week's run of Douglas Fairbanks' new picture, "The Mark of Zorro," the extraordinary thing is that practically no unusual exploitation was put back of the picture by the Capitol Theatre. As a matter of fact, forty-one twenty-four sheet stands were posted throughout Greater New York. Further than that, nothing was done so far as I know, and I don't believe that the Capitol Theatre spent a penny more than their usual newspaper advertising appropriation.**

**Yet, according to a letter that I received this morning from Mr. Rothapfel, the receipts for the week were $48,103.13 and the attendance was 94,501. This despite the fact that the police had closed off several blocks on Broadway right at the Capitol Theatre corner owing to the collapse of the apartment house on the block above.**

**With kindest personal regards, I am,**

**Yours sincerely,**

**HIRAM ABRAMS.**

# *Exceptions Taken by British Censors to All Pictures Imported During 1919*

*Special from the Washington (D. C.) Bureau, Moving Picture World.*

THE Washington (D. C.) Bureau of Moving Picture World, through the courtesy of the Bureau of Foreign and Domestic Commerce, is enabled to present for the consideration of the exporters of moving picture films doing or desirous of doing business in Great Britain, a list of exceptions which have heretofore been made by the British Board of Film Censors in its routine work of examining films.

During the year 1919, the last year for which figures are available, there was presented to the board a total of 6,233,155 feet of motion picture film. Although the board has in some years examined a larger footage, it is said the decrease so noted is due to the tendency on the part of the manufacturers, especially in the United States, to produce a less number of subjects, but to considerably increase the capital expenditure on each production and also its length.

This film footage embraced 2,311 subjects, of which 1,454 were passed for universal exhibition, 829 passed for public exhibition with a restrictive certificate, while twenty-eight films were entirely rejected. Exception was also taken to 253 films. This number is said to be largely in excess of any previous year, proving, the board declares, that the films have become of a more complex nature, requiring even more thought and consideration on the part of the examiners than heretofore.

The exceptions taken were for the following reasons:

Materialization of the conventional figure of Christ.

Unauthorized use of royal names, public characters and well known members of society.

Inflammatory political subtitles.

Indecorous and inexpedient titles and subtitles.

Subtitles in the nature of swearing.

Cruelty to animals, including cock-fights.

Irreverent treatment of religious observances and beliefs.

Making young girls drunk.

Excessive drunkenness.

Brutality and torture to women.

Subjects in which crime is the dominant feature.

Commitment of crime by children.

Criminal poisoning by dissemination of germs.

The practice of the third degree in the United States.

Cumulative effect of crime.

Murders with realistic and gruesome details.

Executions and crucifixions.

Cruelty to children.

Excessive cruelty and torture to adults.

Fights showing extreme brutality and gruesome details.

Gruesome incidents.

Actual scenes of branding men and animals.

Women fighting with knives.

Doubtful characters exalted to heroes.

Nude figures.

Offensive vulgarity and indecent gestures.

Improper exhibition of feminine underclothing.

Impropriety in dress.

Indecorous dancing.

Reference to controversial or international politics.

Scenes calculated to inflame racial hatred.

Incidents having a tendency to disparage friendly relations with Britain's allies.

Scenes dealing with India and other British dependencies by which the religious beliefs and racial susceptibilities of their peoples may be wounded.

Antagonistic relations of capital and labor and scenes showing conflict between the protagonists.

Scenes tending to disparage public characters and public institutions.

Disparagement of the institution of marriage.

Misrepresentation of police methods.

Holding up the king's uniform to ridicule.

Scenes in which British officers are seen in a discreditable light in their relations with eastern peoples.

Prolonged and harrowing details in death-bed scenes.

Medical operations.

Excessive revolver shooting.

Attempted criminal assaults on women.

Scenes indicating that a criminal assault on a woman has just been perpetuated.

Salacious wit.

"First Night" scenes.

Scenes dealing with, or suggestive of, immorality.

Indelicate sexual situations.

Holding up the sacrifice of a woman's virtue as laudable.

Infidelity on the part of husband justifying adultery on the part of wife.

Bedroom and bathroom scenes of an equivocal character.

Prostitution and procuration.

Effect of veneral disease, inherited or acquired.

Confinement and puerperal pains.

Deliberate adoption of a life of immorality, justified or extenuated.

Disorderly houses.

Women promiscuously taking up men.

Dead bodies.

"Clutching hands."

Subjects in which sympathy is enlisted for the criminal.

Animals gnawing men and children.

Realistic scenes of epilepsy.

Trial scenes of important personages that are sub-judice.

Suggestions of incest.

During the year twenty-eight films were totally rejected for the following reasons:

The drug habit in connection with a notorious case.

Insistence on the inferiority of the colored races.

Predominance of crime and sympathy enlisted with the criminal.

Advocacy of the doctrines of free love.

Preaching anti-social and revolutionary doctrines.

Realistic executions.

Materialization of the Deity.

Illegal operations.

Seduction of girls and attempts thereat treated without due restraint.

CLARENCE L. LINZ.

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Paid advertising on the screen cheats your audiences and they know it—don't forget that. To cheat your audiences is the surest way to kill off your patronage.

Don't let a few dollars now kill your business for the immediate future. A cheated customer will go elsewhere just as soon as he realizes what has been done to him.

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# There Is No Handwriting On the Wall for Real Artists, Says Jesse L. Lasky

## Executive Amplifies New Famous Players Policy

NO real artist need have any fear of a so-called handwriting on the wall, for the judgment of the public is sure and just," is the essence of an interesting statement issued this week at Los Angeles by Jesse L. Lasky, vice-president in charge of Lasky Corporation. "The alarmists," he says, "may be numbered among those who are not sure of either themselves or their public."

Mr. Lasky's statement is in amplification of Famous Players-Lasky's recent announcement of the re-organization of its production forces into a super-star stock company, which, he says, is simply a definite working out of the company's policy of pleasing the public. The statement follows:

"The motion picture star must always be judged by his or her drawing power and paid accordingly. In the last analysis, producing motion pictures is a business as well as an art and must be conducted along business lines if it is to succeed. Much as some might wish to subordinate all commercialism to art, it is impossible to do this and exist, unless art happens to meet with the approval of the final arbiters of all our fortunes—the public.

*Must Please the Public*

"Whoever it was who gave utterance to that ill-advised retort, 'The public be d——d,' was very soon answered by a great showman who declared with even greater emphasis, 'The public be pleased.' Nor has anyone ever been able to succeed who purveyed popular or even specialized entertainment without making this the basis of his activities.

"The public must be pleased or there will be no public for the one who provides its amusement or entertainment. Therefore, the star who is to succeed and continue to be popular must please the public; the motion picture producer who hopes to maintain his position must continue to please the public and this is his standard of work. True, he may continually—and should—improve the quality of his product; if the public needs lifting up, he should be able to provide uplifting material.

*Too Much "Piffle"*

"But there has been a great deal of 'piffle' written and spoken in this regard. The public is pretty well convinced of what it wants and why it wants it. It is quicker to find a flaw than one might imagine. Let some producer of photoplays permit a few anachronisms or flaws of other sorts to appear in his pictures and he will quickly find that the public sees them in astonishingly quick time and is ready to tell him about his shortcomings.

"Therefore, the star or player who pleases the public and continues to do so will always be sure of his income, commensurate with his box-office value.

"That the judgment of the public is reasonably sure and just, is proved, I think, by the fact that really great actors and actresses have maintained their positions and commanded handsome incomes. And the really great artist need have no fear, has none, in fact, because he is sure of himself and his public.

"The alarmists may be numbered among those who are not sure of either. They may see the handwriting on the wall, if they feel themselves lacking in the essentials to popularity.

*As to Salaries*

"I will not say that exorbitant salaries have not been paid to film players or stars. But these were the results of ill-advised efforts to force popularity or to outdo someone else in bidding. The moment the player received more than was commensurate with his drawing power the producer suffered in like measure. The road of film-producing is strewn with the bleaching bones of those who tried thus to disregard that cardinal principle of showmanship—'the public be pleased.'

"'You can't fool all the people all of the time.' No sane producer tries to do any such thing, even for a part of the time.

"Thus the salaries that are legitimate are going to continue just so long as the public accepts the stars and is willing to pay in sufficient numbers to see them act.

"Always the wise producer strives for the best, for something better. He dreams of the future and then realizes his dreams in the actuality. He makes his dreams come true in other words. He is a practical dreamer. If he isn't, he falls, never to rise again.

*Why Some Fear*

"All the agitation that may have arisen or may arise to the effect that the great stars and players are to be cut down financially is the result, no doubt, of the alarmed utterances of those who read who are not sure of themselves.

"So far as Famous Players-Lasky Corporation is concerned, in its new policy to present all-star casts, or great pictures with several great actors and actresses in principal roles, it is simply advancing with the age and striving to give the public what it wants. These pictures will cost far more than the average production. They are written by foremost writers, acted by foremost actors and directed by foremost directors. They will be produced with every facility for perfect work and will mark a new era in motion picture making. The best answer to the rumors of salary cutting is the manner in which the stars and others concerned have accepted the idea. One and all have been enthusiastic and have realized the immense benefit accruing to all involved.

*Definite Working Out*

"It is simply a definite working out of the policy of pleasing the public, through the exhibitor who retails the product, and represents the combined study and application of men who have been for a number of years devoting their thoughts and energies to providing the highest class motion picture entertainment to the people."

## A Jolt for Ilion

**The agitation for Sunday pictures in Ilion, N. Y., received a sudden jolt at the meeting of the Village Board of Trustees on Wednesday evening, December 1. The petition was voted down by the board, four being against and one for the proposition.**

**Some weeks ago a petition was presented to the board, asking that it grant the petition or present it before the voters at a special election. The board returned this petition on technicalities and another one of 1,401 signatures was presented at the previous week's meeting. This petition was not acted upon, but was held over for this week's meeting. At the last meeting a petition bearing 2,440 names was presented against the proposition.**

**Ilion theatres are controlled by Benjamin Young. They are the Big Ben and Temple theatres, playing straight picture programs, and the Ilion Opera House, which plays pictures and one night stands.**

The death notice of Walter A. Bunyon in a Brooklyn daily caused quite a stir among the friends of Walter P. Bunyon, who has been auditor for the past twenty years for the Vitagraph studios at Flatbush, Brooklyn. Strange to say it was a brother of the Vitagraph Bunyon, with whom W. P. lives.

# Saunders Chosen for Important Tour

## *Publication Expert Will View Field for Moving Picture World Readers and Give First Hand Reports—Goes as Editor's Personal Representative*

AS a definite service to the moving picture industry through the widely read columns of Moving Picture World a tour of the key cities of the United States and Canada has been undertaken by Francis A. Saunders of Moving Picture World staff.

On this tour Mr. Saunders will personally represent the Editor of Moving Picture World, carrying his message to the exhibitors and local distributors in the field and in turn, as a result of first-hand information on local conditions, of needs, as well as of successes, he will report directly—to the end that our readers will have a new, a fresh and a present-hour slant on all that is of real interest and which may prove helpful.

Mr. Saunders was selected for this most important mission because of his full knowledge of moving pictures from studio to the public, his downright showmanship ability and his vigorous method of going uncompromisingly to the heart of a situation. He goes with the full credentials of Moving Picture World as its practical ambassador to the centers of activity in our industry.

### *To Watch Big Issues*

Paid advertising on the screen, the Sour Sunday campaign of the bigot reformers, the great popularity contests which, under the auspices of this publication, are beginning in daily newspapers throughout the nation and other vital matters will receive his personal attention. The tour, which begins in Boston this week, will be continued in its first phase to Albany, Toronto, Buffalo, Pittsburgh and Philadelphia.

The entire itinerary is completed and subsequent announcements will give advance information respecting Mr. Saunders' schedule. The first leg of the schedule is as follows: December 10-11 Boston, Hotel Lenox; December 12-13 Albany, Hotel Ten Eyck; December 15-16 Toronto; December 17-18 Buffalo, Hotel Lafayette; December 19-20-21 Pittsburgh, Hotel William Penn; December 22-23 Philadelphia, Hotel Adelphia.

Mr. Saunders, in addition to his experience in moving pictures, is a recognized expert in the publication field to which his brilliant service with the famous Chilton publications gives ample testimony.

The tour has been carefully planned and it has been made necessary by the enlarged activities of Moving Picture World which has grown even beyond the confident expectations of those who are seeking through its pages to serve all the industry all of the time and to combat its foes outside and inside without fear and without favor.

With three definite campaigns originated and now being carried on in behalf of all the industry, our field activities must increase in proportion and in sending Mr. Saunders to the field we will bring the field closer to our readers. This is in no sense a subscription campaign. New paid subscriptions are coming in so rapidly now that the circulation department is like a bee-hive for industry. There is no desire on the part of Moving Picture World for any circulation drive that will falsely stimulate its growth. For years our circulation has honestly topped the list and you as a reader of this publication know that paid subscriptions are the only kind we deal in.

In three months alone 1,187 paid exhibitor subscribers have been added and the list grows apace in response to the virile, helpful and fearless policies that obtain in its editorial departments. Mr. Saunders is instructed not to bother himself with this part of our growth. He will have plenty to do in carrying out his mission of service to you as will be demonstrated in the pages of Moving Picture World.

We know Mr. Saunders is going to enjoy it and we know the field is going to enjoy Mr. Saunders as a regular man,

(*Continued on page* 842)

*FRANCIS A. SAUNDERS*

*Who will tour the country and visit all the key cities in interest of Moving Picture World*

# Eugene Roth Is Absolutely Right

CALIFORNIA : IMPERIAL : GRANADA
and PORTOLA THEATRES

Eugene H. Roth J. A. Partington
Associate Directors
San Francisco, Cal. December 3, 1920

Mr. Arthur James, Editor-in-Chief,
Moving Picture World,
516 Fifth Ave., New York.

My dear Mr. James:

Mr. Partington and myself always read, with a great deal of pleasure, your editorials as well as the contents of your publication. I want to particularly congratulate you on the editorial on page 449 of your issue of November 27th, entitled, "Prostituting the Screen." It is indeed a very worthy article and one that should be read and seriously considered by every progressive exhibitor throughout the world.

We should be very thankful that we are connected with and interested in such a wonderful industry as moving pictures. It should be the aim of the producer to produce the best pictures, and it should be the aim of the exhibitor to exhibit good pictures and clean entertainment, and I fully concur with the sentiment contained in the article that advertising slides or advertising of any nature on our screens is truly prostituting the screen. The public have given their very generous support to the moving picture industry because it has proven entertainment; we surely cannot ask them to pay the admission price for entertainment and rob them of what we have sold them by showing advertisements of any nature on the screen.

I believe that that article should be repeated in your magazine at least half a dozen times a year, because it takes some exhibitors that many treatments to cure them of a disease.

I could not allow this to go by without registering our keen appreciation of the splendid thought back of the article.

Yours very truly,
CALIFORNIA THEATRE,
EUGENE H. ROTH,
J. A. PARTINGTON,
Associate Directors.

# *Sam Spedon Dies*

(*Continued from page* 837)

for many years as a publicity writer. It is given to few men to enjoy a finer service than that rendered me by Spedon. He was intelligent, loyal, faithful, enthusiastic, devoted to our work and seeking ever to make his service a constructive one. That he helped the motion picture industry in a very genuine way many know.

In our years together, I saw how big he was in spirit, how broad in vision, how fine he was in every activity in which he engaged. His genial personality, his fine character and his enthusiastic interest in his work made him beloved by all of us at the Vitagraph studios, as well as by all with whom he came in contact.

In fact, to know Sam Spedon was to love him. His friends were legion. He will be as sincerely mourned by thousands of people as he is by me.

Few men have been more faithful to their ideals in serving the motion picture industry and have labored harder in that service than Sam Spedon. His death is a definite loss to the industry.

*Smith's Appreciation*

Albert E. Smith, president of Vitagraph, said: "My acquaintance with Sam Spedon covered a number of years and it was with deep regret that I learned of his passing. He had been identified with Vitagraph from its earliest years. Sam was a real figure in the film world and it was but natural that he should have died in harness. He was a man whom I consider it a privilege to have known."

*Williams' Appreciation*

J. D. Williams, manager of Associated First National, said: "In the death of Mr. Spedon, the industry has lost one of its most loyal and enthusiastic members. His faith in it was unbounded, and his allegiance to it knew no limit."

*A. M. P. A. Tribute*

Paul Lazarus, president of the Associated Motion Picture Advertisers, said:

"I know that all the members of the advertising and publicity fraternity of the motion picture industry will feel a personal loss in the death of Sam Spedon. Sam was one of the first members of the Associated Motion Picture Advertisers back in the days when he was publicity man for Vitagraph, and although his later affiliation with Moving Picture World necessitated his withdrawal from active membership in the A. M. P. A., we were always glad to have him come to our monthly open meetings. You will remember that last Thursday Sam was present.

"I doubt if any individual in the motion picture business could claim as many real friends among his fellow workers as Sam Spedon claimed, and to all of us who were happy to be his friends his death means a real loss."

# *Many Resolutions for Progress of Industry Adopted in California*

(*By Wire to Moving Picture World*)

THE California zone of the Motion Picture Theatre Owners of America closed a two-days convention in Los Angeles on December 8. Seymour Tally, manager of Tally's Theatre, was chairman of the convention and Glenn Harper, secretary of the local theatre owners' association, was secretary. C. C. Griffin, vice-president of the national body, attended in an official capacity.

The meeting was attended by members from all large cities and towns of California and Arizona. Twenty-five hundred dollars, the branch association's quota to the fund being raised by the national association, was collected. Resolutions indorsing the activities of Sydney Cohen as president of the national organization and the action of the national convention at Cleveland, were adopted.

Many resolutions looking to the betterment of the industry were presented. Disapproval of contract breaking stars and directors was expressed in a resolution addressed to producers and exhibitors.

Other resolutions requested that exhibitors decline to run pictures submitted by corporations which demand full payment of contract price at time of contracting; that producers exercise censorship on subtitles with a view of reducing errors in grammar and spelling; that the convention go on record as against the practice of showing films on the percentage basis; that the exhibitors composing the association are opposed to advance payments being required by distributors for a greater time than seven days before the opening date; that contracts with exchanges of a uniform nature that will tend to eliminate confusion and friction, be urged; that public censorship be disapproved as against the best interests of the industry. Taxation, film rentals and many other problems were considered, and the question of securing legislation favorable to the best interests of the exhibitor was discussed.

# *Saunders to Tour*

(*Continued from page* 841)

alive with the spirit of the greatest of the industry's publications, whose great slogan is helpfulness and whose motto is

First in Character
First in Influence
First in Circulation.

We commend Mr. Saunders to your best attention.

He's very much alive even though he's modest. He knows his business. He talks fair and square talk and he'll meet his people and his problems with cordiality and a justified enthusiasm.

# Would Double Picture Taxes to Allow Elimination of Tax on Excess Profits

THE doubling of the present tax on admissions and of the rental tax on moving pictures is suggested by the secretary of the treasury in his annual report as a possible means of making up some of the revenue which would be lost as a result of the elimination of the excess profits tax and a rearrangement of the surtaxes on income, both of which are recommended to Congress. Seventy million dollars additional would be derived from the increased admission tax and four millions from the increased film tax.

Thorough revision of the tax law is imperative at this session, in the opinion of the secretary, in order that the more important changes may, without important retroactive application, be made effective with respect to income and profits for the calendar year 1921. The business interests of the country have a right to know in advance the rate of taxation they will be called upon to pay, he declared.

*Criticise Luxury Taxes*

The repeal of the excess profits tax and a modification of the income supertaxes are again urged. As a substitute for the former some form of corporation profits tax is advocated by the secretary. The present excise and luxury taxes are also criticised, some of them, it is declared, being inefficient and burdensome. The repeal of the tax on sodas and ice cream, the luxury taxes and the taxes on medicinal preparations is recommended.

To offset any loss in revenue which would result from these changes the secretary submits a list of possible additions to the tax law, including the increased taxes on admissions and film rentals. An increase in the normal income tax from 4 to 8 per cent. to 6 and 12 per cent. is suggested, together with a tax of 50 cents per horsepower upon automobiles, 2 cents a gallon on gasoline and increased taxes upon tobacco products, automobiles, jewelry, candy, soap, etc.

The admission taxes and the film rental tax could readily be doubled, it is declared, with an addition of $75,000,000 a year to the government's revenues. The department professes to believe that attendance at the theatres would not fall off materially as result of the increased tax, especially if the increase was offset by the removal of some other, and, in the opinion of the department, more burdensome impost.

## Selznick Gets $2,000,000 More Capital; Utica Bankers Purchase Ten Year Bonds

A REAL tribute to the constantly growing stability of the motion picture industry in general and the enterprises controlled by Lewis J. Selznick in particular was paid Thursday, December 2, when that well-known motion picture producer closed a deal for the sale to the Utica Investment Company of Utica, N. Y., of $2,000,000 worth of ten-year 8 per cent. collateral trust sinking fund bonds to be issued by the Selznick Corporation.

The deal was completed on a basis said to be quite unusual in motion picture circles. It involves absolutely no change in the personnel, management or stock control of the Selznick business. Mr. Selznick continues in full charge of the enterprises, which he has been building up for years, without the slightest suggestion of interference on the part of the outside interests. The notes were purchased by the Utica company, comprising sixteen leading upstate bankers, because they were considered a preferred "buy" even in these times when money for the operation of any business is conceded to be exceedingly difficult to procure and when unusual bargains are going begging in Wall Street.

The negotiations on behalf of the Utica bankers were conducted by Walter Jerome Greene and W. C. J. Doolittle, respectively president and vice-president of the big concern. These men were keenly interested in a financial statement of the Selznick enterprises certified by Barrow, Wade, Guthrie & Co. of New York City, which shows earnings of $1,155,319.07 for the first nine months of the current calendar year.

It is said that the Utica people have been quietly examining the Selznick company, through outside sources of information, for the past six months. They admit that they have been much impressed by the freely expressed opinion of motion picture people throughout the United States to the effect that the Selznick policy was one which could not fail to achieve very satisfactory results. The constantly increasing sales value of Selznick pictures and the steadily increasing popularity of Selznick stars, employed on long-term contracts, were taken into consideration in the closing of the deal.

## Motion Picture Men Launch Campaign to Obtain Sunday Movies for Albany

WITH every local exchange, as well as the majority of motion picture theatres represented, a meeting was held in Albany last Sunday morning, at the local Paramount office, launching what will be a campaign to secure Sunday shows for Albany.

At the present time Albany is the only Keith city in the state which does not have Sunday motion pictures. The trouble, it is said, lies entirely with the city administration. It is expected that there will be a change next November, and Sunday's meeting really marks the opening of a campaign in which the Sunday motion picture show will be one of the live issues.

There are seven exchanges and eighteen theatres in Albany. Sunday's meeting was called at the suggestion of Joseph Seidlemen, the local Paramount manager. After considerable discussion a committee was named, consisting of W. T. Brooker, manager of the Strand, George Roberts of the Hudson, and Walter Powers of the Colonial, together with Mr. Sedlemen and B. M. Moran, the latter being the local manager for Pathe. This committee is a permanent one and will hold another meeting in the near future.

With the advantage which will lie with the exchanges and the theatres in the way of advertising, reaching tens of thousands of residents and voters through slides and in other ways, it is believed that the committee just organized will be able to carry on a most aggressive campaign in the interests of a candidate who will be pledged to at least submit the question of Sunday shows to a referendum.

The theatres and exchanges of this city suffer to a considerable extent through the more liberal Sundays which Troy enjoys and which attract large crowds from this city.

MOVING PICTURE World

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Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.
Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. Yearly subscription, $2. Advertising rates on application.

**This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.**

IT is not at all impossible that history will refer to him as Selznick the Stabilizer. This thought is brought to mind by three recent events, each of which has a stabilizing influence on the moving picture industry. The cases in point include the completion of a deal for the sale to Utica Investment Company of $2,000,000 worth of ten-year bonds whereby Mr. Selznick is given additional capital for his business without yielding the control of his business to any outside financial interests. This in itself is an expression of confidence on the part of the investors in Mr. Selznick and the stability of moving pictures.

The second instance is the success of Mr. Selznick's suit against Clara Kimball Young whereby Miss Young is required to live up to a contract despite what Judge Learned Hand describes as an "ingenious piece of legerdemain on the part of a star to avoid the consequences of a contract of settlement."

The third is the case of Robert Selznick, who voluntarily returned to work for Mr. Selznick, accepting such position as was suggested to him after what appeared to be a very definite attempt to yield to temperament.

All actions in the industry which tend to demonstrate the responsibility of stars, directors, producers and others in the making of contracts are of very definite value to the industry as a whole, and we are moved to felicitate Mr. Selznick on having been the prime mover in these three successful efforts toward stabilization.

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The announcement from the Frohman Amusement Corporation that its productions in which Lillian Gish is to star will be marketed independently will be fine news for state rights men throughout the country. When so important a star in big pictures is placed on the independent market it is a stride upwards for that field.

We bespeak for Mr. William L. Sherrill, president of the corporation, and for Miss Gish, the star, a very successful outcome of their plans. We believe in the soundness of the idea and we are assured that the productions will be of the very highest standards.

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The response from all parts of the United States of co-operation in the great popularity star contests, to be conducted through the daily newspapers to determine the present-day standing and relative popularity of the big stars of the screen, has been so prompt and so cordial that the success of the plan is already assured.

Although the race is an open race and no one is denied a seat at the party, we are moved to congratulate Associated First National Pictures and its exhibitor members on their prompt, efficient and effective grasp of the idea and their concerted action as an organization to put the plan into effect everywhere. This speaks volumes for the coherency and enthusiasm of First National, and it is bound to compel the admiration of the entire industry. We shall publish in an early issue the first returns, some of which are already beginning to pour in, and we invite your careful consideration of the news of the contests appearing in this issue.

If there is any point which you, as an exhibitor, are in doubt about, wire promptly to the editor of Moving Picture World and the response will be immediate.

Let's go!

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The National Board of Review is a worthy body. This is conceded. But the National Board, when it announces its bulletin as "the first publication devoted to impartial and serious critique" of the finest in current motion picture production, is mumbling through its chapeau.

It is not the Columbus of impartiality or seriousness in criticism. Moving Picture World has earned and enjoyed the reputation long since for both of these virtues. Let the Board go in for all the constructive criticism that occurs to it as helpful, but let it be kept free from patronizing assertions of exclusive merit where it follows rather than leads.

Sam Spedon expressed, as well as any man I ever knew, the idea of personal sunshine. His friendly heart attracted friends, and his gentle nature, his faithful devotion to his tasks made a place in all our hearts that will cause him to be missed. Few in the industry of moving pictures had as many friends as he, and among his associates on this publication he was beloved. He leaves a rich heritage of kindliness.

J. F. CHALMERS.

# *Clip and Paste*

Katherine MacDonald has finished her seventh production for Associated First National release. It is a thrilling mystery romance titled "My Lady's Latchkey," and is an adaptation of "The Second Latchkey," from the pens of C. N. and A. M. Williamson. Those prominent in the supporting cast are Edmund Loew, Claire DuBrey, Helena Phillips, Thomas Jefferson (not of Rip Van Winkle fame) and Howard Gaye.

An entire Chinese street is being built on the Goldwyn lot for "The Water Lily," under the direction of Frank Lloyd. The story, which has just gone into production Gouverneur Morris' first original screen Boxer massacre of foreigners in China will be an episode in the picture, and Mr. Lehr and Mr. Lloyd have been very particular to have the Chinese architecture, costumes, furniture, etc., absolutely correct.

Carmel Myers begins soon on a new production called "Cinderella Jane," by Marjorie Benton Cooke. Director Rollin Sturgeon is assembling the cast.

Milton Sills has returned from a duck hunt to play the leading male role in the Metro production, "What Is the Matter with Marriage?"

Pearl White has completed camera work in her latest William Fox feature production, "The Thief," the Henri Bernstein stage success. Charles Giblyn staged the play.

# *Jacob Alpert Says Fifty Per Cent. of Posters Gives Patrons Incorrect Idea of What Is Portrayed on the Screen*

IN a letter to Moving Picture World Jacob Alpert, manager of the Victoria Theatre, Putnam, Conn., gives his views concerning the difficulties under which small-town exhibitors, who wish to exploit their attractions, labor. He says:

"Because the small town is hampered by lack of proper facilities such as up-to-date printing shops, high-class artists, etc., the poster problem is even more important to us than to the big fellow in the big city who can avail himself of these advantages at a fairly moderate cost. For this reason, posters, to us, mean everything, from 24 sheets down to 8 x 14's and heralds, if we are to take full advantage of all advertising possibilities, and our only means of securing them at reasonable prices is to obtain them from the exchange.

"While on the subject, I might say, that too often the little fellow who runs three and four months behind on his screening finds upon going to his exchange that they have run out of advertising material and there is little possibility of obtaining same. This means quite a loss to him in the proper exploitation of his picture, as the handicap cannot be overcome except at prohibitive cost.

*Yearsley Is Correct*

"The Associated First National expert's article in the World is fully correct in stating that 'front of the house paper' cannot be designed according to the standard commonly acepted for 'read as you run' paper. He, Mr. Yearsley, states that eighty per cent. of the posters are used on the theatre premises. In our particular case over fifty per cent. of the paper is used away from the house. However, our experience is that Mr. Yearsley could go further and state that ninety per cent. of the posters should be designed to accomplish more than merely to serve the purpose of being read at a glance.

"Every poster by careful letter designing can take care of the hasty reader. At the same time it can also combine the quality of holding the reader who wishes to learn more. Our experience with 24 sheets has shown that they usually answer the purpose, as the 24, because it is seldom located near enough to intimate view, needs only large lettering to carry its message. The other sizes of posters, however, have often proved disappointing.

*Only One Choice*

"The small town picture patron does not "shop" in the true sense of the word. Usually there is no choice for him but the one house. But with the large town patron it is different. He has a large field from which to choose. Therefore the matter he has to settle is concerning which theatre to attend and he uses his shopping sense in an effort to select a picture he will like. The desire to see some picture is already instilled. However, the small town patron is always willing to stop and look at a poster whether he intends to go to the theatre or not, therefore, every poster should convey more to him, than merely a statement of names.

"From 6's to window cards, the posters should convey the spirit of the play, for that is what the poster is to the reader. The poster should exemplify either the dramatic or humorous spirit of the picture, depending upon the type of play. Our one objection to a greater part of the posters is that they show nothing but a series of poses.

*Posing Is Useless*

"The poster to the observer is a piece taken out of the play. Posing in a play never makes a successful picture. Then how can one expect posing on the poster to make it a successful sales agent? Unless some star is presented who is of a rare type of beauty, or one who makes a specialty of wearing lavish gowns, I can see no use for a display of feminine poses.

"The same applies to groups of lifeless mixed figures. Transpose a bit of real action to the poster and you have your successful sales agent. To prove this, take a set of 11 x 14 photos and distribute them in various places, singly. Then watch the effect of each individual photo on the gazers, and listen to their comments. The 1, 3 or 6 is an enlarged 11 x 14. Sometimes the spirit of the play can be depicted in such a manner that it will serve the purpose better than an actual scene. This idea is shown on the window card of "The Branded Woman," and is excellent.

"If possible, it is even well to present more than one scene on the poster. For instance, one organization puts out a rotogravure sheet with 3 or 4 scenes, a large figure of the star, and good sized lettering. To my mind, the doubting theatre patron requires more than one action scene to convince him that he desires to see the play, and such a poster well serves its purpose.

"A good caption assists in the making of a good poster, but if the poster is not convincing without the caption, it might as well be thrown away, as the caption is the last thing to be read on the advertisement. A moving picture is chiefly to be seen, not read, and the same thing is expected of its poster by the one who reads it.

*Must Not Trick Patrons*

"Now, although the chief purpose of the poster is to sell the picture, in so doing your patrons must not be tricked into coming in to see something which is not in the picture. From observation fifty per cent. of the posters, and this includes "stills," display scenes entirely foreign to the picture. No doubt, this is due to the fact that the stills have been made from parts of the picture which have been cut before final presentation, unknown to the poster artist.

"But the fact remains that the patron has been fooled, and a steady, constant patronage cannot be built up except with complete confidence on their part in the statements of the house management, and poster advertisement is one of the big mediums by which the management communicates with the patron.

"Therefore, the poster must be a fairly accurate promise of what the poster reader will see, if his faith is to be retained so that he may be sold for further patronage.

"In conclusion, if without sacrificing the value of the poster, several of them can be designed to serve as lobby cut-outs another item of economy can be given to the small town theatre."

## This Is Real Service

**There is a little stunt which is attracting all sorts of favorable comments these days at the Strand Theatre in Syracuse, N. Y. Just who conceived it isn't known, but, anyhow, it is making a strong appeal to the male patrons of the house, who have been accustomed for years to struggle with their overcoats as they were leaving a picture theatre, depending upon their friends to slip into the outer garment as they perhaps struggled with the incoming crowd.**

**At the first approach of winter, the management of the Strand placed a young man in the rear of the house, instructing him to aid the men and the women with their coats, and the young man, it must be admitted, is most efficient.**

**One does not have to ask him for assistance with his coat. He is on the lookout for those whom he can help. And what is far more important, he does not stand with outstretched "paw" awaiting a tip.**

# Keeping in Personal Touch

By SAM SPEDON

O. A. ENGELBRECHT, of Temple, Tex., has made several alterations in his Gem Theatre. Mr. Engelbrecht is deserving of much credit as he now owns one of the prettiest little theatres in the State of Texas, which he has built up by hard work and superior showmanship. Mr. Engelbrecht started his motion picture career ten years ago with B. C. Bell of Palestine, Texas.

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Walter Clarke recently took over the Ukum Theatre at Toronto. Mr. Clarke is one of the best known theatre men in Eastern Canada.

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M. W. Murphy, manager of Crown Theatre, of New London, Conn., was in New York, last week. He stayed for several days.

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C. M. Stamper, Jr., now owns the Orpheum Theatre at Lexington, Ky., Through energetic business effort he has built up a patronage equal to any theatre in the city.

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A. W. Lilly, pioneer showman of Gunnison, Tex., now conducts the Colonial Theatre at Greenville, Tex.

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The New Empire Theatre of New Bedford, Mass., one of the finest theatres in New England, seating 1800, will open its doors March 1, 1921.

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L. Boas, well known showman of Boston, is now booking the following theatres in New England: the Central at Waltham, the Crown at Amesbury, the Bijou at Empire and Rialto at Fall River, the Owl at Lowell, the Strand and Premiere at Newburyport.

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Mrs. F. G. Wallace, wife of the Central District Manager of the World Motion Picture Corporation, is visiting her family at Temple, Tex., Mr. Wallace makes his headquarters in Chicago and will have entire charge of salesmen and exchangemen in the Central West and the South. Before aligning himself with the World, Mr. Wallace held an executive position with the D. W. Griffith Pictures Corporation.

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W. R. Fairman, one of the oldest exhibitors, from point of service, in the State of Texas, at one time controlling more theatres than anybody in the State, is operating the Dixieland Bijou theatres at Bryan, Texas. In 1909 Mr. Fairman was in partnership with James B. Kelly, at present associated with the World Motion Picture Corporation, under the firm name of Fairman & Kelly, controlling sixteen theatres in Texas and Arkansas.

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Guy L. Wonders, of the Rivoli Theatre, Baltimore, and Frank Price, Jr., his publicity director, were in New York December 1. Mr. Wonders has purchased the Associated First National franchise for Baltimore for a period of three years.

* * *

George Beban and his personal representative, Harry D. Wilson, are still in New York at the Hotel Astor, where they will remain until after the holidays. Mr. Beban is expected to make a twenty-two weeks' tour of the country, making personal appearances in theatres playing his feature "One Man in a Million."

Martin Stern, formerly with Sol Lesser and later producing one reel industrials, is back again on the publicity job, handling accounts for Charles Edwards and Oscar Osso and others.

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Maurice Riskin, formerly with Famous Players-Lasky fan magazine, resigned two weeks ago and will now devote his time to independent writings.

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Eugene Clifford, Jr., formerly with Financial America, New York Evening Journal, Evening Mail and New York News Bureau and nearly every newspaper in Chicago, is the third Elgin, Ill., native son to land in First National, Slade Clark, purchasing agent and E. J. Hudson, assistant to the general manager, being the other two.

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Mark Holdman, Realart's Cincinnati manager, visited the home office Tuesday, November 30.

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A. C. Holah, Pathe's Boston manager, resigned his position with that company.

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Andrew J. Callaghan is back in his Los Angeles studios supervising the production of Bessie Love's new picture, which the Federated will release in its Bessie Love series.

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Carter de Haven has installed a private projection room in his Los Angeles home for the benefit of his family and friends. Mr. de Haven is now working on "The Girl in the Taxi" for First National release.

* * *

W. E. Shallenberger, president of the Arrow Film Corporation enjoyed a few days hunting with his brother in Wisconsin last week. Dr. Shallenberger after attending the Federated convention in St. Louis went to Chicago to tend to some important matters pertaining to the Arrow business after which he left to visit his brother.

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Eddie Kline of Kline's Exchange, Boston, was a visitor at the Arrow offices on Saturday, November 27.

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Allene Ray, star of Bert Lubin's state rights feature western, "Honeymoon Ranch," and winner of the beauty contest conducted by the Brewster Publications, who came to New York recently, to confer with Mr. Lubin, left for San Antonio this week.

Miss Ray plays the stellar role in "Crossed Trails," Lubin's second feature, which is now in course of editing. Tex O'Reilly and Robin Townley, author and director, respectively, are supervising this work.

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Joe Partridge, the veteran film salesman, who has been with the Vitagraph distributing organization for many years as sales manager, has resigned and been replaced by George Balsdon, Jr., promoted from assistant sales manager.

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H. E. Aitkens, of the W. H. productions is in New York back on the job at the home office. We understand the W. H. has been negotiating with Elmer McGovern, who so successfully edited "Mickey" for that organization. The W. H. will have some important announcements to make after the holidays.

Charles Barrell, director of the motion picture bureau of the Western Electric Company, gave a presentation of six single reel scenic and industrials, which he made this summer in British Columbia, Washington and Idaho, before the directors and executives of the Western Electric and the American Telephone and Telegraph Company, on Friday, December 4, at 195 Broadway. From all reports the company was so well pleased with Mr. Barrell's work that it will provide for world wide distribution of the productions.

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Harry Demming, a motion picture advertiser, in his office at the Longacre Building, 1482 Broadway, New York, shot and instantly killed himself on Thursday, December 2.

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The Stanley V. Mastbaum course to study motion pictures and scenario writing will be established at the Temple University in Philadelphia, this announcement was made on November 29. It will be inaugurated the first of the new year in memory of the late Stanley V. Mastbaum.

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Abe Dresner of the Washington, D. C., Film Corporation, has withdrawn from that organization and will take up the supply and equipment end of the business exclusively. The film corporation being taken over by the Crandall interests who hold the First National franchise in the Washington territory.

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Maurice Davis, of the Washington Film Corporation, will withdraw from the organization about January 1 and will align himself with some other Washington concern.

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C. Ralph Branton, advertising manager of Amusements of Minneapolis, is in New York for a week or ten days.

* * *

George K. Spoor, of the Essanay Company, of Chicago, was in New York the week of November 1.

## His Last Page

This is the last page of Sam Spedon's "Keeping in Personal Touch."

Its type will be broken up. Its printed sheet will fade. But its creator will live because his name is written on hearts of men in letters that forever endure.

The handshake, the smile, the quaint drollery, the wisdom will be remembered as long as these hearts beat warm.

He whose creed was friendship and whose whole character was the living sermon of his faith has passed on to keep in personal touch with the greatest Friend of all.

# *Directors' Dinner at the Biltmore Is Broadening "Intellectual Debauch"*

TOASTMASTER Augustus Thomas said that if the Motion Picture Directors' Association had done nothing else but give the dinner which it gave at the Biltmore on December 7, it would have justified its entire existence.

Senator Jimmie Walker said it was "an intellectual debauch." It was. Somehow or other, things just couldn't descend to the commonplace. The food, the music, which were handed out to the physical men, were up and away from the commonplace. So was the intellectual food up on a pinnacle from ordinary fodder.

*Broadening Effect*

Ten different speakers, among them Frank Crane, Sophie Irene Loeb and the fiery La Guardia, from ten different angles gave their hearers something to think about. Director, producer, exhibitor, the press, the man of music, the stateman, the writer, all gave, all received, all came away from the fourth annual banquet of the M. P. D. A. broadened and bettered. There was no "robustious, periwig-pated fellow tearing a passion to tatters, to very rags." Every one spoke humbly, every one spoke sincerely. President Vincent, with his committee and his entertaining artists, and Toastmaster Thomas somehow wove a spell about the affair that could not be broken into by rant or cant or bunk.

Charles Miller helped along with the creation of this atmosphere by holding the mirror up to the director in his witty and pertinent paraphrasing of Hamlet's instructions to the players. After Mr. Miller's line, "I'd as lief the town crier handled the megaphone," no speaker could decry his profession lacking a sense of humor.

*A Fair Proposition*

In his address of welcome President Vincent had a word to the man of finance, the producer, the press, the author, the exhibitor, the player, saying that each had a conception of picture making which the director of today wanted to incorporate into his work.

Lesley Mason said that the M. P. D. A. could effectively help to internationalize the motion picture by giving every bit of assistance possible to foreign directors who came to America as students of our technique.

Sophie Irene Loeb, head of the Child Welfare League, pleaded that the director study life at close range.

"If you are showing the prisoner in Sing Sing," she said, "find out how he lives, how he acts behind the bars. The same with all your characters whether they be dope fiends or farmer boys. You must go right down into the heart of humanity. You must make your picture so that the man in the theatre looks at it and says, 'I am that fellow on the screen.' You don't have to soar in the skies of imagination to find your material. It is in the people; it is in life."

*Down with Sour Sunday*

Toastmaster Thomas then introduced "the father of Alice Brady." And "the father of Alice Brady," William A. Brady, as he is generally known, said that the Blue Law promoters had given up their idea of preventing Sunday railroad travel, sports and newspaper publication and had centered their attack on the motion picture. He asked that producers and players keep their pictures clean and above reproach so that no professional fault-finder could have powder for his guns.

"Let us not be driven into politics," said Mr. Brady, "but if these fanatics do not let us alone, let us show them what the screen can do when its full power is provoked."

*Keep on Fighting*

Sydney S. Cohen, on behalf of the exhibitor, congratulated the director on the progress of his art within the past year.

"And in fighting these professional reformers," said Mr. Cohen, "we must fight not only for 1920 and 1921, but for 1925. The reformers are always at it. That is their business. And as a concrete protest against them, and as a mark of esteem, I should like to see erected in New York City a statue of the late Mayor Gaynor, who was mainly responsible for making Sunday pictures possible in the city."

John C. Freund, prominent in the music publishing field, active-minded and enthusiastic despite his white locks, was warmly applauded after his appeal that the director give more thought to the music for his picture.

*La Guardia Entertains*

"Two decades ago," he said, "America had practically no music in its schools. Today there is hardly a school that does not have its musical director. America is spending more money for music today than all the other countries of the world. America loves music. Let me ask that you think more seriously about the relation of music to your photoplay. Music gives a picture something words cannot. Try to give the people the music that whispers of immortality."

President of the Board of Alderman La Guardia said he was afraid to speak out boldly after what William R. Brady had said of the power of the screen. He warmly advocated, however, that the picture lend itself to public affairs without necessarily entering politics, and ended with a message to the director never to forget that his function in life was to make people happy through his pictures.

*Crane and the People*

Dr. Frank Crane backed up the sentiment of Sohpie Irene Loeb by a further appeal to the director to search among the people themselves for screen material. "I believe that everybody is wiser than anybody. I believe the people are more moral than any moralists who preaches to them. I believe the people are braver than any figure who prances on horseback as their leader.

"The moral note is the note you want in your pictures. The greatest picture ever made will be a religious picture, just as the greatest pieces of literature and of printing have been religious in theme. The River of God isn't up in the heavens. It is down in Houston street, black with men, and to men, who are little pieces of God, you must go for your inspiration."

Dr. Martin, head of the People's Forum and chairman of the National Board of Review, in an earnest and brilliant speech urged the director to see his work in the light of bringing art closer to the people.

"On the continent, art and the people are the same thing," said Dr. Martin. "Here in America there seems to be a break. The moving picture, the great educator, can bridge that gap. The Board of Review is only too willing to aid in this national undertaking. As far as censorship is concerned, the essence of the work of the Board of Review is to prevent the establishment of state boards of censorship."

*The Inimitable Jimmie*

Senator James A. Walker wound up the proceedings with a bang. Jimmie said he believed in the people as Frank Crane did, but the last election proved there was no reciprocity. Jimmie also said he never could understand why directors made up as they did for their work. Getting serious, he said that the Blue Law agitators were the twentieth century politicians, that their platform was the Bill of Don'ts, but that great pictures like "Over the Hill" preached a better sermon than all the sermons the agitators ever compiled.

"I deny that Sunday is the Lord's day," said Senator Walker. "Every day is the Lord's day."

The lists of guests at the dinner numbered 150 prominent members of all phases of the industry.

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## *Advice to Directors*

*Delivered by Charles Miller*

Direct the scene, I pray you, as if 'twere Life itself, humanly, vividly. For if you ovrdo it, as so many of our directors do, I had as lief the town crier held the megaphone. Nor do not tear your hair and rave about it all, but use all gently; for in the very torrent, tempest and as I may say whirlwind of your action you must acquire and create a temperance that may give it smoothness.

Oh, it offends me to the soul to see a robustious, square-headed fellow tear a subtle scene to pieces, to very rags, to catch the cheap plaudits of the groundlings, who for the most part are capable of understanding nothing but the crude and obvious. I would have such a fellow whipped for o'doing emotion itself. It out-burlesques burlesques. Pray you avoid it.

Be not too tame neither, but let your own discretion be your tutor. Suit the action to the situation, the situation to the action; with this special observance that you o'erstep not the modesty of Nature; for anything so overdone is from the purpose of the picture, whose end, both at the first and now, was and is to hold as 'twere the mirror up to natur, to show virtue her own feature, scorn her own image and the very age and body of the times its form and purpose.

Now this overdone or speeded up too much, though it make the unskillful laugh or aplaud cannot but make the judicious grieve, the censure of which one must in your judgment o'erweigh a whole theatre of others. Oh, there be directors that I have seen direct—and heard others praise and that highly, not to speak it profanely, that having neither the intelligence of an extra-man nor the skill of a super, bit-actor or "type" have so strutted and bellowed that I have thought one of the property men had made a director and had not made him well, he imitated humanity so abominably.

Oh, reform this altogether. And let those that direct pictures give the author and the spectator credit for some intelligence, for there will be of them that will themselves set up or paint a label on honest love itself, though at the time each humble spectator in the uttermost row has long since guessed it. That's villainous and shows a most pitiful ambition in the fool that doeth it. Go—make a **good** picture.

(*Continued from page* 830)

all of the theatre owners out of the producing business, and I am willing to sign such an agreement immediately. Bring a representative of exhibitors with their signatures and I will be the first producer to sign."

Mr. Zukor said many more things that I would like to tell, but in his presence.

Remember that this is a movement much like the League of Nations. If it has reservations it means nothing. The issue was that producers get out of the theatre business and exhibitors out of the producing business. Both branches were to get on either side of the road. I think that is very plain. We have always failed, now and in the past, because for ten years a very small group of New York City politicians have made monkeys out of exhibitors' organizations.

Sydney Cohen has been building up a political machine for over a year. He began by bolting the St. Louis convention in June, 1919, then started his attacking Black, and if there is one thing that goes better than anything else in this industry, it is mud-slinging. You can go down to Hotel Astor, New York, some morning and whisper around for a half a day and convict a man for murder by evening. Cohen started out to control national exhibitors' organizations for no other purpose except for his own benefit. Anyone who knows Sydney Cohen as I have for years, knows that his life is an open book and on every page is written: "I am for Sydney first, last and always, for Sydney."

Whoever sold the exhibitors the idea that Sydney would aid the exhibitors before he would aid himself, certainly misinformed the exhibitors. He became national president because he had a political machine. If anybody wants the job they can follow his footsteps. By bolting the St. Louis convention he got a lot of publicity. He then started a screen advertising scheme which helped to build up the machine. A year ago this time his agents were going over the country and one of them told me that they would get about $3,000,000 out of this screen advertising scheme.

When Patterson held his convention, Cohen was scared and sent his pals to Chicago to ruin the convention. Patterson could not hold them together and it was turned over to me, and those that attended the convention know the battle I fought with politicians for two days.

Cohen had the upper hand at Cleveland because his men were in charge. He had a machine that wouldn't let anybody talk except themselves and about twenty-seven men took one thousand exhibitors down the line and made them like it. I played no politics. All I asked at Cleveland was that the independent issue be the big thing during the coming year and that the expenses of the Committee of Seventeen be paid. Both of these things the Cleveland convention voted for and both have been repudiated by Cohen. The convention voted to pay this expense in the afternoon and the executive committee turned it down that night. Cohen was given the independent movement and in less than ten days he tried to manipulate the movement for his own benefit.

All of this I would prove at this proposed meeting. The reason why exhibitors' organizations have failed to function is because every year a little group of New York City exhibitors insist on having national exhibitor activities to themselves to work. They have never supported a national organization where the presidency was not held by them. Our first national president, Mr. Neff, fought his way into New York and they bolted against him. They did not support Pierce. They put Herrington out, started a battle with Peter Schaffer and bolted the convention when Black was elected. This is history and cannot be refuted. As soon as they got control they started a trade journal, a screen advertising scheme, exposition or what not, always something in which they can go to the producers and say, "Give me, give me."

I have proof of this because one of the greater producers said to me:

"Rembusch, we are tired of this little bunch of exhibitors coming in here year after year and telling us they are the exhibitors of the United States and then panhandling us for something."

How much have they gotten during all of these years? Why did Cohen let the independent movement die? Did he get a little red apple? We should know. I don't think they gave him even a little red apple—that's what makes him wild.

The Cleveland convention voted against his screen advertising scheme and against starting trade journals, but he is starting out again with both and he is using the exhibitors' money to promote them.

Not having enough trade journals, he starts the Exhibitors' Bulletin, or rather "Cohen's Bull-etin," with exhibitors' coin. He can't mudsling enough, so he wants to have his own organ to do it. He wants me put out of the exhibitors' organization, so I will not be able to get into a meeting with him. I refuse to resign. The Cleveland convention elected me. They insisted I go on and they will have to take me off. It would be good for me to be put out as it would save me money. But it is better to have a check on Cohen.

The Committee of Seventeen tried to get the exhibitors of America to do the big thing that would get them somewhere.

After we had called on all the producers and they had agreed to the independent issue I showed the Committee of Seventeen that, from past experiences, we could never expect to have an exhibitors' organization that would function until we had a man of real importance and outside of our petty quarrels at our head. I advised that we select a big American citizen.

My theory is not idealistic but very practical, and some day exhibitors will come to my view.

We proceeded to put it over and went after it in a business-like way. We sent Mr. Sulzberger to New Haven, Conn., and then on to Sioux City, Iowa, where he interviewed William Howard Taft and asked him if he would accept the national presidency of all exhibitors. You may be glad to know that Mr. Taft was very pleased and delighted with the offer. At the very moment of the Cleveland convention Mr. Sulzberger was interviewing Mr. Taft.

You may ask: "Why did not the deal with Mr. Taft go through?" I will tell you. Those present will remember the third day of the Cleveland convention, on that memorable Wednesday morning when Cohen's steam roller, after days of work, was operating like a tank. Can you recall that ever in any public gathering you heard the foul language and profanity to equal the speakers that opened that meeting? Do you remember that for thirty minutes I fought to get the floor of that convention on a question of personal privilege, but no one was allowed to speak until the program of nine speakers was carried out?

Later on in the day I saw the spectacle of 1,000 exhibitors trying to raise enough money to run a national organization, and after three hours' work they had raised $15,000, about $11,000 of which was subscribed by exhibitors, $2,000 was given by a producer and $2,000 was given by an exhibitor so he could make a speech against that producer. So I realized that these exhibitors of America who had spent almost a half million dollars in railroad fares and other expense coming to the Cleveland and Chicago conventions had not the vision to do the big thing, and I turned to my friend, Charlie Whitehurst of Baltimore, with the remark: "Our big man idea can't be put over," and I wired Mr. Sulzberger to diplomatically cease negotiations with Mr. Taft.

For another year we follow the lead of a job lot of politicians and I am satisfied if the majority are.

Paying our way by hiring the best men possible to run our national organization would be more profitable. We spend a half million going to conventions and not one cent to pay for the work ordered, and this is all wrong.

I don't care if exhibitors like this statement or not, but every word I say here is gospel. I am perfectly willing to go into obscurity as far as exhibitors' organizations are concerned. All I ask is, pay our debts. Pay the Sulzberger account. I say to the exhibitors of America that it is as unfair as can be to elect a man head of an organization and send him to do things and then allow him to pay the bills. Personally I don't care. I can stand my loss and know better next time.

But for shame that Mr. Sulzberger is presenting his bill of $2,410, a very fair amount for a man of his ability, and threatening to sue us if it is not paid—that is his

(*Continued on page* 850)

## Shallenberger Resigns as General Manager of Federated Film Exchanges of America

**An announcement is made by W. E. Shallenberger of his resignation as general manager of the Federated Film Exchanges of America, Inc., to become effective December 15.**

**Dr. Shallenberger stated that it was with extreme regret that he felt obliged to tender his resignation as general manager of Federated, but that it was made necessary by the expansion of the Arrow Film Corporation, of which he is president. He states that he finds that the increased activities of the Arrow will require all his time and attention, and that he would not be able to do justice to Federated and the Arrow at the same time.**

**Dr. Shallenberger further stated that Federated was now in wonderful shape and that he considers their success is assured. He says that they have an organization perfectly welded together and that they have made remarkable strides. Business is prosperous in all of their branches and productions they are now handling are meeting with great success, and he considers the outlook very promising, in fact he believes Federated will be one of the strongest organizations of its kind ever formed and believes that they will take a leading place in the distributing end of the motion picture industry.**

# Pathe Gets Favorable Views for the Future from Middle West Exchanges

AFTER a three weeks trip through the Central West, where conditions have been considerably upset by the readjustment of economic conditions, Elmer R. Pearson, director of exchanges of Pathe, has given to President Paul Brunet a comprehensive survey of the situation. While at many places, present conditions, it is said, are not all they have been, Mr. Pearson's report indicates an early return to normal during the coming year.

In his report to Mr. Brunet, the Director of Exchanges said:

"After several months in the New York atmosphere surcharged as it has been with impending financial disorder, it is positively refreshing to get out among the people and industries that really have to bear the brunt of the frequent readjustments and admire the stoical manner in which they weather each such surprise. There seems no alternative to a quick return to 'normalcy' and while most of us will have to content ourselves with a few less dollars, we have the consolation of knowing they will buy more except in the paying of taxes and debts.

*Movie Business Good*

"How frequently we have been told that investments in the motion picture business were of the most hazardous, yet we have witnessed a slump in every other line of business for six or eight months, the motion picture box office has only been affected during the last few weeks, and less than half of the theatres have felt anv slump, even for that short period.

"Everywhere I went I made it my business to talk with all exhibitors and was particularly impressed with the extraordinary fairness manifested especially with the smaller exhibitor toward the producer, the exchange and a comprehensive recognition of their problems. They all seem to know that they had been the chief beneficiary of the wonderful box office conditions of the past two or three years, and of their items of expense the film rental had actually increased the least of any, consequently they were inclined to a feeling of co-operativeness. Nowhere was the erany sign of antagonism.

*Receives Compliments*

"I received many compliments on the quality of Pathe's past and present output. 'The Pathe News' is an especial favorite everywhere, and the tenth anniversary series of special stunts and local editions were in many instances the chief box office attraction on the bill.

"Although there were 90,000 unemployed at Detroit, the downtown theatres were always packed, and I was assured that no falling off in receipts had been experienced. Some of the other Michigan towns reported a small falling off. Lansing, however, was holding up well.

"Chicago had noticed no falling off at the large theatres. Small towns and suburban houses seemed to be off only slightly. The same condition prevailed at Des Moines, Minneapolis and Omaha. The Liberty Theatre at Kansas City was holding people out. Only a few of the small towns and small theatres reported any falling off at all, and those only slight.

"In St. Louis the large theatres were all doing a big business. They claimed that St. Louis had 42,000 unemployed and that it was hurting business at their smaller theatres.

"I am happy to add that exhibitors are more and more coming to look upon the Pathe Exchange, Inc., as the one dependable independent exchange where ample service can always be had to fill if need be their entire weekly requirements."

# Real Stars Have Survived Popularity of Special Production, Says A. S. Kane

THE real stars have survived the popularity of the special production and are stronger in their hold on the public than ever. The personality picture has never lost an inch, where there has been a real personality in the picture."

These declarations were made by Arthur S. Kane, president of Arthur S. Kane Pictures Corporation, in the course of an interview in the Los Angeles Times a few days ago. Mr. Kane, according to the article, deplored the loss of personality in many recent films, but expressed the belief that there will be a great revival of interest in star pictures in the near future. "It must be recognized, however, that it is the public and not the producer who makes the stars," he said, in speaking of past weaknesses in the so-called system.

Continuing, Mr. Kane said: "The trouble with pictures has always been that there are too many amateurs seeking opportunity in the business. Men have come to it without any fore knowledge or experience. They have essayed to make pictures not only without these requisites, but also without ability.

*Five Elements of Success*

"I believe I can say that in my own experience I have never known any film concern founded on sound principles that hasn't finally succeeded. Even some of the companies that were tottering a few years ago are now sounder than they ever were.

"Perspicacity, acumen and ability are as essential to the welfare of pictures as any other business. The public will discover what it wants quicker than any producer and it rests with the exhibitor and the producer to find out that demand. When they couldn't hear Sarah Bernhardt in the theatre they went to see her in tents. You can't crowd out what the public wants.

"There are five elements on which success depends—first, money; second, star; third, director; fourth, story, and fifth, scenario writer. You have to have all of these right to make a picture's success. You cannot neglect any one of them. In addition to that there must be experience."

Mr. Kane's advocacy of the star system is consistent with the position he has long taken. In the course of an article printed over his signature several months ago he said, among other things:

"In motion pictures seeing is believing, and those who are in the limelight of success 'steal' the imagination and attention of spectators from those who are merely heard of or read about.

*WANNA KNOW JUST HOW OLD ELAINE HAMMERSTEIN IS?*
*Well, just go ahead and count the candles on the cake and the secret will be yours. This Selznick star's latest picture is "The Daughter Pays"*

(*Continued from page* 848)

and my thanks for serving exhibitors. Here is a man beyond doubt one of the brainiest and most clever men in this industry. He is honest to a fault and he knows the picture business from A to Z. The Cleveland convention agreed to pay his expenses as part of the independent movement and he hasn't had a cent except $500 which I advanced him.

I say to the exhibitors of America, if there is a spark of decency or honesty in you, you will demand that Mr. Sulzberger's bill be paid at once. Exhibitors have not paid one cent toward the independent movement. I say that every exhibitor who was at Cleveland and Chicago is personally responsible, at least normally so, for this indebtedness. How are we ever going to get anywhere if we are not honest with each other?

I propose that we immediately put Sydney Cohen out of the organization and then get money and put a big American at the head of the exhibitors of the country, just like organized baseball recently placed Judge Landis at the head of that business. He may not know baseball as well as my 12-year-old son, but he does know a great deal about a square deal to both sides. That is my point as to our national organization.

The famous Rembusch letter which Cohen objects to, recently published in Moving Picture World, was written and sent in by a friend to whom I had related the sorry details of the so-called independent movement. I have this letter before me and I desire now to give it my public indorsement.

For publishing this letter Mr. Cohen asks that the editor of the World be put in jail. Instead of trying to gag the press, why did he not answer the questions in that letter?

The freedom of the press is our greatest safeguard that we should not only insist on but fight for. I don't care what any trade journal says about me if they will be fair enough to give space to answer. This industry is seething with politics, but I would rather remain a free lance, if I am put out.

In answer to the statement that Indiana repudiated Rembusch, Frank Heller, of Anderson, called the meeting. I sent out the call letters from my office and paid for the postage. Is this disloyalty? I hoped Cohen would come to Indiana to face me, but instead he sent a special delivery letter to every exhibitor in Indiana containing a lot of innuendo, every word of which was untrue.

I arrived at the meeting after it had started and remained to the end and my name was never mentioned on any question, except once when Mr. Berman called to me with the remark: "Famous Players did not receive the Committee of Seventeen; is that not so, Mr. Rembusch?"

The following members of the executive committee were present: Messrs. Peters, Bullock, Burford and Steffes, who must verify what I say.

I was expecting an attack from Cohen's strong-arm man, Berman, but was disappointed.

Let me give a funny angle of the meeting. I own quite a number of theatres in Indiana, therefore I have also quite a few competitors. All of my competitors were at the meeting and did most of the talking. Mr. Bingham, whom Cohen would place on the executive committee in my place, is my first-run competitor in Indianapolis. This is all politics and all right, and perhaps there might be a few exhibitors in Indiana who would like to see me out of the motion picture business entirely. It is difficult to always keep the good will of competitors in this business. The national organization should aim to keep competitors friendly. Cohen succeeds best when he keeps exhibitors battling.

I want to say another thing to exhibitors: that in my interviews with all of the greater producers last spring I had a delightful surprise. You have your ears filled continually with a lot of mudslinging about the big producers—that each one is a giant octopus ready to swallow you alive. Please learn your mistake. These men are as decent a lot of men as I ever met. They are so anxious to deal fairly with the exhibitor that it is pitiful that exhibitors will not allow it. They want to co-operate and they need the co-operation of the exhibitor and you need their co-operation, but the everlasting mudslinging that a few do prevent your all getting together. There never has been a question of any kind that could not be settled between decent and honest men by looking across the table and discussing it fairly. Furthermore, there is no question that ever can be settled by backbiting.

This industry is now in a period of readjustment. Every industry is taking advantage of a co-operation between its members and branches except our industry. If we had a great American like Mr. Taft at our head, with whom producers could confer and know they were not going to be kidded, and exhibitors would know they were going to be dealt fairly with, this industry would take a new stability that we have never had before.

The Cleveland convention gave the work of enforcing the independent movement. What producer would have any faith in a national exhibitors' organization and agree to go out of the exhibiting business with the national exhibitors' organization right now in the film business? We certainly must be somewhat consistent if we are to succeed.

I haven't told you half, but I am very anxious to stand before the exhibitors who were at Cleveland and Chicago and tell them more facts. I don't care whether you like it or not, or take me out and boil me in oil afterward; remember you will be learning the truth, while I went through the grief and experience.

I doubt that telling all of these truths will change matters much, for it does seem that where a man takes an exhibitor, kicks him, steps on him and spits in his ear, the exhibitor will generally rise up and give him a kiss. I know producers have tried to deal with the exhibitor fairly and honestly and went broke, where another producer has come out and taken a piece out of the exhibitor every time he could, and he was the one who got the business.

You have the spectacle of your national president going about in less than two weeks after his election screaming at anyone who may not concur with his views. He tries to tell trade papers what they may or may not say about him and then starts a journal of his own. He is at the head of an organization pledged to go out of the producing business and he leads the exhibitor into it with his screen advertising and expects producers not to own theatres. He tries to have Mary Pickford fire Hiram Abrams. Did you ever see such a mess? And he would ostracize me because I show his performances.

This is my reward for making possible the greatest gathering ever held in Cleveland, with an issue ready to be accepted by an entire industry. Now a few politicians would lead me out, but all the shrieks of forty Cohens and his hounds mean nothing to me. It is as water on a duck's back. Mr. Exhibitor, just pay Mr. Sulzberger what is coming to him and the other bills of the Committee of Seventeen, and I am satisfied.

Independent Motion Picture Exhibitors of America.

FRANK J. REMBUSCH,
National Chairman.

## State Ownership Fails in Germany

A special copyrighted cable dispatch to The New York Herald from Berlin, dated December 4, reads, in part, as follows:

"Germany, the land of state enterprise, has learned not to experiment with government ownership of the 'movies'. The State of Mecklenburg-Schwerin has just finished a lesson which cost over 1,500,000 marks. It began by founding the company with state money under the management of the mechanical expert of the State Theatre. He engaged a second rate theatre director from Berlin on a five-year contract at 50,000 marks a year. When the first rehearsals were under way he went on a personal strike for the title of 'Regierungsrat,' or state councillor.

"He also is accused of charging a 10 per cent. commission on all supplies purchased, and of making all employes smoke cigarettes he sold them at a 30 per cent. profit. A photographer was imported at 180,000 marks a year, and nearly every rehearsal was enlivened by a quarrel between him and his wife, who accused him of coquetting with the actresses.

"The first film turned out by the state factory was greeted with laughter by the trade and could not be sold. So the company was placed under the supervision of the minister of education, a man who confessed he had only recently gone to a 'movie' for the first time in his life and had no idea of the industry whatsoever.

"The Berlin director was discharged while making the second film, and promptly filed suit for the balance of his contract. Now the minister asks the state for 1,000,000 marks to save the enterprise from ruin. The legislature has ordered a complete investigation and prosecutions."

## *Robertson-Cole Seeks Stories to Suit Stars*

Robertson-Cole has established, at its studios in Hollywood, a scenario department under the direction of J. Stewart Woodhouse, and has started a survey of available stories for its various stars and producers.

It will not rely entirely upon published novels, and produced plays or upon original stories for its material. "Salvage," which was written by Daniel F. Whitcomb, and "The Western Gate," a story by M. C. Fletcher, have been purchased. They will be the basis for forthcoming Pauline Frederick productions, added to the series of which "A Slave of Vanity," from the Sir Arthur Wing Pinero play is the first.

"Good Women," by C. Gardner Sullivan, is another story which has just been acquired.

# "Midsummer Madness" Marks the Most Significant Advance of the Screen

By EDWARD WEITZEL

SOMETHING over a year ago William De Mille sat in the Fifth avenue office of Famous Players-Lasky and told of several changes in moving picture making which he intended putting into practice. A writer of plays, a working dramatist whose output was written for the stage, his pieces accepted by such a master craftsman as David Belasco, he had the "know how" that only experience teaches and an unshaken belief in that obvious creed of his profession: The duty of the dramatist is to make drama.

Returning to the West Coast, William De Mille directed the first of his Paramount productions that should be a play, first and foremost, and not merely a moving picture. "The Prince Chap" headed the list. Made from a stage play that dealt pleasantly if not veraciously with life, the director threw onto the screen a story that had no loose ends of interest to mar it, and in which there was no incident that did not fit into the plot with the exactness of the stones in a mosaic. Mental and physical action were alike in their steady progress, and there were no distracting rambles after scenic effects or side issues, no distressing lapses of good taste or sensible convention. The play moved.

### *A Difficult Trick*

"Conrad in Quest of His Youth" came next. Here again was a story that was only agreeable fiction. At times the treatment was quite farcial. But the development was always consistent with the rules of playwriting, and the men and women who peopled the play kept their proper balance in every scene. A difficult trick, that!

These two pictures did not confer upon William De Mille the title of a directorial Moses, or an Edison, of the screen. Both were excellent pieces of workmanship, but they did not reveal his rules of practice in their fullest achievement. "Midsummer Madness" does this.

It also marks the most significant advance the moving picture has ever made.

Sitting in the same room at the Famous Players-Lasky offices where we had discussed the goal now reached by the director, I voiced the opinion just written down. William De Mille was frankly pleased and said so.

"I have the story to thank for much of the picture's success. The characters and incidents in 'Midsummer Madness' are all so human, I had no difficulty in giving them the treatment I wanted," he added.

### *The Right Treatment*

But I was not convinced.

"It was the treatment that made them all so human," said I.

"How did you like my log fire effect?" broke in the director.

"Fine—the real thing—but I want to talk about the way you handled the story: The whole thing might have happened—has happened—in real life; but the individuality you have given to every character in this double triangle and the perfect skill with which you have made events proceed naturally and with steadily growing dramatic power are the chief reasons for the picture's success—and also Cosmo Hamilton's writing you that 'Midsummer Madness' is 'The most utterly satisfying, beautiful and human thing, all alive and throbbing, that has ever been created for the screen.' There have been hundreds of moving pictures with stories quite as good and quite as conventional as Mr. Hamilton's novel 'His Friend and His Wife,' which furnished the plot for the photoplay, but none of them, upon reaching the screen, ever moved the editor of a trade journal to declare, in print, as has Arthur James, 'It is unquestionably the greatest legimitate dramatic production the screen has ever seen!' a verdict that I indorse most heartily.

"I know it is rather tought to come in here under the pretext of wanting an interview and then make you sit and listen while I tell you a few facts about your own picture, but that's the way I feel about the matter—and there's more to come."

### *The Vitures of Omission*

"How did you like my cast?" asked William De Mille.

"Splendid! But I want to thank you for referring to a ball in the picture and not showing it. That is one of the reasons why I believe 'Midsummer Madness' marks the most significant advance the moving picture has ever made. You have proved that, properly handled, vital human stories do not need the addition of sensational sets or elaborate scene devices that are often lugged in to bolster up the wabbly technic of the scenario writer and the director."

Once more the elder of the De Mille boys tried to check my flow of enthusiasm for his picture, but I would not be stayed:

### *The Mainstay of the Screen*

"Take the question of plot material—that is another reason for hailing you as a moving picture Moses: No phase of life suitable for representation on the screen need ever become worn out from repeated use, provided it gets the right treatment. Your handling of 'Midsummer Madness' makes that point clear. Even the bit where the sight of the photograph of her husband and child prevents a domestic tragedy from wrecking the life of a neglected wife does not strike one as being an old device, so thoroughly does it seem to belong to the story."

WILLIAM DE MILLE

"Don't you believe in big scenic productions?" asked the keen-eyed, quiet-spoken man in the chair opposite.

"Yes; but it's all a question of quality. That is the secret of the success of the two costume plays released lately: The human interest in them was handled right, was made dramatic by proper construction. With such a foundation the spectacular features are a great aid to popularity—and are not worth four feet of footage without it. But it is the more intimate photoplay, the drama which brings life home to us, and does not take a fortune to produce, that will become the mainstay of the screen, just as it is of the stage, and add a new dignity to the moving picture. That is what 'Midsummer Madness' has done."

William De Mille glanced at his wrist watch, but again I headed him off by rising and saying:

"I hope I haven't bored you and that you will pardon me for doing practically all of the talking, but you couldn't, or rather wouldn't, say what I have about your picture, and now I'm going back to the office and write down some nice things about the individual members of the cast."

### *Americans of the Best Type*

There are six characters in "Midsummer Madness" that carry the main thread of the story. These characters are played by Lois Wilson, Lila Lee, Jack Holt, Conrad Nagel, Betty Francisco and Claire McDowell. There are other competent actors in the cast but the sextette mentioned, with the adition of a clever little girl, sustain the important action. They are members of two families that have long been friends, and are all persons of refinement and good social position; the kind of folk to be found in all parts of this country. Americans of the best type.

In assembling his cast William De Mille has kept these requirements in mind. The finest performance in the picture is given by Lois Wilson. Hers is the largest opportunity, the deepest emotions to uncover. She answers this demand by presenting a woman at once spiritually and materially adorable. Her momentary disloyalty to the husband who has neglected her is so artfully brought about by the husband of her best friend and her contrition is so profound that she never for an instant loses the sympathy of the onlooker. Her counterpart might step out of thousands of homes where the graces of existence are heeded. Among her chief charms is the quick play of changing feeling that lights up her face and lends realism to every mood she portrays. It is one thing to pose for a series of pictures, it is something else again to give screen acting the sweep of actuality. Lois Wilson, by training and instinct, has caught the trick. A compelling sincerity is always with her.

### *Lila Lee's Best Work*

Conrad Nagel as the man who lets a brief infatuation for his chum's wife mar a life long friendship comes next in the importance and difficulty of the work laid out for him. The response he has at his command answers every summons. Lila Lee as his wife has never done anything better during her screen career. Jack Holt, Betty Francisco, Claire McDowell and the child hold their places to the best interests of the picture.

# Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry, boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitor's Trade Review (T.R.); Wid's (W.).

## *Heliotrope*

(*Featured Cast—Paramount—6 reels*)

M. P. W.—Though there are parts of the story of "Heliotrope," as portrayed on the screen, which are too hard for credulity to digest, nevertheless, if these are glossed over without too much criticism the film will stand out as, at least, above the average.

E. H.—Presents an intense and compelling story of fatherly love.

N.—Its drama reaches out and touches the spectator through its simplicity, pathos and sentiment.

T. R.—George D. Baker has done himself proud in this one. It is as interestingly told and entertainingly presented as few other photoplays have been.

W.—Unusual and extremely interesting until very finish, when it flops.

## *The Brute Master*

(*Hobart Bosworth—Hodkinson—5 reels*)

M. P. W.—The entire production, though its effect may be variously interpreted, is one of thorough workmanship resulting in first class entertainment.

N.—Hobart Bosworth scores in vigorous story of the sea.

T. R.—An interesting story, only weak in a few spots, yet most entertaining in its presentation.

W.—Spends its best action for a start after which it holds fairly well until near the end.

## *The Daughter Pays*

(*Elaine Hammerstein—Selznick—5 reels*)

M. P. W.—The entire production is not only a satisfactory one, but a relief because of its original lines of development. A first class entainment.

E. H.—A far-fetched story but one made attractive by her skill in acting and her prettiness.

T. R.—Is a gratifying example of what good results can be achieved with a comparatively simple plot by dint of skillful direction and earnest work of a capable cast.

W.—Well acted and given adequate production which makes up for rather time-worn situations.

## *The Iron Rider*

(*William Russell—Fox—5 reels*)

M. P. W.—The picture does not measure up in significance or importance to many of Mr. Russell's previous productions. It is, however, consistent in construction, and the story will find its chief admirers among uncritical spectators who like their melodrama "spread thick."

N.—Below William Russell's previous work; only slightly interesting.

T. R.—An old theme treated in such a way as to be moderately entertaining.

W.—Western that has serial atmosphere makes a weak start, but has plenty of thrills once it's started.

## *The Furnace*

(*Featured Cast—Realart*)

M. P. W.—Is a good dramatic photoplay for people who think, and probably will enjoy its greatest success in the highest class houses.

E. H.—A fascinating story and one whose outcome cannot easily be guessed. An unusually good feature.

N.—Talky picture has little appeal.

T. R.—There is plenty of heart interest extant in the plot of "The Furnace," which outlines the trials and tribulations of a young married couple.

W.—Careful production and holds interest generally despite hackneyed story.

## *Honor Bound*

(*Frank Mayo—Universal—5 reels*)

M. P. W.—The production carries the interest well and is strong in atmosphere and pictorial effect.

E. H.—Is a Frank Mayo feature demanding less than its good cast could supply.

N.—Frank Mayo has good material in this one.

W.—Meritorious offering has unsympathetic twist.

## *The Face at Your Window*

(*Featured Cast—Fox—6 Reels*)

M. P. W.—Vivid melodrama, showing international red activities.

E. H.—A good cast, but exaggerated action. A feature well worth booking, however.

N.—Propaganda picture developed along orthodox lines.

W.—Propaganda melodrama; fails as a "warning" and isn't entertaining.

## *The Great Lover*

(*Jean Sainpolis—Frank Lloyd—Goldwyn—5 Reels*)

M. P. W.—"The Great Lover" makes a strong impression. That was the effect at the Capitol Theatre in the midst of an unusually brilliant musical entertainment.

E. H.—Is a splendid screen adaptation of Leo Ditrichstein's stage success of five years ago.

N.—Slow-moving drama that depends largely on titles.

T. R.—Registers as a drama of absorbing interest. Its story of temperamental stage folks is beautifully presented.

W.—Lacking dialogue of the stage version; falls flat.

## *The Devil to Pay*

(*Featured Cast—Robert Brunton—Pathe—6 Reels*)

M. P. W.—The production is a fascinating one of its kind.

E. H.—Swiftly-moving action and unexpected plot twists.

N.—Strong mystery story; carries interest.

T. R.—A mystery melodrama with a unique twist in the plot, which not only lifts the picture out of the usual run of crook stories, but will baffle the audience to the end.

W.—Mystery drama with well sustained suspense and good production.

## *The Thief*

(*Pearl White—Fox—6 Reels*)

M. P. W.—Tense, exciting dramatic material has been extracted for the screen from Henri Bernstein's play.

N.—Fairly interesting, with Pearl White scoring a hit.

T. R.—Will appeal especially to women because it is primarily a woman's story.

W.—The star and her clothes its only attraction.

*"BUT HE'S WAITING—HE'S 'JUST OUTSIDE THE DOOR'"*
*Dramatic moment from "Just Outside the Door," being released by Selznick*

# Exhibitors League Resolves to Ask Congress to Repeal Burdensome Laws

THE Motion Picture Exhibitors' League of North Carolina opened its mid-winter convention at Selwyn Hotel, Charlotte, N. C., at 11.30 a. m., December 6, President Percy G. Wells in the chair.

H. B. Varner, secretary and treasurer of the league, reported the result of his trip to New York this fall and said: "I find that Famous Players-Lasky is full of promises, but keep on buying theatres just the same. W. E. Patterson and the Motion Pictures Owners' Association of America deserve much credit for suppressing the buying of theatres by certain producers.

"Exhibitors still should be wary of the bluffs of agents who are still buying theatres for those who would monopolize them. As yet we have not all the exhibitors in this organization we should have, as they are too stingy to join it. With proper membership we can do wonders and save our theatres.

"Censorship is the prevailing question in North Carolina. We warded it off two years ago and we can do it again by getting busy with our representatives as we did them. This year we have a harder task than ever. We have the women's clubs and votes against our efforts and we have got to fight it harder and get busy immediately."

A. F. Sams, attorney for the North Carolina League, resigned from the organization on account of his election to the state senate, as representative from Winston-Salem, N. C. His resignation was accepted with regret. T. J. Gould, of High Point, N. C., was proposed by P. C. McIntire to succeed Mr. Sams, but it was moved and carried that selection of a successor should be left to the executive committee.

By courtesy M. F. Tobias, of the World Motion Picture Corporation, made a proposition to the exhibitors to have them distribute the World products and take the profits for the benefit of the local league. If the league handled it for less than the World corporation allowed the profit could be applied to the treasury of the league.

The resolution committee recommended the adoption of the following:

"Be it resolved by the Motion picture Theatre Owners of North Carolina in session assembled in Charlotte, N. C., December 6, 1920:

"1. That greetings be sent to the Theatre Owners' Association of America, with which we are allied, congratulating that body upon its splendid achievements in bringing the producers, distributors and exhibitors into closer relationship and better understanding, and that it is the wish and purpose of this body to lend its good offices and support at all times in furthering the work so well begun along this line.

"2. That it is the judgment of this body that steps should be taken immediately to present to the Sixty-seventh Congress of the United States a clear and comprehensive statement of the burdensome federal taxes which are being borne by the exhibitors of the country, with an appeal for the repeal of such amendments to the admission tax law as will place the exhibitor on a greater equality with other industries of the country.

"3. That in our opinion the deposit system has long placed upon the exhibitors an unjust and indefensible burden, at the same time yielding to the producer and distributor an unfair advantage which in many instances has been availed of. Therefore, be it resolved that the next General Assembly of North Carolina be urged to enact a law similar to the New York statute by which all deposits, made as a pledge for merchandise leased for future use, be held in trust by the treasurer of the county in which said contract is to be executed until such contract shall have been fully executed to the satisfaction of both parties to the contract, or until the rights thereunder may be judicially determined.

"4. That this body reaffirms its position in favor of clean moral programs and as unalterably opposed to the exhibition of any picture of immoral or questionable character, and that we invite all persons and organizations interested in clean, wholesome shows to co-operate with a committee of exhibitors and a like committee of producers and distributors to the end that the best possible results may be obtained at least expense and without the disturbance of legitimate business incident to local and state censorship. In our opinion, the present state and federal laws are ample for the protection of the public, and if any further protection should become necessary, our efforts should be directed toward a uniform federal, rather than state and local censorship. Therefore, be it resolved that this organization shall, through its official representatives, resist any and all encroachments upon their business rights by attempted state or local censorship.

"C. J. McLANE,
C. WELCH,
S. W. BAIN,
"Committee."

At 12.15 noon the exhibitors and exchange representatives went into joint discussion of censorship. "Blue laws" and Sunday restrictions were not touched upon as North Carolina already has a closed Sunday, and even cafaterias here will close after December 12.

The exhibitors want the exchange men to co-operate with them in raising funds to fight against censorship in the coming legislature and co-operate with them in every way possible. A motion was made to assess exhibitors five cents a seat and to assess the distributors according to the amount of business done in North Carolina, which assessment would be entirely voluntary.

Before the meeting adjourned very nearly $500 was contributed by the exhibitors and exchange men for legislative purposes. Mr. Tobias contributed $50 for the World Motion Picture Corporation, although as yet that organization is not distributing in North Carolina. This he did when the five cents seat tax was suggested in order to start the ball rolling.

The convention then adjourned.

*Those Present*

Among those present were: H. E. Goyner, of Forest, N. C.; M. F. Schnibben, Opera House, Florence S. C.; E. F. Dardine, Universal Exchange Charlotte, N. C.; Percy G. Wells, Wilmington, N. C.; R. D. Cromer, "Broadway," Charlotte, N. C.; M. F. Tobias, World Motion Picture Corporation, New York; Sam Spedon, Moving Picture World, New York; P. C. McIntire, High Point, N. C.; Dick Anderson, Universal, New York; Harry Allen, Wilmington, N. C.; D. M. Bain, Wilmington, N. C.; H. B. Varner, Lexington, N. C.; A. F. Sams, Winston-Salem, N. C.; C. J. McLane, Winston-Salem, N. C.; Al Pierce, Winston-Salem, N. C.; Joseph J. Greene, Vitagraph, Washington.

J. Z. Clayton, Teaksville, N. C.; Dan Roberts, Siler City, N. C.; Chas. W. Defoe, Atlanta, Ga.; C. D. Bruchner, Greensboro, N. C.; R. V. Burkley, Statesville, N. C.; E. E. Shinn, So. Enterprises, Charlotte, N. C.; J. G. Fater, Hodkinson Corporation, Charlotte, N. C.; C. Alexander, Pathe Exchange, Charlotte, N. C.; G. E. Ebersole, Pathe Exchange, Charlotte, N. C.; E. L. Byers, Universal Exchange, Charlotte, N. C.; Tom A. Brennan, Elterbrand Exchange, Charlotte, N. C.; C. D. Buckner, Greensboro, N. C.; A. C. Kelly, Hickory, N. C.; E. A. Londette, Elterbrand, Charlotte, N. C.; William F. Lenehan, Select, Charlotte, N. C.; H. W. Houst, Quality Film, Charlotte, N. C.; C. E. Walker, Quality Film, Charlotte, N. C.; M. Sherrill, Hickory, N. C.; W. E. Fields, Kings Mountain, N. C.; M. Merriweather, Winston-Salem, N. C.; R. T. Good, Fox Exchange, Charlotteville, N. C.; W. D. Vanderberg, Statesville, N. C.; Bill Conn, Premier Exchange, Charlotte, N. C.; Geo. W. Parr, Lancester, S. C.

The Charlotte convention did constructive work, but in reality it was more of a get-together affair in preparation for censorship and the congregating of members to attend the Atlanta Exposition, for which they left on the 11.30 p. m. train and arrived in Atlanta at 8.30 on the following morning.

SAM SPEDON.

## *Eileen Percy Film Is Now Ready for Release*

Eileen Percy, is on the list of the new William Fox attractions scheduled for immediate release. The farce comedy in which this star appears is "The Land of Jazz," from an original screen story by Jules G. Furthman. Miss Percy has the role of a dancer.

The assembly of supporting players includes Herbert Heyes, Ruth Stonehouse, Jane Miller, George Fisher, Rose Dione, Wilson Hummel, Blanche Payson, Franklyn Farnum, Carrie Ward, Kewpie Morgan, Hayward Mack and Dick LaReno. Jules G. Furthman, author of the script also directed the film.

Harry Bowlby, the famous boy battler for the Sour Sunday, announces that he is receiving Black Hand letters and the police have been asked to guard his dwelling. The only thing that Black Handers could possibly want to do to Hairbreadth Harry is to kiss him on the forehead. They wouldn't hurt the little chap—they wouldn't have the heart.

# *Irene Castle Will Return to Pictures Through Medium of New Cawwood Company*

IRENE CASTLE, long famous for her chic, grace and inimitable way of wearing clothes, and who is furthermore an actress of rare ability, is coming back to the silversheet. Mrs. Castle is to be the featured player in four super-productions a year which are to be made by the Cawwood Pictures Corporation and released through the W. W. Hodkinson organization.

The Cawwood Pictures Corporation is a recently organized company headed by C. A. Weeks, who for two and a half years has been associated with Benjamin B. Hampton as vice president of the B. B. Hampton Productions. Mr. Weeks has just severed his connection with the Hampton organization and with Edwin L. Hollywood has gone in for the making of productions of the highest grade. He has had wide experience and is well and favorably known throughout the industry.

His associate, Edwin L. Hollywood, has been schooled in every branch of stage and picture production. During the past year Mr. Hollywood directed Harry Morey in four pictures, "The Gauntlet," "The Sea Rider," "The Flaming Clue" and "The Birth of a Soul." Mr. Hollywood also directed the U. S. governmental all-star production, "The Immigrant," in which were such players as Richard Barthelmess, Zena Keefe, Warren Cook and Barbara Allen. He directed May Marsh in "Polly of the Circus," Mae Murray in "Sweet Kitty Bellairs," two Vivian Martin productions and was associated with James Young in the direction of a number of Clara Kimball Young pictures. Mr. Hollywood was also art director and general manager of production for Mary Pickford when she made "Less than the Dust" and "The Pride of the Clan" for Artcraft.

Mr. Weeks said: "Our main object will be to combine what both the exhibitor and the theatre-going public want. We intend to combine in one feature just as many exploitation angles as we possibly can. Our productions will give the showman a minimum of four big exploitation points. First, he will have the advertising value of Irene Castle's name, for Mrs. Castle will be starred in each one of our productions. Secondly, there will be the story, and it may be said here and now that no story will ever be accepted for production which is not in every respect worthy.

"It is interesting to recall that Mrs. Castle's reputation for wearing beautiful clothes is no less firmly established than her ability to shine outdoors. She rides a horse as though she were part of her mount, swims like a seal and is extraordinarily proficient in every branch of athletics.

"Then in the casts which we will give to our productions there will be found only players of real ability and real popularity, sufficiently strong in every respect to justify the description all-star. For the fourth point we offer Mr. Hollywood's reputation as a director, which is also a firmly established thing. Thus, it may be seen that we have a real foundation to build upon.

# *Latest Anniversary Number of Pathe News Shows Belin Process of Photo-Telegraphy*

TENTH anniversary enterprise particularly distinguishes the make-up of Pathe News No. 96, which combs the civilized world in its presentation of events of prime interest and importance. Perhaps the most significant of these is the solution of the long baffling problem of photo-telegraphy—the practical transmitting and receiving of photographs over telegraph wires in ordinary use.

Upon the announcement of the successful performance of this feat by the inventor of the system, Edouard Belin, in cooperation with the New York World and the St. Louis Post-Dispatch, Pathe secured the exclusive rights or motion picture demonstration of the process. The picture was made under the personal supervision of the inventor, who exhibited and described his entire mechanism, and is first shown to the public as an exclusive feature of Pathe News No. 96.

*Process Described*

The subject of the demonstration was the rugged face of an American Indian chief. In motion pictures with short explanatory titles are described both the transmitting and receiving processes, with the mechanical devices used. The inventor is shown mounting upon a cylinder the original photograph prepared in relief. This is placed in the transmitting mechanism. As the cylinder revolves, a fixed needle point traces the relief outlines of the portrait. The motions of the needle which is attached to the telegraph wire, causes variations in the force of the electric current.

In the receiving apparatus, which contains a cylinder with a blank sensitized surface, the current thus graduated throws beams of light of various degrees of intensity. As this cylinder, confined in a dark receptacle, revolves upon its surface the lights and shadows of the original photograph are faithfully recorded.

*Many Other Features*

Other features have modern general news interest. When the U. S. minesweeper Swan is blown ashore on the New England coast, the efficient coast guard is shown rescuing sixty-two by means of the breeches buoy. The first meeting of the League of Nations at Geneva, with forty-one nations represented, is pictured, including Japanese delegates and the familiar face of Jan Paderewski of Poland. Scenes of the football clash in which the Navy conquers the Army show among the guests General Pershing, General Nivelle and Secretaries Daniels and Baker.

In celebration of the tenth anniversary of Pathe News, a series of "stunt" pictures is presented. A cameraman spends a stormy day on a fishing schooner off the Canadian coast. The vessel seems doomed by the mighty waves and the sailors are vividly pictured at their perilous tasks.

*Mexico in 1914*

The anniversary historical review is an engrossing reminder of events of intense importance to this country. It shows the accession of President Carranza of Mexico in 1914; the Mexican crisis of 1916, when, on March 9, the rifles of Villa's bandits killed American citizens in the border town of Columbus, N. M., and the start six days later of the U. S. punitive expedition of 6,000 men commanded by General Pershing. Both General Funston and General Pershing are represented in the review.

Neither is the beautiful neglected, for the rare and lovely blooms displayed at the St. Louis chrysanthemum show, with Japanese freak types, are vividly pictured.

*BOTH BEAUTIES*

*Jean Paige starring in the well-known "Black Beauty" story for Vitagraph*

## *"Their Mutual Child" Being Heavily Booked*

American reports the same heavy bookings which marked the introduction of "The Blue Moon" to the trade, are being repeated in the case of "Their Mutual Child," a comedy drama, released December 1.

The Orpheum, Oakman, Kramer, Drury Lane, and Marine are the theatre of Detroit, Michigan, where the film will be seen. Other bookings in the higher class houses are: the Olympic of Buffalo, New York, the La Salle of South Bend, Indiana; the Alamo No. 2, of Atlanta, Georgia; the Hippodrome of Warren, Ohio; and the Criterion of Chattanooga, Tennessee. In addition many other local theatres have contracted for it.

Margarita Fisher stars in the production, which is an adaptation of a P. G. Wodehouse story.

## *Whitman Bennett Is Host*

Whitman Bennett, producer of the Lionel Barrymore features and other productions for Associated First National Pictures, Inc., was host at a dinner served in the Yonkers studio of his company on November 27, to the newspaper and prominent business men of Yonkers, in honor of the opening of the first Whitman Bennett productions in that city. About fifty were present at the banquet. Following the dinner his picture, "The Master Mind," was shown.

# Educational Authorities Aid Publicity on Tourneur's "Last of the Mohicans"

MAURICE TOURNEUR'S screen elaboration of James Fenimore Cooper's famous story of the American Indian, "The Last of the Mohicans," has become a nation-wide box office success in the two weeks since its release, says an announcement, adding that exhibitors in every section of the country not already in possession of Associated Producers contracts are writing or wiring to branch offices and the home office seeking to book this production.

The publicity and exploitation possibilities in private screenings of the picture before teachers and school children have not been overlooked. Thomas A. Brady, resident manager of the Buffalo office of Associated Producers, handled one of the largest of these showings. The picture was shown in the Regent Theatre at Rochester, N. Y., before the members of the New York State Teachers Association, who crowded the theatre to its capacity.

### *Shown in New York*

Marx S. Nathan, manager of the New York exchange of Associated Producers, showed the production last Wednesday morning at the DeWitt Clinton High School, New York City, to an audience of superintendents, assistant superintendents, teachers and several hundred public school children whose work in English literature at the moment happens to concern James Fenimore Cooper's works. The showing was arranged with the co-operation of F. A. Rexford, supervisor of civics for the Board of Education, who saw the picture at the Rochester convention and was enthusiastic about it.

Associated Producers branch managers in every section of the country have been instructed to make this tie-up with the schools in the theory that the thousands of teachers who see this production, will in turn recommend it to hundreds of thousands of school children. Mr. Tourneur, who is in New York on a vacation, interested himself personally in the New York school showing and was present when the picture was shown.

### *Letter of Congratulation*

Letters and telegrams of congratulation continue to come into the home office of Associated Producers and to Mr. Tourneur at the Hotel Pennsylvania. Typical of these is a letter from Jacob Lourie, general manager of the Park Theatre Company, Boston, who says: "Permit me to state that the engagement of Mr. Tourneur's, 'The Last of the Mohicans, at the Park Theatre, Boston, for the week of November 22 was one of the most successful engagements the Park Theatre has had this season. Our business was more than satisfactory and the picture was most pleasing to our patrons. We hope to receive many more productions of this calibre from Associated Producers."

Another is from L. W. Barclay, managing director of the Grand Amusement Company, controlling the Nemo, Parkview and Grand theatres, Johnstown, Pa.

### *Teachers Admitted Free*

"We want to congratulate Associated Producers," says Mr. Barclay, "on their latest release, 'The Last of the Mohicans.' Mr. Tourneur has made a wonderful production from Cooper's novel, and one that should be a clean-up for exhibitors everywhere. In putting this picture over, we obtained the co-operation of the public schools of Johnstown. We provided special complimentary tickets for all the school teachers and school officials, admitting them to any matinee performance upon the payment of war tax. The showing was announced in all the schools and special school children's matinees at reduced prices were given daily. The picture played to a big three-day business. Let us have more pictures like 'The Last of the Mohicans.'"

The Critique Committee of the National Board of Review of Motion Pictures called a largely attended special meeting recently and enthusiastically approved "The Last of the Mohicans." Mr. Tourneur addressed the meeting and was congratulated upon the excellence of his production. The approval of the committee means that the picture will be placed on a list of specially selected entertainments recommended by the board—an honor that comes only to the best productions.

One hundred prints of the picture are available in the twenty branch offices of Associated Producers throughout the country—a number ample to take care of the demand from schools, churches, lodges and similar organizations which are desirous of obtaining the picture after it has been shown in the theatres.

# Realart's "The Soul of Youth" Gets Much Commendation from Exhibitors

"THE SOUL OF YOUTH," Realart's William D. Taylor special production is a valuable box office attraction and makes many friends, in the opinion of J. A. Maddox, manager of the Southern Theatre, Columbus, O.

Says a telegram from Mr. Maddox: "This picture lends itself to wonderful exploitation possibilities. Suitable production for any house catering to high class patronage."

It is the best picture of the year, according to theatregoers in Piedmont, W. Va. "According to my patrons, it was the best picture of the year," writes J. J. Cavanaugh, manager of the Piedmont Opera House.

In Omaha, Neb., Manager S. H. Goldbert, of the Sun Theatre, invited Rotarians in his city to see a special screening of the picture. Among them was G. M. Hoyt, local Boy Scout executive. "I am enthusiastic about the photoplay, 'The Soul of Youth,'" writes Mr. Hoyt.

"'The Soul of Youth' is an appealing picture story," says J. D. Ringer, superintendent of Public Safety in Omaha. "It demonstrates what can be done through sympathy and kindness for the boy who is too often misunderstood."

## *Olga Printzlau Signed*

Olga Printzlau, Paramount scenario writer, who for some time has devoted her attention to the preparation of the scripts of William DeMille's productions, has just signed a five-year contract under the terms of which she will continue to write exclusively for Mr. DeMille.

Miss Printzlau's success in the adaptation of Cosmo Hamilton's story, "His Friend and His Wife," which William DeMille produced under the title, "Midsummer Madness," is said to have been the determining factor which led to her engagement for a long term of years.

Richard Kipling, of the Kipling Enterprises, is in New York, from Los Angeles, with the negative of his latest production.

*ONE OF THE MORE QUIET MOMENTS FROM "THE LAST OF THE MOHICANS"*
*Maurice Tourneur produced this James Fenimore Cooper story for Associated Producers' release*

# *Scarcity of Good Productions Is Due to Lack of Good Actors, Says Big Star*

DOROTHY PHILLIPS, whose first independent production made under the direction of Allen Holubar for Associated First National, is "Man, Woman, Marriage," declares there is a scarcity of good productions and that it is due wholly to a lack of good actors and actresses. This, no doubt, is quite a blow to those who have contended that the dearth of stories is responsible for the scarcity of high standard photoplays, and Miss Phillips' declaration should prove of exceptional interest to the industry as a whole.

Miss Phillips says: "It is not a dearth of stories adaptable for the screen that is causing the scarcity of really good pictures which, it is said, exhibitors are beginning to feel. It is the scarcity of capable actors and actresses. There are no limitations to the camera in depicting thoughts, ideas or actions that have yet been discovered, and I do not believe that any limitations ever will be discovered. A sufficiency of capable people to depict stories will relieve the shortage of good pictures.

"There are more people available for casting now than ever before. Really capable actors and actresses are being discovered every day, but where a year ago a star was thought capable of turning out at least twelve features a year, it has been found that four is the maximum, and the number that they can do justice to in the course of a year is steadily decreasing. In my own case, for instance, I have just ended eight months spent on "Man, Woman, Marriage" under the direction of Allen Holubar, and not a minute of time was wasted.

"That is the result of the demand of the public for better pictures. A director finds a story that will take considerable acting to make it good. He finds most of the capable actors working on pictures that may take from four months to a year to complete, and he can't got a cast together which would be capable of making the best of the story. The result is that he is forced to abandon the better story, and if he produces anything it is an inferior story that doesn't require the same high degree of talent on the part of the cast. These stories are made up chiefly of action and therefore 'pep' on the part of the cast rather than real emotional ability. It is true that direct action stories are scarce, but the mine of good literature available for screen purposes is still large.

"Thought is action, despite the word of many eminent directors and motion picture judges to the contrary. Human beings naturally think in terms of people and objects with which they are familiar. Their thoughts are mind pictures and anything that the mind can picture the camera can. There is nothing quite as elusive as instinct. It is unconscious thought. People are not aware of the pictures in their minds that cause them to experience certain emotions, and it is these unconscious thoughts that are grouped under the general term of instinct.

"They are distinct pictures, however, and the camera can show them, and Mr. Holubar has attempted to prove it in 'Man, Woman, Marriage.' For example, there is not much action in a man and woman looking at each other and realizing that they are meant for each other. It is called instinctive liking. As a matter of fact, it is the conclusion of subconscious thought based upon actual happening in the most stirring times of the history of the human race. As such it can be pictured, and in addition to making a gripping narrative story, is educational in a most entertaining way.

"The man who reads nothing but stories with the idea of selecting them for the screen, and then turns it over to some other man to direct, cannot appreciate what can be done with the camera. The Associated First National Pictures, Inc., idea of leaving it entirely up to one person, a star or a director, to be responsible for the whole production, is the right idea. A director can see things to do in a story that a scenario writer would pass up as impossible. A star knows better what he or she can do than anyone else. But it all takes time and they must give the necessary time to accomplish the results they are seeking and necessarily keep a cast working with them.

"As the regular intervals of releases become an antique system more and more, actors and actresses of ability will be in demand. The era of production of more careful and necessarily slower preparation has just started, and people of ability for casts are the prime necessity of the industry and will continue to be for many years to come."

# *Ferdinando Luporini Announces Merger of Several Responsible Foreign Buyers*

AS a result of negotiations that have been in progress for the past two months, and which have now been brought to a successful conclusion, Ferdinando V. Luporini, managing director of Luporini Brothers of 729 Seventh avenue, New York, is able to make an official announcement of a new policy relative to the supplying of the best of the American-made films for the foreign territories in which he is operating.

### *Arrangements Effected*

By means of an amalgamation of a number of the responsible and conservative foreign buyers, an arrangement has been effected, whereby a syndicate buys the entire foreign rights to various well-known pictures. By operating in this manner the price paid for each individual picture is far less than if the rights were bought for just one or two foreign territories. Mr. Luporini is of the opinion that this plan is far more effective and of greater value to the foreign buyer than the prevailing practice of buying on commission.

### *Must Act Against Interest*

"The man who is buying on commission must act against his own interest if he does everything in his power to conserve the interests of his client," he said. "This is not sound business and for this reason I have discontinued entirely buying pictures on commission. The man who is buying pictures on commission cannot serve the best interests of his client for the simple reason that the cheaper he buys the less money he makes for himself. This is not good economics and is against human nature.

"I believe it is far more valuable, and for the better interest of my clients, for me to purchase outright the foreign rights to a picture and then resell at a slight advance in price. By this method I am enabled to make a quick turn over on the pictures that I handle with a small profit on each one, and depend primarily upon the quantity of the business done rather than a big profit on each individual sale.

"I have been operating under this policy for the past six months and I find by actual experience that I am able to save my clients thousands of dollars and at the same time do a good busines for myself."

Ferdinando V. Luporini has spent the last ten years in the heart of the film business in New York. He is in constant touch with all of the big producing companies and receives advance information on every American picture long before it is started in production. Because of his familiarity with foreign requisites and demands, he knows immediately whether or not each individual picture is suitable for the foreign field and its exact value to the buyers in that country.

Since the signing of the armistice and his release from service in the Italian army, his brother Mario has been associated with him. A little over a year ago Mario Luporini left for Europe to study the conditions and demands for American pictures in Spain, Portugal, the Balkan States and Egypt. He returned with a lot of valuable information which resulted in a series of valuable connections with American producers. He left again about two months ago and is now making his headquarters at the Torino office, where he is organizing the work of effecting the sale and distribution of American films.

The foreign office of the company in Torino, Italy, is in charge of Guido Luporini.

If you find paid advertising in a big feature production cut out the advertising or refuse to run the picture.

Very few big productions are offending in this manner, but when you find one don't be deceived by it.

Paid advertising on the screen is not what your patrons come to see. Treat your audiences on the level if you hope to keep them.

# Schnitzer in Optimistic Statement Advocates Cutting Production Costs

Editor, Moving Picture World:

WILL you permit me to venture an opinion on the subject of the future that apparently "threatens" our industry. Several members of the motion picture field whose word carries the weight of experience have hastened to sound the alarm of "Danger ahead." They have consciously or unconsciously uncovered a hornet's nest of panic and bugaboo, so that it has now become the order of the day for one-half of the industry to set up a woeful wail about the black and bleak outlook and the other half to soothe the howling chorus with assurances that things are not as bad as they seem and that the dark clouds will soon clear off.

Anyone witnessing the anxiety that has suddenly gripped us as to the fate of business during the coming year is strongly reminded of the panic that occurred in an East Side theatre some weeks ago when some brainless being shouted "Fire" when there was only chimney smoke and caused a stampede in which nine children lost their lives. Some penny-wise and pound-foolish exhibitors whose business has lately been dull for the obvious reason that their pictures were poor, proceeded to cry "Wolf" when not even a puppy dog was in sight, and infected their brethren with their own nervousness. The effect has been a stampede from fear to folly.

### *Flaunting Danger Signals*

In addition to exhibitors there are some distributors of more or less prominence who flaunt their own danger signal before our eyes and confidently predict a slump in business. That this may be true for them I will not dare to deny. It probably happened that a number of distributors who sought an outlet for inferior pictures, and a number of exhibitors who booked them, found themselves somewhat short at the end of a bad bargain, and automatically business began to look bad for the coming year. Instead of putting the blame where it belonged—i. e., on their own hindsight—they shifted the responsibility on the shoulders of that all-embracing and all-forgiving term that covers a multitude of ignorance, "general business conditions."

We can dispose of this class of calamity howlers by reminding them that business has been on the slump for distributors and exhibitors of mediocre pictures since the Year One, and that the present "panic" is permanent for them. Our attention is chiefly directed, however, to the third class of pessimists—to leaders in the field who handle a really worthy product and who nevertheless see bad times ahead. If the vanguard of the industry is to throw up its hands in holy horror of the ghost of fear, then a general confusion throughout the field is to be expected. When a regiment is routed it is not the private, but the officer, who is responsible. An exhibitor here or there warning the world at large of an unseen foe is not as significant or as authoritative as a commanding figure beating a retreat.

### *Easy to Laugh Away Fears*

It is easy for those who know from past experience that apprehension for the future is groundless, to laugh off these fears and ascribe the panicky sentiments of those who see red to mental illusion. But this would not relieve the situation, for it is a well-known psychological fact that if men believe a lie, it becomes the truth for them. It is therefore the duty of conscientious members of our industry to treat the mental disturbance seriously, before it gains headway. Overlooking a disease will not remove it.

Taking the first two groups of grumblers, we can settle their case by repeating the sound business axiom that it is wiser to pay more for a better picture than pay less for a poor one. If this principle will be followed it will be found that the "panic" among distributors and exhibitors will suddenly vanish and business resume its rosy aspect.

As for our more formidable victims of despair—the captains of production and distribution who have begun to growl over the gloomy prospect—their case is a more complicated one. It is the writer's belief that the first wave of pessimism that arose in the motion picture industry was of contagious origin, not native. We have all seen a spectacle of price-cutting and economizing in all other fields of production. We naturally began to wonder when our turn would come. If people are refusing to buy other luxuries, what will prevent them from taking a step farther and refuse to pay for a motion picture show?

### *Pessimism Infectious*

Pessimism is more infectious than optimism, whether it be justified or not, for the obvious reason of self-preservation. We could not imagine how the film business should be immune from the general disaster. We felt more normal following the crowd of pessimists than we would have felt by staying out in the cold with the optimists. The fact is, as those who remember war times well know, that the amusement field is the last to feel an economy wave and that the film business in particular may gain by the loss sustained by other interests.

There is, to my mind, still another root underlying the fears of our prominent producer-distributors as to the threatening situation. Having indulged their taste for "lavish" productions, the big producers are becoming anxious over their investment. With hundreds of thousands of dollars sunk into some "super-special" news of frugality in the exhibitor market comes very discouragingly. It has been hard enough in normal times for producers to realize what they have spent and something besides, on an expensive picture. They are therefore shaky about the chances of recovering their huge outlay on a costly feature. The announcement of a release of another "million-dollar" production nowadays is no longer sweet music to an exhibitor's ears, for it means that his rentals will be proportionately higher. I do not blame these producers for their nervousness about the future, but I certainly criticise them for laying the blame on "general business conditions" instead of their own extravagance.

Because the large program-producers have made matters worse by taxing exhibitors with costly productions, exhibitors are turning to independent producers for relief. The independent, enjoying a small overhead expense, and marketing pictures at moderate terms, is coming into the forefront. His product is moving faster, if I may take that of the Equity Pictures Corporation as a criterion.

Only by curtailment of production cost and by facing facts, not fancy, will any unrest in the motion picture industry be avoided. If, instead of expressing our fears, we should express our hopes, the future would assume its normal color. The widespread building of theatres now going forward should in itself give the lie to any doubts of prosperity. The moment we are afraid of the future, the future will automatically become dark for us.

Thanking you for your courtesy in laboring through this lengthy discourse, I am,

Very cordially yours,

J. SCHNITZER.

President, Equity Pictures Corp.

## Protecting Pennsylvanians

**The glorification of crime or the making of criminal careers fascinating or appealing will be barred in Pennsylvania, according to an announcement of the State Board of Censors. The extent to which the board will go is shown by the statement that pictures showing criminals as heroes of education and refinement, who live in luxury and outwit the authorities by a display of superior mentality, even though in the end they are captured, will be banned.**

## *Given Loving Cups*

Louis Korson and Benjamin Amsterdam, proprietors of the Masterpiece Film Attractions and Equity Pictures of Philadelphia, were presented with a handsome silver and gold lined loving cup last week as a token of esteem from their employes and also to commemorate the opening of their new building at 1329 Vine street. Announcement is made of the purchase of the state rights of the Prizma pictures for this territory.

## *Kansas Theatre Changes*

M. Van Praag and F. Meyn, associated in the ownership and operation of the Central Garden Theatre, have leased the New Art Theatre at Eighteenth and Central avenues, Kansas City. This theatre was completed about a month ago at a cost of $75,000. R. M. Liggett, owner of the Electric Theatre, has bought the Baltimore Theatre in the same city, a suburban house, which he will operate.

## *Hearing Postponed*

The Board of Commissioners of the District of Columbia has postponed until some time in January, the exact date to be announced later, the hearing scheduled for December 1 on proposed regulations for the handling, storage and manufacture of motion picture films in the District of Columbia.

## *Esther Lindner Moves*

Esther Lindner has resigned from the Harry Levey Company to join a publicity bureau and handle general publicity work. She is quite well known to the trade and is noted for her persuasive ability with editors as well as her ability in writing. Her good work for Harry Levey has been recognized by the trade.

# *Armory Made Into Replica of London to Film Metro's "Message from Mars"*

MAXWELL KARGER, director of "A Message from Mars," starring Bert Lytell that is now being made at Metro's New York studios ,took possession of the Eighth Coast Artillery Armory at One Hundred and Ninety-sixth street and Fordham Road recently, to direct the filming of the remaining scenes of the picture on the elaborate London setting that has been specially constructed within the armory.

A whole brigade of electricians, carpenters and painters had been at work transforming the spacious interior of the building into a section of five London streets. These, when completed, represented several different sections of the British metropolis, extending from a prosperous residential neighborhood to the slums of the Whitechapel district.

The problem of obtaining a suitable location for the mammoth set that it was planned to construct for the film had occasioned Metro officials grave concern, until the expedient of utilizing one of the city armories was suggested.

The set within the armory ,as now completed and being used in filming the remaining scenes is complete in every detail. Here the action of the picture transpires when the Messenger from Mars conducts Horace Parker, the leading character portrayed by Mr. Lytell out in the street of the city of London on a winter's night to redeem him from his selfishness by showing him the destruction and misery of a great city's slums.

Besides Bert Lytell, the star, the company includes Raye Dean, the leading woman, Alphonz Ethier, Maud Milton, Frank Currier, George Spink and Leonard Mudie. Arthur Zellner and Arthur Maude made the screen adaptation from the successful stage play by Richard Ganthoney, in which Sir Charles Hawtrey, the well-known English actor, starred. M. P. Staulcup designed the art interiors for the production, which will be released by Metro.

# *New York and Vicinity Votes Norma and Constance Talmadge Leading Favorites*

NORMA and Constance Talmadge have been selected as the most popular stars of motion pictures in a voting contest among the readers of the Illustrated Daily News, which has a wide circulation in New York City and the surrounding territory, including New Jersey, Long Island and southern New York state. Against the field, Norma finished in first place with nearly 3,000 votes more than her sister, Constance, who won second place with a lead of 106 votes over the holder of the third position.

In the original contest each reader was permitted to vote for six male and six female stars, and the interest that was aroused among the motion picture fans of New York is well illustrated by the protests that were received at the office that the method of voting did not conclusively show the most popular star, but rather showed the most popular six. The newspaper immediately announced a referendum vote in which readers would be confined to but a single choice of a female and male star. Norma Talmadge jumped into the lead immediately on the first returns received in the referendum vote, and at the end of the first five days of voting had nearly double the number of votes that had been received by her nearest competitor.

*Wanted to See Winners*

The contest resulted in wide interest in the productions of the stars who stood up among the leaders. As soon as the voting closed the Daily News office was besieged with letter and telephone requests as to where productions of the winners could be seen. The result was that the News started the publication of a column each day giving the names of theatres at which productions of the winners were being shown.

Following the success of the contest from the standpoint of a newspaper in New York, the Chicago Tribune, which sponsored the start of the Daily News, started a similar contest. Norma Talmadge has proved as popular there as she was shown to be in the New York contest, and two other Associated First National Pictures, Inc., stars—Anita Stewart and Charles Ray—were well up among the leaders within four days after the contest was started in Chicago.

# *"Road of Ambition," with Conway Tearle, Scheduled for December 20 by Selznick*

SELZNICK PICTURES CORPORATION announces for release December 20, through National Picture Theatres, Inc., the Conway Tearle production, "The Road of Ambition," directed by William P. S. Earle, adapted from the novel of the same name by Elaine Sterne. In this production Mr. Tearle makes his second appearance as a Selznick star, his first picture having been "Marooned Hearts," in which Zena Keefe plays the leading feminine role.

Throughout this latest Selznick offering, Mr. Tearle is seen as a dominant young man with idealistic tendencies. He plays the role of a foreman of the Bethel Steel works, and through the invention of a process whereby scales and scraps may be utilized in the manufacture of a better grade of steel he climbs the ladder to fame and fortune. In his lofty perch as a social figure, he does not forget the men and women with whom he rubbed shoulders during his struggling days in the steel works. But in his desire to gain the love of a good woman he encounters many obstacles, and realizes that wealth may prove a barrier to happiness.

Scenes that serve as a powerful background to the production have been mounted on a lavish scale. These show an elaborate fashion review for which a score of beautiful women were engaged as models to display the latest Parisian and London creations; Grecian dancers in a series of dances as "they should be danced," unusual views of a big steel plant and its workings; exterior shots of an exclusive summer colony; and a big ballroom set with society in all its gaiety whirling to the tune of a big jazz orchestra.

Prominent members of the cast supporting Mr. Tearle include Florence Dixon, known throughout America as the Coca-Cola girl, who plays the leading feminine role; Arthur Houseman, the well known portrayer of heavy roles; Florence Billings, Gladdin James, Tom Brooks, Tom McGuire and Adolf Milar. Lewis Allen Browne wrote the scenario.

## Paris Acclaims "Fatty"

Ah, he is very funny, this "Fatty" Arbuckle, say the French. And he is so "sympathetic!" C'est bien!

French opinion regarding the corpulent comedian is unanimous. More than 4,000 Parisians waited outside the Matin building on November 30 to get a fleeting glimpse of "Fatty," who went in to get photographed. He had to use his weight on the crowd to get in a taxi and escape.

It was like Mary and her lamb, with "Fatty" in the role of Mary.

## *Robertson-Cole's "813" Being Rapidly Booked*

Robertson-Cole's twenty-five branches scattered over the United States report rapid bookings for "813," the super-special founded on the Arsene Lupin story of the same name, and featuring Wedgwood Nowell. Prints are now in the branches, and this detective and mystery picture is starting its first runs in all parts of the country.

"813" was selected as the best and most timely of the Arsene Lupin tales because of its great element of suspense, its vivid and telling international theme, and because of the baffling and mystifying series of incidents which compose it.

# William Faversham Reaches High Rank as the Star of "The Sin That Was His"

By EDWARD WEITZEL

WATCHING "The Sin That Was His" I confided to myself an impression that grew stronger as the action got deeper into the scene where the younger Blondin plots to cheat his mother out of the gold sent her by her dead son: "I didn't know that Frank L. Packard was the author of this story, I'd say it was written by Victor Hugo." Many of the situations have the power and dramatic pull of the French author's work. Lewis J. Selznick is said to have pronounced it the greatest picture he has ever handled. There is no room for argument on this point. A combination which includes a Packard story. Hobart Henley direction and William Faversham as the star should be capable of turning out a screen drama of the highest type. "The Sin That Was His" belongs in this class.

### *Frank Packard's Mental Action*

The man who wrote "The Miracle Man" doesn't waste much of his time with the petty traits of humanity. He goes in for big effects and digs down deep into the heart of things, into the souls of his men and women. His Raymond Chapelle, gambler, isn't much different on the start from the other members of his calling found in fiction. The dominant personality of William Faversham gives him an arresting bearing—makes him the sort of a male being that would stand out in any kind of a crowd, but you do not feel particularly drawn to him until you realize that his whole nature is being put to the test and that the spark of good within him is being fanned by the hand of Providence into an unquenchable flame.

Like the able workman that he is, Frank L. Packard has not neglected to provide a complete chain of dramatic incidents for the proper unfolding of his gambler's reformation, but it is the mental action, the clear thinking of Raymond Chapelle's keen intellect, that intrigues the attention and forces you to accept the means by which he is pursuaded to put the evil in his life behind him forever. Compelled by circumstances to assume the garb of a priest and to deal with those about him with the kindliness expected from one of his supposed calling, Chappelle finds that the mere contact with goodness and the pretence of right living have wrought a miracle in his behalf and taught him the true joy of existence.

### *Hobart Henley's Fine Direction*

To Hobart Henley belongs the credit of selecting a fine supporting cast, in which the impersonations of Pedro de Cordoba, Lucy Cotton, Robert Conville and Lulu Warrenton are the more prominent. The complete illusion of the last named actress' embodiment of the besotted mother of Chappelle's dead pal will leave a strong impression on every spectator.

Director Henley deserves additional praise for the remarkably lifelike character of the sets. The village of St. Marleau, Quebec, with its one long struggling street, is so perfectly reproduced that it is hard to believe it is the work of the Selznick carpenters and scene-painters and not an actual Canadian town. The general direction of "The Sin That Was His" is in complete harmony with the intent of the author and the ambition of its producer.

William Faversham's part in the success of the picture is so vital to that result, it goes without saying that he must have met every requirement of his star role or the efforts of his confreres would have gone for naught. Fortunately for him and all concerned the character of Raymond Chapelle calls for the best that is in him and he responds with a whole hearted exhibition of his finest histrionic gifts. Mr. Faversham has had but a limited experience with the screen and this is the first opportunity he has been given to show the real importance of his entry into the ranks of moving picture stars. Like Otis Skinner in "Kismet," he dominates the entire picture with his quick and sure mastery of himself and the forces which surround him.

### *William Faversham's Powerful Acting*

There is in his acting that careful blending of natural effect and alluring romance which separates it from sordid realism, and stirs the better impulses of the beholder. His graphic indication of the reckless, defiant nature of the gambler is matched by the strong appeal of his touches of tenderness. Only the most adroit understanding of mood and method could have enabled him to express all it meant to Chapelle to lay aside the garment which compelled the now regenerated man to teach, by his example, the gospel of unselfishness. The hint of a love romance in the story is made acceptable by William Faversham's revelation of inner feeling that promises happiness to the young French girl who helps Chapelle to know the value of trust and affection.

A desire to learn something of Mr. Faversham's own estimation of "The Sin That Was His" brought me to the stage door of the Booth Theatre, where the actor is now starring in Mark Twain's "The Prince and the Pauper." It was just before the Wednesday matinee and I sat at one side of the dressing room while the tall, black haired actor rubbed grease paint onto his face and then shaped and trimmed and stuck on his upper lip the dark drown and debonair little moustache which contributes so materially to the dashingly youthful appearance of the soldier of fortune who is equally at home in either the hovel of a pauper or the palace of a king.

*WILLIAM FAVERSHAM*
*Starring in "The Sin That Was His" for Selznick*

"We had a very pleasant time making the picture," said Mr. Faversham when I brought the conversation around to his latest adventure in the films. "Frank Packard was usually with us, and was of very great help in bringing out the finer points of his story."

### *A Matter of Scores*

"Score one for an author," said I.

"Also another one for a director who worked so willingly with an author," added Mr. Faversham; "Hobart Henley was always ready to listen to Mr. Packard's suggestions."

"How about the star?" I queried; "is it in order to score still another one for him for making the close harmony duet a trio?"

"I was told I behaved very well," was the reply; "but, joking aside, it was the team work on the picture that enabled Mr. Henley to make his production what he wanted. We all knew we had a big subject and, while we wanted to avoid anything theatric, we were just as anxious to get every ounce of honest drama out of it that was possible."

"Do you put that feature of a moving picture first?"

"Of course! All of my stage training has reaffirmed the soundness of the theory. It is the same with screen fiction. The time and money spent on getting the sets, lighting and photographic angles right are thrown away if their one purpose is not to create drama. Years ago I was associated with Dion Beaucicault, that master of dramatic construction, and was with him when he staged some of his plays. He taught me that, like the laws of light and shadow in painting and of harmony and counterpoint in music, the rules of the dramatist can never change. This is the lesson which the screen must learn from the stage, if the moving picture is to know its own power."

### *Harnessing an Artistic Temperament*

There was a knock at the dressing room door, and Mr. Faversham's stage manager entered.

"Will you be ready, if I ring in now?" he asked of the star, whose face was the face of Miles of old London town but the rest of whose person was clad in the garments of today.

"Yes," replied Mr. Faversham, and went on calmly clipping and twisting the ends of that very youthful brown streak on his upper lip. Something told me that he would go on chatting and completing his change into an eighteenth century cavalier in this same unhurried fashion and would arrive in the wings not a moment too soon nor a moment too late to pick up his entrance cue. All of which argued that he was not a waster of his energy, but let his brain control his actions, not his artistic temperament.

I wanted to see Miles' first entrance from the front of the house, so I brought the interview to a close with the question:

"Did you find it difficult to adapt your stage technic to the screen method of acting?"

"No; it was like learning a new part, that was all. It's mostly a question of tempo," said William Faversham, gently patting flesh colored powder onto his right cheek.

I recalled the fight in the half light with Blondin and the scenes at the bedside of the injured priest. The creator of Raymond Chapelle was letter perfect in his new art.

# *Fox Is to Release Several Films Early in 1921 Apart from His Special Productions*

APART from the number of special productions William Fox is making for distribution in the early months of 1921 announcement of several offerings in which his stars will be presented in their regular series and sequence comes from the Fox Studios in Hollywood. William Russell, Eileen Percy, Shirley Mason, Louise Lovely, Buck Jones and Tom Mix are the stars concerned in the present references.

While no release date is set for any of the offerings now in work out West, advance preparations are under way at the home office in New York to equip picture showmen with aids to exploitation.

Work on "Brute McGuire," a story by A. Channing Edington, in which William Russell will star, was begun November 4. James Patrick Hogan prepared the scenario. George Schneidermann is the cameraman and Mr. Hogan is directing from his own script. Mary Thurman will be Mr. Russell's leading woman, and George Fisher will be the leading heavy.

"The Cheater Reformed" is the exhibition title adopted for Jules G. Furthman's story hitherto referred to as "The Cloth of Gold." Scott Dunlap directed William Russell in this presentation.

Eileen Percy will be the star of "Why Trust Your Husband?" George Marshall, who directed, also figured in the preparation of the story, with Paul Cazeneuvet. "Why Trust Your Husband?" was decided upon as substitute for the preliminary caption, "Nobody Home."

Miss Percy started work November 29 on a story written and scenarized by Jules G. Furthman, who is serving also in a third capacity as director of the presentation, Herbert Heyes is playing opposite Miss Percy in "On Her Wedding Night."

Tom Mix is making scenes for use in "Oh, You Tex!", a work he undertook December 1 under the direction of George E. Marshall. The author of the story is William McLeod Raine; the scenarist is Frank Howard Clark and the cameraman is Ben Kline.

Buck Jones started in the middle of November to film a story written by Jules G. Furthman, now titled "Fighting Back." Jack Ford is directing, with Edward Fenny as his assistant and Frank Good as cameraman.

Louise Lovely is to be screened in "The Unbeliever," a work started November 27 under the direction of George William Hill. Mr. Hill also furnished the story and scenario. His assistant director is Arthur Delmore, and Friend F. Baker is the cameraman.

# *"Polly With a Past," Metro Picture, Released During Week of December 6*

"POLLY WITH A PAST," the Metro special production starring Ina Claire that was picturized from David Belasco's great stage success by George Middleton and Guy Bolton, is scheduled for release during week of December 6. This announcement should be of great interest to the trade at large, according to Metro officials, who state they have been deluged with inquiries concerning the release date of the production since the completion of the camera work two months ago.

The play was one of the hits of the theatrical season when it was produced by David Belasco a few seasons back. It enjoyed a run of a full season in New York and another on tour. Ina Claire, the star, enacted the role of the little Ohio girl who became a housemaid in the quarters of some young bachelors and then impersonated a French adventuress in order to salvage a young man from the wreck of an unfortunate love affair.

The success of Miss Claire in the stage production has been duplicated in the screen version of the well-known play, where the greater scope of the material has enabled her to climb to new heights of achievement, it is said.

The cast supporting Miss Claire includes Ralph Graves, Marie Wainwright, Harry Benham, Frank Currier and Clifton Webb. The production, which was made on the most elaborate scale, was photographed by Arthur Martinelli. The screen version of the stage play was made by June Mathis and Arthur Zellner. L. J. Vermilyea created the art interiors.

## *Sobler with Water-Color*

Albert W. Sobler, for the past five years prominently identified with the publicity branch of the motion picture industry has packed his stock adjectives in moth balls, stilled the more or less eloquent voice of his typewriter to enter the accessory field in an executive capacity. Mr. Sobler has joined the Water Color Company, 209 West Thirty-eighth street, New York City, rotogravure specialists, where he will organize and head the window advertising display department.

Sobler has already perfected arrangements whereby the First National Exhibitors' Circuit and Paramount will handle water color's window display service on all subjects distributed by them. Regarded as one of the most practical and productive advertising accessories offered to exhibitors, Water Color's window displays have attracted considerable attention, and are now being used regularly by more than 800 exhibitors.

## Women Outnumber Men on Board

Appointment of Miss Eleanor R. Parker as a member by the State Industrial Commission on December 1, makes the Ohio Board of Censors now number two women, one man.

The other woman is Mrs. Maude Murray Miller, who has been a member for several years. She probably will become chairman.

Miss Parker succeeds Maurice Hague, whose term expired September 1. She was the personal stenographer for Governor Cox.

# *Pearl White in "The Thief," Exceeding Her Vogue in Other Films, Fox Alleges*

AS star of completed photoplays, Pearl White has been as wholeheartedly accepted by picture showmen and their audiences as she was when, as a star in serials, she became a screen celebrity, Fox says.

In "The Thief," Miss White's third special from the Fox studios, she is exceeding the vogue she attained with "The White Moll" and "Tiger's Cub," according to reports.

*Fitted by Experience*

Her serial experience has fitted Miss White with the qualifications for almost any type of role the screen may offer, it is said, and her achievements are a matter of record in the critical reviews that have been published in the trade press and daily papers, according to statements from Fox headquarters.

"The Thief" was a Henri Bernstein play. In screen form Miss White, it is said, carries the Bernstein story into supplemental stages of its popularity that bid fair, from present indications, to greatly exceed the vogue the original play attained.

## *Standing in Barrie Play*

Gordon H. Standing, who plays a prominent part in "The Foreigner," the Ralph Connor story and many other screen successes, has temporarily forsaken the silent drama to play a part on the speaking stage in a Barrie playlet called "Half An Hour."

The leading role in the playlet will be portrayed by Standing and an able cast has been selected to support him.

"Half An Hour" will arrive in New York about the first of the new year.

## Wisconsin Mayor Against Serials

Moving picture serials will be barred from the houses of Superior Wis., after January 1, 1921, according to an announcement made this week by Mayor Fred Bater. Mayor Bater believes that serial pictures, many of them depicting crime, are largely responsible for the wave of banditry and crime among the young people of the city. Whether any opposition to the move announced by Mayor Bater will be undertaken by exhibitors of Superior has not yet been learned.

# Make Favorites of Stoll Players to Gain Interest in "Squandered Lives"

IF the Stoll Film Corporation maintains a stock company, the probabilities are that at least three new screen idols will be created for the American public, and perhaps others in the cast, given greater opportunity in subsequent releases, will dispute favor with this trio, who in "Squandered Lives," an adaptation of Cosmo Hamilton's "The Duke's Son" make a decided impression.

This is so true that the best exploitation angle will be that of personality—the idea of new stars, and the wise exhibitor will sell these to his patrons as strongly as his advertising appropriation will permit.

This should not be done, of course, to the prejudice of the story, but it is the most obvious angle and one which will last beyond this first picture.

### *Bow to Miss Duke*

Perhaps the most important member of the trio is Ivy Duke, who is featured above Guy Newall. She has personality, good expression, an ease of gesture and a certain air of distinction that make an impressive combination. She is not a soubrette, but a real type, and she can play with convincingness the role of an English woman of title.

But Guy Newall is an addition to the list of juvenile players who is not to be underestimated. He is not the fragile "pretty boy" but a well built, healthy young chap who looks and acts the part of a youth, who can put over his thoughts without rolling his eyes and who is quietly masterful in the love scenes. Play his love-making up, contrasting it with the American styles, asking the women which they prefer.

Hugh C. Buckler is the third of the group, playing the role of a professional card sharper, though he bears a title of nobility.

### *Make Them Acquainted*

If you can get plenty of reading notices, play them hard in the press paragraphs. If you cannot afford newspaper space, work them in your program and on the screen. Take the stills which show them and letter descriptive cards that the patrons may be familiar with the players when they make their respective bows. Miss Duke was seen here in some productions just before the war and may be recalled if you played her then.

Play up the individual merits of these players, and link them with the production. Get the stills early enough to put them in your lobby a month before the showing, and get a sufficient number to permit you to use them for window displays as well.

For the latter letter the cards: "A new player of distinction," making it read "star" instead of "player" in the case of Miss Duke, or perhaps giving this same distinction to Newall.

### *Tell What's In Store*

And make a fuss over the fact that this is an English production, the first of a series of weekly releases by Sir Oswald Stoll, for long years one of England's foremost amusement caterers. Don't try to hide the fact that it is of English origin. Make a parade of the fact. Get them interested.

If you play the story for more than a day it will pay you handsomely to make this a society event. Issue neatly printed invitations for a special showing the opening day. Use typo or typo shaded or one of the Tiffany faces. Don't use Old English or a cloister face. Get as good a stock as you can afford and print up the cards:

Mr. John Henry Smith
invites you to attend the special performances of
"Squandered Lives"
(from the novel "The Duke's Son," by Cosmo Hamilton)
at the
Rialto Theatre,
Monday, January 2, 1921,
At 1:30, 3, 7:30 or 9 P. M.
As may best suit your convenience.
Present this card at the door.

Get these out to a select list, being particularly careful to include all of the local oracles. You will find that many of your first-day patrons form the opinions of little groups of from five to fifty other patrons who accept the criticism as their amusement guide.

Get these all in as well as the solid people in your community. The word of mouth advertising will be worth all the stunt costs in lost admission.

### *And the Play*

More than once you have sold a story, particularly some of the Drury Lane melodramas, on the strength of the accuracy of the local coloring. Here you have an English picture, played by English players who give a more realistic picture of the titled smart set than American producers can hope to get. Sell that.

Brag this up. Tell that it is a vivid depiction of British high life of a certain sort, using such paragraphs as these:

"'Squandered Lives,' which comes to the Rialto theatre January 3, is a convincing picture of the upper crust of London society, written by Cosmo Hamilton and produced by Sir Oswald Stoll. It is the most intimate drawing of the life of the titled smart set than any other picture yet screened. The hero is a younger son whose meagre income is stopped to permit his father to raise the mortgage on the estates of Cheshire to leave them free for the elder son. He must live by his wits and it is only natural that he should fall in with a titled card sharper who persuades him to become his partner. It is a vivid sidelight on London ways, and the atmosphere of the production is impeccable.

"Ivy Duke and Guy Newall, two English favorites, are coming to the Rialto for the week commencing January 3 in a version of Cosmo Hamilton's 'The Duke's Son,' titled 'Squandered Lives.' These favorites of the English stage are both titled card sharpers who prey upon their fellows because the age old traditions do not permit them to work and yet insist that the family fortunes be conserved to the eldest sons. It is a graphic sidelight on titled society and reveals a condition which has prevailed since long before King Edward, then Prince of Wales, was drawn into the baccarat scandal which shook English society to its very foundation. It is the most convincing picture of real English society the screen has yet given us and is the first of a series of weekly productions by Sir Oswald Stoll, of the Stoll Film Corporation."

### *And the Local Color*

Most of the scenes are laid inside, but there are some capital exterior shots, notably the chalk cliffs of the English Channel, a fine country house and a houseboat on the Thames. Play these up. If you want a prologue, study the houseboat stills, and this can also be used for the window displays.

Hook in with the book stores on Hamilton's works, get the library to post a notice or, if possible, circularize the library list.

For the lobby make use of playing card decorations, and copy on a card the phrase in the marriage service ending with "til death do us part." Use this for the still of the suicide, which is the left-hand cut in the second row from the top on page 12 of the plan book. It can also be used for the right-hand cut on the same page.

Don't try to slide this through quietly because it is English. Make a brag of it. You have an exceptional story, really high class acting and some excellent settings.

*AN INTIMATE GLIMPSE OF THE THAMES*
*One of the local color scenes in "Squandered Lives," a Stoll production, the first of a series of weekly releases by the Stoll Film Corporation*

# George Beban's "One Man in a Million," Will Open at Branford Theatre, Newark, January 2

THE new year will bring little recreation or rest to George Beban. Beginning January 2 the star will open his tour in connection with "One Man in a Million," his latest film product, which he intends to accompany through its showing throughout the country.

The initial opening will take place at the Branford Theatre, Newark. After playing the Branford a full week, it will move to New York, probably to the Strand.

When Beban left his West Coast studios it was with the intention of remaining on tour for a period of ten weeks. Since that time, bookings have been made which will keep him away from Los Angeles for six months.

Mr. Beban said: "Inasmuch as the main motive of my tour is to bring the artist and public on a more friendly basis and to urge co-operation between the producer and exhibitor, it would be folly to rush through this tour, hitting but a small portion of the field."

The fact that Beban is urging better pictures and in his talk, speaks at length on the uplift of the picture industry, has brought the tour to the notice of the executives of many cities in which he will appear. A special representative is now on tour ahead of Beban and is arranging various meetings, luncheons, and public talks for the star.

*Robertson-Cole May Distribute*

Sol Lesser, who was in New York with Beban until recently, arranged the primary distribution but final arrangements are still to be made. It is understood, however, that Robertson-Cole will direct the world distribution of the Beban feature. A special musical score is being arranged in New York as well as advance slides, trailers, and general exploitation matter.

## Peter J. Brady Sounds a Warning

New York City, December 1, 1920.

Editor, Moving Picture World:

Newspaper dispatches from England call attention to the fact that there is now being sent to this country a motion picture film of alleged raids by the Sinn Feiners and their dispersal by English soldiers, better known as "black and tans."

Dispatches say that these pictures are faked and no doubt efforts will be made to pass them off upon the American public as the "real thing" with the object in view of poisoning the minds of the American citizens as to the real state of affairs existing in Ireland at present, and therefore attempt to justify in the most cowardly and foul way by "faking scenes" for motion pictures the barbarious, vicious, inhuman and ungodly reprisals which are now being carried on against innocent victims under the guise of law and order by British troops known as "black and tans" who have been recruited from all of the undesirable elements that can be found in the British Empire to take up this despicable and dirty work.

The British government, failing to capture those guilty of alleged crimes, have taken revenge upon innocent men, women and children, have destroyed their homes and committed murder, arson and pillage the like of which has never been heard of in any Christian or supposed-to-be civilized country. They have not only murdered and tortured innocent men, women and children, but they have also deliberately destroyed their livestock, upon which the country people sustain themselves, by killing off their horses, cows and chickens and destroying their crops and other means of sustenance in the hope that they could starve these patriotic people into submission.

As a result of these insanely cruel and inhuman acts which have caused amazement and horror over the entire civilized world, the British government is now attempting to justify their inhuman treatment of the Irish people by "faking riots" and having motion picture films made of them for exhibition to the American people, hoping in that way to poison the minds of the freedom-loving people of America as to the rights of the Irish people to govern their own affairs in a civilized way and along the lines of freedom, justice, and humanity laid down by the creators of this American Republic.

As chairman of the Committee of the State Federation of Labor, being specially delegated to assist in securing justice and fair treatment for the cause of Ireland, I would appreciate very much whatever publicity you can give to the above statements so that through your publication the exhibitors throughout the country will be properly apprised of the subtle and insidious attempts which will be made by the British agents in America to use the motion picture screen for the spreading of its vicious propaganda.

It is wise to warn the motion picture exhibitors that they cannot be too careful in the selection of any films having to do with the Irish question without a careful investigation as to their authenticity, for the feeling of the friends of Ireland in America and of all liberty-loving people is bound to react upon an exhibitor who may become an unwilling agent of the British government, or their publicity agents who no doubt will offer these films at such a nominal figure that the price in itself will be both desirable and attractive.

Of course, it is the job of these British agents to get the "film over" in America and they will resort to every scheme and trick of which they are past masters to entice the exhibitors into using them.

I am taking this means of requesting you on behalf of the Irish people in America and their liberty-loving friends of all nations to request the publication of these statements in your next issue, and, if possible, editorial comment thereon, for in doing that you will be performing a service not only to the American people, in protecting them from poisoning propaganda, but will be performing a much greater service to the exhibitor and the motion picture industry generally.

Yours very truly,
PETER J. BRADY,
New York State Federation of Labor.

## Mary O'Connor Going to London for Paramount

Mary O'Connor, who recently resigned as scenario and film editor at the West Coast studios of the Famous Players-Lasky Corporation to devote her attention exclusively to the writing of scenarios, will leave for London shortly to join Robert A. MacAlarney's staff at the Islington studio.

Miss O'Connor, early in her career, was associated with D. W. Griffith and wrote many of the Fine Arts originals for Dorothy and Lillian Gish, Bessie Love and other stars.

## Hodkinson Films Well Sold

Even in the small towns throughout the United States, "Sex" continues to draw the crowds, according to Hodkinson. The Temple Theatre, Aberdeen, Mississippi, ran the picture two days to great houses and "cleaned up" with it. The Rose Theatre, Indianola, Mississippi, ran it two days with the same result, it is stated. It is a J. Parker Read, Jr., production, in which is starred Louise Glaum.

It is said, however, that even greater results have been achieved with Miss Glaum's newer production, "Love Madness."

## Valli in Carmen Picture

"The Silver Lining," the initial Jewel Carmen production with her own company, which will be released through Metro, will have Virginia Valli in the leading female role among the supporting cast. Miss Valli will be remembered for her excellent work opposite George Walsh in his latest Fox release, "The Plunger," in which she displayed her comedy talents. The most recently finished production in which Miss Valli will be seen is "The Better Way," a forthcoming Hope Hampton film.

At the present time, Virginia Valli may be seen at the Famous Players studio at Long Island City, where she is creating the part of Lady Alice in the John S. Robertson picturization of "Sentimental Tommy" by Sir James Barrie.

## Edith Stockton May Go West

Having just completed working on "Out of the Chorus," in which she played the leading female role next to the star, Edith Stockton is conducting negotiations with one of the leading producing organizations in regard to going West to this company's California studios. In accordance with the present trend to build up stock companies, Miss Stockton has been approached by these producers because of the insistent high merit of her screen characterizations.

*Acted for Essanay*

Since the days when Edith Stockton played the leads in Essanay's two-reel comedies, she has been cast as leading woman in a number of five reelers and was recently featured in three Plympton Epic productions, of which the latest completed was "Through the Storm."

# CURRENT RELEASES

**SOMEONE IN THE HOUSE**
*by Larry Evans, George S. Kaufman and Walter Percival.*
ALL-STAR CAST

**JACK LONDON'S The STAR ROVER**
ALL-STAR CAST

**POLLY WITH A PAST**
*by Geo. Middleton & Guy Bolton*
Starring INA CLAIRE

**BUSTER KEATON**
*in The Scarecrow, Convict 13 and One Week*

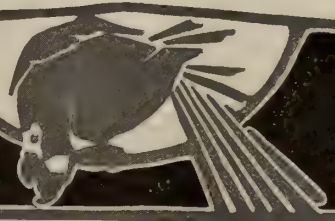
# COMING RELEASES

**THE MISLEADING LADY**
*By Paul Dickey & Charles Goddard*
Starring
Mr. BERT LYTELL

**CINDERELLA'S TWIN**
*By Luther Reed*
Starring VIOLA DANA

**JEWEL CARMEN** *in* **THE SILVER LINING**
*A Roland West Production*

**BUSTER KEATON** *in* **NEIGHBORS**



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# Two New York Neighborhood Theatres Repeat Strand's Success with "Kismet"

PROVING that its run at the Strand Theatre, New York City, where it broke all previous house records, only whetted the appetite of the metropolis for "Kismet," the Robertson-Cole super-special, the great picture which stars Otis Skinner and marks his screen debut continued triumphant this week at two of New York's largest neighborhood theatres.

William Fox's Audubon, at Broadway and 166th street, in the center of the Washington Heights residential district, and the Academy of Music, a famous old theatre at Fourteenth street and Irving place, which years ago was the center of the old theatrical district, and which lies on the edge of the populous East Side, are the two houses which played "Kismet." Neither proved an exception to the record-breaking rule which the great drama of Old Bagdad has established.

The success won by "Kismet" in both houses was particularly gratifying to Robertson-Cole because of the fact that the two neighborhoods represent two distinct types of audience. Both received the super-special with enthusiasm, thereby proving the broad and diversified appeal of the picture and incidentally carrying a further message to American exhibitors as to the adaptability of "Kismet" as an attraction for every sort of house.

### *Unusual Exploitation*

Both houses made special displays and engaged in unusual exploitation campaigns in advance of "Kismet," which they found highly suitable to such advertising. As did the Strand, New York; the Strand, Brooklyn; the Goodwin, Newark, and the Rialto, Washington, D. C., four other big eastern houses which have shown "Kismet," these two New York theatres found such treatment of the big picture a marked aid to greater returns.

Atmosphere of Oriental magnificence and mysticism was created in the big lobbies of the Audubon Theatre. The Audubon is managed by Ben E. Jacksen, who always has been "strong" for exploitation and has proved its value at the box office. In his exploitation Manager Jacksen went even further than is usual and used a wealth of genuine oriental trappings and antiques to bring the atmosphere of the Far East home to his patrons.

Manager Jacksen had a canvass made of all property studios and antique shops in search of the proper "props" and draperies. Genuine Arabian and Turkish hangings were found to run into "big money," but an arrangement was finally reached where the genuine articles, valued at thousands of dollars, were obtained.

### *Draperies in Profusion*

Rich Turkish and Arabian draperies in profusion and of large valuation were used in draping the spacious and beautiful lobbies of the Audubon. Silk hand-woven "pull-downs" twenty-five feet in length were used to drape all columns, and eight hand-embroidered silken drapes were hung back to back across the top of the lobby, suspended from invisible wires. On each side of these drapes pictorial signs were suspended. Forty by sixty frames were used for hand painted signs, done by Frank Brown, the special scenic artist employed exclusively for this work. These signs were real scenics and were done in purple, red and gold, in harmony with all other decorations.

One big sign in purple, red and gold and pictorially embellished was made to fit a space forty by four feet over the eight big doors leading into the theatre auditorium. This sign was so placed as to hit everyone who entered the theatre "right in the eye."

Oil paintings furnished by Robertson-Cole were used at points of vantage about the lobby and were used for special window displays in three stores ten and twenty blocks from the theatre. Six cut-outs of one sheets were also used in the lobby.

### *Incense Burned*

In the center of the lobbies were big handspun and hammered bronze incense burners eight feet in height. In these burners incense was burned while the crowds were entering and leaving the theatre. This incense perfumed the entire theatre. Turkish "bubble-pipes" and other oriental "props" were also used to the very greatest of advantage.

Heralds were distributed to the crowds in the lobby by Miss Gertrude McCarroll, a motion picture actress. She was garbed in the costume of a girl of the harem. The whole effect was one designed to bring the marvelous scenic beauties of the production home to theatregoers and get their interest and curiosity aroused to the fullest.

The lobby displays and other exploitation features were used for six days prior to the showing of the picture. The mailing list, the screen, the newspapers and other forms of advertising was used to get the people thinking and talking "Kismet" and the Audubon Theatre.

### *Huge Sign Used*

The Academy of Music, which once was New York's foremost legitimate theatre and now is a picture house with a seating capacity of over 3,000, carrying three galleries and drawing probably the most cosmopolitan audiences in America, put on much more elaborate exploitation than usual for "Kismet."

Outside, three stories above the ground, was hung a sign close to 100 feet in length advertising Mr. Skinner and his famous screen play, and below it another smaller sign. These were attached to the outside of the fire escape. On the Irving Place side, high above the busy crowds which flock through Fourteenth street and well within their vision, hung other signs of like nature. These were put up a week before the opening on Sunday, December 5.

### *Lobby Display*

Inside, a very pretentious display went all across the large foyer. The lobby proper is small, but every inch of its space was utilized by Manager Walter David for the display of large frames of "Kismet" lobby photos. The large foyer made up for the small lobby. Here Mr. David made a beautiful display. Each of the very large gold-mounted frames in the foyer was devoted to a hand-decorated card on "Kismet," in most places including the impressive head of Mr. Skinner in make-up. In every available corner were placed smaller cards which featured the announcement that "Kismet" would be seen the following week.

Throughout the populous neighboring parts of the lower east and west sides of New York, which do their shopping and theatregoing on Fourteenth street, Mr. David put out 25,000 postcard sized throwaways making a brief announcement of the picture which was advertised two weeks before, at the time of the Strand showing, by big advertisements in the fourteen leading dailies of New York City. Beginning Sunday, when a huge crowd stormed the Academy of Music, until the end of his run, Mr. David experienced the greatest business in years at his house.

*EVERYWHERE THEY CROWD INTO THE THEATRES TO SEE "KISMET"*
*This picture was taken in front of New York's Academy of Music, where this Robertson-Cole special, with Otis Skinner, was being shown*

# Goldwyn Discusses the Eminent Authors; Ralph Block and Howard Dietz Promoted

FIRED with new possibilities for even further development of the activities of authors in picture production, Samuel Goldwyn, president of the Goldwyn Pictures Corporation, has just left for Culver City, Cal., the home of the Goldwyn studios.

Practically the entire roster of eminent authors, which includes Rex Beach, Rupert Hughes, Gertrude Atherton, Basil King, Mary Roberts Rinehart, Gouverneur Morris and Leroy Scott, is now on the West Coast or traveling westward. There will be a big session and every theory and practice of story structure and picture structure will be threshed out when Mr. Goldwyn arrives.

### *Only a Beginning*

"A little over a year ago," said Mr. Goldwyn, "we started the Eminent Authors with a group of America's most widely known writers. Simultaneously we introduced into motion pictures the greatest of all producing ideas—that the author of screen stories had to become an integral part of the producing force.

"All ideas that are big ideas grow entirely beyond the bounds of the initial conception. So with this one. And what is more, the real developments of our experiment, the flower of motion picture perfection, is still to blossom forth. It sounds trite, but really we have only just started.

### *No "Distant" Authors Now*

"Every Goldwyn author is either on the studio lot in Culver City right now or headed that way. That in itself is unusual when we consider how distant the author once was. What is more, the majority of the stories in production at this time are original and written directly for the camera. Those stories which are adaptations are being turned into continuity by the author himself. For we realize that it is as absurd for an author to contribute his story or play to screen and allow someone else to adapt it for him as it is absurd for a mother to give birth to a child and to allow someone else to bring it up."

### *New Post for Block*

Before he left for the West Coast, Mr. Goldwyn announced the appointment of Ralph Block as editor of the scenario and research department.

Ralph Block, formerly dramatic editor of the Kansas City Star and New York Tribune, and more recently director of advertising and publicity for Goldwyn, has been chosen for the important post of editor of the scenario and research department, located in New York, of the Goldwyn Pictures Corporation.

Mr. Block's work will have a wide scope and will include the greater development of the editorial staff in New York. The new local Goldwyn editor has just completed a trip to the studios at Culver City where his conferences with Vice President Lehr and Managing Editor J. G. Hawks, as well as his first hand observation of Goldwyn production facilities, have provided immediate preparation for his new activity.

### *Had Varied Experience*

Mr. Block has an extensive record as a writer, journalist and critic. Since joining the Goldwyn forces he has written a good deal on the art of making pictures and these articles are soon to be collected and published in book form. His connection with the theatre has been a long one and has been of a constructive nature. At the present time he is serving as a member of the advisory board of the Theatre Guild, which is doing distinctive things in the way of theatrical productions in the country.

Mr. Block is a graduate of the University of Michigan. His newspaper experience has been wide and varied. Early this year he was sent to England by Goldwyn to aid in the establishment of Goldwyn, Ltd., the English branch of the corporation. In taking over his new duties, Mr. Block succeeds Florence Strauss, who has resigned.

### *Dietz Succeeds Him*

Howard Dietz, for the past year publicity manager, has been appointed director of advertising and publicity. The appointment is a logical one in view of his record with this company and his previous experience in other advertising lines.

During the past two years Mr. Dietz's rise in the Goldwyn organization has been rapid. He has, in turn, headed every department connected with advertising and publicity and has been largely responsible for many of the exploitation policies adopted by Goldwyn. His ability, both as executive and creative worker, has been fully demonstrated.

In addition to his work with Goldwyn, Mr. Dietz has found time to interest himself in various matters pertaining to the motion picture industry in general. He is a member of the censorship committee of the National Association of the Motion Picture Industry.

### *Also a Writer*

Mr. Dietz is a graduate of Columbia, where he achieved reputation as a writer. His name has appeared in many of the leading periodicals of the country. Before entering the advertising agency field, where he remained until he became interested in motion picture activities, he was on the reportorial staff of the New York American for three years.

The advertising and publicity staffs under Mr. Dietz will remain as they are at present with Silas Spitzer as assistant in charge of the advertising and press books and Lynde Denig as Mr. Dietz's assistant in publicity work.

The appointment of Mr. Dietz follows the resignation of Nat Olds, who has been director of advertising and publicity since last February.

*TWO NEW GOLDWYN APPOINTEES*

*At the left is Howard Dietz, who has been made Goldwyn's advertising and publicity director; while at the right is Ralph Block, who has been appointed editor of the New York scenario nad research department*

## Badgley Elected President

Frank C. Badgley, who is playing a prominent part in the cast supporting Marguerite Clark in "Scrambled Wives," has been elected National President of the British Great War Veterans of America. The election took place at the annual dinner of the organization held here recently.

The presentation of an illuminated parchment upon which was tastefully inscribed the national president's name was made by Colonel W. M. Sage, who succeeds Captain Badgley as president of the New York Chapter of the society.

## Hodkinson Sells Pictures

Word has been received at the home offices of the W. W. Hodkinson Corporation that W. O. Edmunds, Hodkinson representative at San Francisco, has sold the "The U. P. Trail" and "The Brute Master" for first run showings at Goddard's Theatre (C. W. Goddard, owner). "The U. P. Trail" is a Benjamin B. Hampton production with an all star cast made from Zane Grey's novel, and "The Brute Master" is a J. Parker Read, Jr., production of a stirring sea story by Mrs. Jack London, in which Hobart Bosworth has the central role and is adequately supported by Anna Q. Nilsson and a well balanced cast of well-known artists.

# December 19 Has Been Set as Release Date for Fox Picture, "Blind Wives"

IT is the declared conviction of William Fox that when "Blind Wives" is released for the money-making uses of picture showmen on December 19, an offering will be available that is unusual even in these days of great investments in photoplay production. Luxury, but not extravagance, production cost that will show upon the screen, elaborateness in scenic investature and settings, correctness in locations and atmosphere, and a cast selected for individual fitness to depict every character, are some of the assurances Mr. Fox makes to showmen, on behalf of "Blind Wives," in advance of the expression of critical opinion by the reviewers and the final verdict of the box-office.

Just as Mr. Fox stood back of "While New York Sleeps" in the announcements he made before the release of that episodic super-play, so does he now sponsor the Edward Knoblock stage play, "My Lady's Dress," and its screen development under the strikingly appropriate title, "Blind Wives." The public certified the predictions made by Mr. Fox in the previous instance, and for "Blind Wives" he predicts still greater appropriation.

### *Expect Big Results*

Aside from the important box office angle that promises, according to Mr. Fox, to bring "Blind Wives" into rivalry for records with "While New York Sleeps," there is a production similarity between the two photodramas—"Blind Wives" also is screened in episodes. Likewise Charles J. Brabin directed both features and the principal players in each of the two presentations are Marc MacDermott, Estelle Taylor and Harry Sothern.

Five chapters, or episodes, are coordinated in the Knoblock photoplay. Five separate stories are assembled in detail, all bearing directly upon the prevailing theme of the narrative—the blindness and extravagance of women of fashion, who strive to outdress one another as they move behind the show windows of "society."

On the stage—when the Knoblock original of "Blind Wives" ran long and profitably in New York, London, Paris, and on tour—these episodes were of necessity framed within the limitations of painted scenery. The "off stage" incidents and unacted interludes that mean so much in the value and completeness of the screen adaptation were necessarily left to fleeting imagination. Spoken "lines" conveyed but little of the dramatic force that dominated (according to those who have seen the picture) the screen presentation.

Silks, furs, artificial flowers and the human models on which gowns of fashion are displayed to prospective buyers all provide the core of episodes that blend in the tensely dramatic tale that is unfolded in appropriately framed surroundings. There are drama, tragedy and flashes of comedy associated with each factor that enters into the completed screen narrative.

### *Several Months in Making*

Because of the nature of many of the incidents, requiring varied settings both indoors and out, several months elapsed from the time of beginning before Mr. Fox decided that "Blind Wives" was ready to market. Director Brabin took his company into far places to picture some of the scenes, and his own work was by no means at an end when the players were released.

For instance, it was the middle of last winter when the scenes reflecting the "fur" episode were photographed. Into deep snows of a vast wilderness Mr. Brabin took his company to find the settings of Russian forests, limitless areas of snow, ice and frozen rivers.

The story of silk was pictured in typical surroundings, with the primitive looms of French villages lumbering slowly along through their weaving. To insure exactness and authority beyond challenge in the various episodes, months of preparation were required, with the matter of expense limited only by the ban of common sense against extravagance.

### *Very Elaborate Picture*

Thus Mr. Fox produced his "luxury photodrama." Production cost, it is declared, will show upon the screen in elaborate settings in costuming that would stock a Fifth avenue shop with fashionable gowns, in the massive sets and trappings that frame the scenes in society's domain, and in the correctness of "atmosphere" and natural backings.

## *Parrot Films Sued*

Suit has been filed in the New York Supreme Court by the Essanay Film Manufacturing Company and Harry M. and Albert Warner, trading as Warner Brothers, against the Parrot Films, Inc., of 729 Seventh avenue. The charge is made that the defendant company is releasing two prints of Chaplin comedies, which Essanay says it has copyrighted and has transferred the releasing rights to Warner Brothers. The court is asked to order the defendants to return the prints, to enjoin them from any further exhibition of them and to render accounting on receipts.

*BE IT BEBE OR BE IT NOT?—IT BE BEBE!!*
*A new picture of bewitching Bebe Daniels, whose latest Realart picture is called "Oh, Lady, Lady"*

# Robertson-Cole Offers Mae Marsh in a Sumptuously Produced Play from Novel

RETURNING to the screen after a prolonged absence, Mae Marsh offers a technique ripened and more finely developed, and in "The Little 'Fraid Lady," presented by Robertson-Cole, she bids fair not only to regain but to surpass her former popularity, for those quaint whimsies of manner which marked her as a star even in the old Biograph days, are now marked by a more careful playing and an increased tenderness. In spite of a somewhat illogical play, she will please in this new offering.

In this case the play is not the thing; not because it is poor, but because it is a star vehicle rather than a real drama. It provides Miss Marsh with some wonderful opportunities, and her work and interest in her work gives realism to some faulty writing, but for exploitation purposes it will be well to make the campaign six parts Mae Marsh, three parts production and one part story.

### *Offer Best Bet*

In other words, if you offer the star and the production and say little about the play, not one person in a hundred will realize that it is poor, but if you overadvertise the vehicle, then you simply invite attention to defects which might otherwise pass unnoticed.

The story is taken from Marjorie Benton Cooke's "The Girl Who Lived in the Woods," which has been shortened to "The Little 'Fraid Lady" to cheat the electric light companies. It offers many opportunities, not alone to the star, but to a very clever dog and a charmingly unconscious child, not to mention a number of old favorites including Tully Marshall and Herbert Prior.

The chief interest, however, centres in Miss Marsh's appealing work in the role of a girl who flees the city to escape its shams.

### *Play Up the Star*

Open your campaign with the announcement that Miss Marsh has returned to the screen under the Robertson-Cole management and is to be seen shortly in a lavish production of the Cooke story.

Most dramatic editors will take a cut and a few lines on this as an item with news value and not charge it against your share of the press work.

Make this your opening gun and then procure large pictures of Miss Marsh and hang in your lobby with a card stating that she will soon be shown at your house.

Tell in press items of her marked success in the old Biograph productions and refer to her Griffith training. Then start in to tell about the production. You should plant two or three press stories on this before you begin your formal campaign and then hook in with this earlier mention.

### *Wonderful Production*

As with most Robertson-Cole presentations, the production is remarkable for its unusual settings and well chosen exteriors. The exteriors are mostly laid in the woods where Cecelia is supposed to have taken possession of the hunting camp of Judge Carteret. These scenes have all of the pictorial value of a scenic reel, and yet they pale before the gorgeousness of the scenes at the artists' ball.

Nothing along this line has been better done. The setting is massive, but it is merely the frame to the picture. And into this frame has been set a changing picture that for gorgeousness it rivals "Kismet," than which more could not be said.

Instead of merely filling the stage with a couple of hundred people in daring costumes, the production is staged. There are a number of novel dancing effects and the story is advanced through the action.

There is something more than life: there is joyousness to these scenes, and entirely apart from the pictorial value this section of the picture interests.

### *Play Up the Sets*

These and a remarkably faithful court room setting are the strong notes in the production, and they are worth working on. You can extol the magnificence of the ball scenes without overdrawing.

Greenwich Village still appeals to the imagination of the out-of-town patron. There is always the suggestion of untold devilishness in the thought of this artist colony. Feed the imagination. Tell of the wonderful balls given in emulation of the Latin quarter in Paris and promise a wonderful spectacle.

You can deliver the goods, for some of the chief action lies in these scenes and enough is shown to satisfy the eye. You are not, as sometimes happens, working up publicity for a couple of short scenes, but for a well sustained period of action.

If your patrons like things snappy, you should make this the big play-appeal. If they do not, then work on the beauty of the woodland settings.

### *Going to the Dog*

And in spite of the overuse of animals in pictures to sustain interest, give Jacques III. more than passing mention. He does some remarkable work. Pattern after this story.

"There have been a number of remarkably trained dogs in the motion pictures of late, but Jacques III is one of the real stars of 'The Little 'Fraid Lady.' He doesn't do everything but talk. He seems to do even that. When he tells his charming mistress, Mae Marsh, that he does not like her hat, he does not merely shake his head. His expression matches his gesture and to see him look hungrily into a whole box of dog biscuit, when he is still shy yesterday's breakfast would move a heart of stone. Jacques can act—can act better than some of his two-footed rivals. He earns every one of his numerous close-ups and he really seems to feel the emotion he is supposed to depict. Teddy, the Mack Sennett dog, was remarkable in his sedate way, but Jacques has the divine spark. He is an actor if ever a dog acted. He is easily the secondary star in this lavish Robertson-Cole production."

### *And the Kiddie, Too*

Give some mention to George Bertholom, Jr., who is singularly lacking in self-consciousness. He will win the women and children and most men, and could even convert a bachelor to matrimony.

Give separate items to Marshall and Prior (who has been popular in pictures these ten years and more). Tell of Gretchen Hartman and Charles Meredith and Kathleen Kirkham. Each has a following. Tell it is an all star production with Miss Marsh as a luminary above the rest.

Play up her ability to cry real tears, convincing tears that do not in the least suggest glycerine and the medicine dropper. Recall her whimsicalities of expression, play up her individuality, for she offers something more than mere prettiness—though she has that, too.

Make a lavish use of stills. They are

(*Continued on page* 894)

*MAE MARSH STAGED AN EFFECTIVE COMEBACK AS THE "'FRAID LADY"*
*She feared contact with the world, which had treated her badly, but the little child won her affection and dispelled her fears. It's a heart-interest play with a decidedly spectacular side angle*

SCENES FROM

# "Little Fraid Lady"

WITH

## MAE MARSH

A

**Robertson-Cole Production**

# *Allied Independent Contracts to Make and Distribute a Film for Jenny Lind Company*

HARRY LEONHARDT, president, and Harvey B. Day, general manager of the Allied Independent Attractions, Inc., announce that on behalf of the Allied they have entered into a contract with P. B. Lyon, general manager of the Jenny Lind Photoplay Company, to produce and distribute a feature production of that company.

It is understood that the greater part of the production work will be done in California, with shots taken in New York, where Jenny Lind made her first American appearance under the direction of P. T. Barnum, and at Boston and Northampton, Mass., where she was married and spent her honeymoon, respectively.

The story of Jenny Lind's wonderful career has been told in prose and poetry. Mr. Leonhardt has had no greater opportunity to make a feature picture worthy of his talent and executive ability than such a subject as the life of Jenny Lind offers, it is said.

The romance of Jenny Lind's life that Mr. Leonhardt will produce has been written by Leonidas Westervelt, in collaboration with Edmund Goulding, but the plot has not been revealed. Westervelt is well known in literary and dramatic circles as an author and collaborator of a number of successful plays.

In the work of production Mr. Leonhardt will keep with him the same staff that aided in the production of the George Arliss picture, "The Devil," and which included James Young as director, Harry Fischbeck and Frank Hampton, studio manager.

## *Peerless As Defendant*

Greater Features, Inc., of Seattle have instituted suit in the San Francisco courts against E. H. Emmick of the Peerless Film Service Company, to recover damages for alleged territorial infringements in southern Oregon and secure an injunction to protect them against any future encroachments. It is alleged that Peerless persistently booked into their territory pictures on which they control exclusive rights, and that after being warned to discontinue booking certain brands of releases, other brands which the plaintiff controls for the same territory were served.

## *Held for Grand Jury for False Advertising*

James Blinkov and Samuel Crystal, proprietors of the Temple and Strand motion picture theatres at Union Hill, N. J., were summoned before Magistrate Hauenstein of the Union Hill police court on Monday, December 6, and held in $500 bail each to await the action of the grand jury on a charge of falsely advertising D. W. Griffith's production of "Way Down East."

The theatre owners described a Thomas H. Ince picture called "Homespun Folks" as being "A Story of 'Way Down East,'" displaying the title of the Griffith picture in letters fifteen to twenty times as large as the name of the Ince picture actually being shown, and spreading the false advertising throughout the town of Union and neighboring sections in an effort to give the impression that "Way Down East" was being shown.

The court ordered that an officer be placed in the lobby of the theatre and announce to patrons that they were not to see "Way Down East." This was done throughout the engagement of three days.

Albert L. Grey, general manager for the Griffith interests, issued a statement in which he declared "any person or persons showing a motion picture and claiming it is in any way a story of or sequel to 'Way Down East' will be prosecuted to the fullest possible extent."

Mr. Grey further stated that, owing to cost, length of production and iron-bound contracts, "Way Down East" never would be shown, except in first class theatres and at first class theatre prices. In New York City, where the Griffith production has passed its two hundredth performance, the prices are $3 and $5 for the best seats. There are now twenty "road shows" of the Griffith picture, each playing to a scale of prices from 50 cents to $2.

## *Famous Players Makes Satisfactory Earnings*

The first annual statement of the Famous Players' Canadian Corporation, which has just been issued to shareholders from its Montreal office, discloses the fact that the company has made earnings of highly satisfactory nature.

The statement covers the period of twelve months ending August 28, 1920, and the figures show net profits of over $250,000 for that time, it is stated. This amount is considerably in excess of the estimated gain which was assured last April when the public issue of the 8 per cent. preferred shares was made by the Royal Securities Corporation of Montreal.

Announcement is made that the net liquid assets of the corporation exceed $2,500,000. This showing is largely due to the fact, it is stated, that the moving picture business is practically a non-inventory enterprise. It is also intimated that the company is holding substantial sums of cash for expenditure on its constructional expansion. A number of large moving pictue theatres are being built in Canada, it is declared, and important houses are scheduled to be opened in seven Canadian cities between January and June of 1921. These cities include Montreal, Ottawa, Toronto, Winnipeg, Vancouver and other centres.

# *Ziegfeld Rushing Work on First Film; Should Enter Cutting Room December 13*

EXHIBITORS, producers and distributors are eagerly awaiting the first showing of W. K. Ziegfeld's initial screen offering, now being completed at the Peerless Studios in Fort Lee, N. J. With a battery of four cameramen working day and night, Emile Chautard, the director, expects to put the finishing touches to the final scenes the latter part of this week and begin cutting about December 13.

W. K. Ziegfeld's advent into the picture field created a stir in motion picture circles, as the producer, who is well known as a theatrical manager and musical educator, declared that he would restrict himself as far as possible to directors, actors and writers from the legitimate stage.

*W. K. ZIEGFELD*

*Well-known producer who is making a new series of productions for the Ziegfeld Cinema Corporation*

Closely following this announcement, word came that he had signed Florence Reed of "The Mirage" as the star for his first production. With this stellar light to open the way, Ziegfeld then sought a director with legitimate training and finally secured Emile Chautard, who has directed a score of the screen's greatest stars and who, previous to his entry into the screen world, was actively identified with Sarah Bernhardt and for years director-general of the celebrated Theatre Rejane in Paris.

### *Signs Many Stage Folk*

Adhering to his original intention of recruiting his associates from the field of the "legitimate," Ziegfeld signed Philip Bartholomae, author of "Very Good Eddie," "When Dreams Come True" and other plays, as scenario writer and followed this with contracts with such artists as Norman Trevor, now co-starring with Gilda Varesi in "Enter Madame;" Earle Foxe, who had just closed as a featured player in "Come Seven;" Tyrone Power, the eminent tragedian who played the title role in "Chu Chin Chow;" Henry Stephenson, now playing a leading role in "Spanish Love;" William Roselle, featured player in a score of Broadway hits; Paula Shay, a well known Henry Savage player; Mlle. Dazie, former "Follies" and Winter Garden star, Ernest Lambart and others.

### *Marks New Era*

Those who have seen run-offs of the picture as taken to date, declare that it marks a new era in production and is the most successful step yet taken in bringing about a closer link between the stage and the screen. No definite releasing arrangements have, up to the present, been made for Ziegfeld Flims.

"Nor will I begin negotiations for distribution until I see what our first production actually looks like," declared the producer. Many requests for bookings have already been received.

# Selling the Picture to the Public

## *Waken Upper Broadway to Jazz for Miss Talmadge in "Good References"*

GRADUALLY managers are coming to realize that New York is pretty much the same as the small town when it comes to jazz exploitation, and will respond just as readily.

Among the converts to the idea are Frank Gerard, manager of Keith's 81st Street Theatre, and Eddie Lewis, who does his publicity. They set out to tell the town of Constance Talmadge in "Good References" and while there are some subway guards and a few hospital patients who may still be in dense ignorance, most of the rest of upper Broadway knows all about it.

### *Did It Plenty*

Because New York is a little larger than some cities, they did things in a little larger way, but the idea is the same.

First they put a convict out in front of the house, and to see that he did not pull a Sing Sing and beat it for the woods, they hired a prison guard with a sure-enough gun to stand alongside and persuade him that the exercise he got handing out heralds was sufficient. One of the signs used ran

STOP

Where are your references?

and ran on with a few jazz lines. The other reads "We may not look it, but we have 'Good References' at Keith's 81st Street Theatre."

The convict was used in the morning before the house opened, when he did not bother the ticket sale. Later on he and his guard were loaded into a car with a couple of vampire ladies and a bell hop, who smoked cigarettes to prove his toughness, and who attended to the display of the signs.

They toured the entire uptown district all the afternoon and after supper they hung around the lobby some more and helped get the crowd in.

### *Got a-Plenty*

And "Good References" went over with such a bang that Gerard is trying to figure some measure by which he can swing seats from the ceiling to take care of the overflow next time he starts in to exploit. He had more than he could take care of, and he hated to see anyone go away.

And yet he figures that the turnaway has a distinct value in itself. Constance Talmadge is a favorite in the house. She can come close to filling it unassisted by jazz. But by jazzing he got a lot of new people, and they will come to see other Talmadge pictures and the next time Gerard plays the star he will not have to exploit and he will sell all his tickets, so he can split the exploitation costs—and the cost was not great, at that.

*Keep the Sun in Sunday. Put your screen to work. It will.*

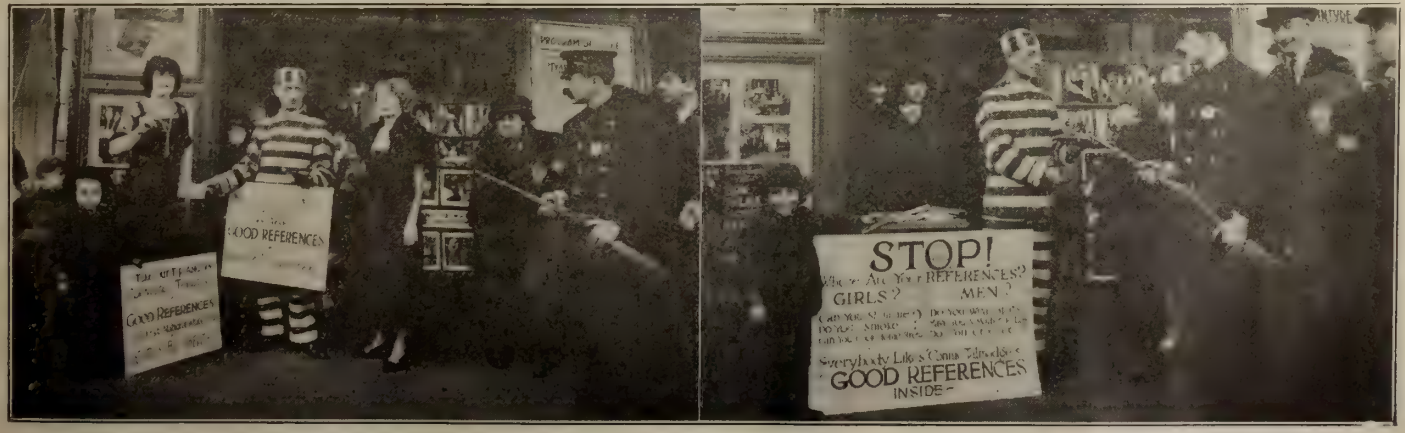
## *A New State Rights*

Albert S. Nathan, Paramount exploiteer in Buffalo, announces that if you have "The Right to Love" you have the right to love millinery, dresses, furs, flowers, music, tobacco, perfumes, a beautiful complexion, good eats, sweethearts and children. The last two come in because, loving them, you can buy the presents offered in the window hooked-up.

*WOULD YOU THINK THIS GANG HAD "GOOD REFERENCES"? They say they have—at the 81st Street Theatre. That is what the sign on the car tells the world. We'll say the lady on the mudguard has good references, but we won't swear to the others*

## *Found Uniforms Helped*

One exhibitor found that it increased the efficiency of the staff more than one hundred per cent. to put them in uniform. He found that the employes felt their responsibilities more. They tried to live up to the uniform, and in a degree they impressed the patrons more. There is an inherent respect for uniforms which works both for the wearer and the observer.




*NO, THIS CONVICT IS NOT A DESPERATE MURDERER. HE SIMPLY SPENT A SUNNY SUNDAY AND THEY PINCHED HIM That's the way it will be a few months from now if the holies are not checked; but this chap really ballyhooed for "Good References," at the 81st Street Theatre, New York. He may not look as though he had them, but ask the 81st Street Theatre for references and they'll tell the world.*

# Selling the Picture to the Public

## *Roth and Partington Cinch Gillette Window*

Through John D. Howard, exploitation man for Paramount in San Francisco, Roth and Partington, of the Imperial-Rialto-Portola chain, have a practical monopoly of the Gillette window, one of the most advantageous locations in the city.

Readers of this department know that the Gillette agency is one of the enthusiasts on dressed windows and they have hooked up almost every week on some film attraction, but now this all goes to Roth and Partington, who direct the destinies of the three houses.

The cuts show two distinctly good ideas. In the display for "Behold My Wife" there is a double tableau, one side showing a cut out of Miss Scott in Indian dress and the other as she appears in the later scenes of the play. This serves to advertise the special razor prepared for the use of women.

The Arbuckle dressing shows "Fatty" roping a razor out of what appears to be a razor ranch with real dirt and foliage. The card here reads: "The Gillette big fellow 'rounds up' all the merits of a Gillette." In each case a companion card works for the theatre.

No San Franciscan lets a week pass without looking in the window for the new display. And he always gets it and is always reminded of the razor.

Don't let your own merchants tell you window dressing is too much trouble. Sell them the idea and they will thank you in the end.

*WE HAVE HEARD OF RAZOR BACK HOGS, BUT A RAZOR RANCH—*
*They seem to grow them on trees out in California, to judge from this Gillette window for Fatty Arbuckle in "The Round-Up." The Gillette window is a prized "pitch" in San Francisco, and Roth and Partington have it cinched*

## *Made a Real Red Extra of the Overprint Stunt*

Something new has been found for the whiskered red ink overprint on the local paper. It was used to put over "Madame X" at the Third Street Theatre, Easton, Pa., and was planned by a Goldwyn exploitation man from the New York office.

He bought up a thousand of the Easton Free Press and arranged with a local printer to do the red line. Lafayette was playing Bucknell, and when it was apparent that Lafayette would win, he telephoned the printer to shoot the plate reading: "Extra. Lafayette wins, and so will Pauline Frederick in 'Madame X,' a Goldwyn picture, Third Street Theatre, week of November 8." There was also an unused Bucknell plate ready.

These were rushed to the football field and distributed to the spectators who were just leaving, while other boys got the issue to the hotels and other places of congregation long before the regular papers could come out with a story of the victory.

Another good novelty was a twelve-page fold-up folder with a big red X on all save the two last pages, which told of the engagement at the Third Street.

*INDIAN SQUAWS DO NOT SHAVE THE ARMPITS*
*But this squaw did after she became a member of the English aristocracy. Another view of the Gillette window, San Francisco, working for Roth and Partington, of the Imperial-California-Portola*

## *"The Wonderful Chance" Makes a Good Hook-up*

Selznick's "The Wonderful Chance" was worked for a hook-up page when it played the Holman Theatre, Montreal, six merchants offering "wonderful chances" to get their merchandise at bargain prices. They carried the idea into their store windows, which gave the house more publicity.

The theatre offered fifty passes for the misspelled word contest and took a three sevens to tell of the picture.

For a time the hook-up page seemed to be on the wane, but it is coming back again, as it always will after a little rest. All it needs is a title which can be made to work in with the hook-up idea, and "The Wonderful Chance" gives the merchant as well as the patron a wonderful chance.

## *Stilted Exploitation for "Daddy Long Legs"*

Just because "Daddy Long Legs" is not first run is no good reason to M. J. Huss, of the Lyric, Monticello, Minn., for not making a fuss over it. He didn't wear a mask or blush violently when people came near the box office. He figured that the play was just as good today as it was when it first ran. He figured he would rather run that at a price than to book an unknown first run for the same money.

### *Put Him in Stilts*

And he figured that it was worth a little money to exploit a good picture, so he hired a stilt walker and sent him out as "Daddy Long Legs." He was only about nine feet high, mostly leg, and in addition to looking the part, the novelty of his appearance attracted attention.

He carried a suit case lettered "Daddy Long Legs at the Lyric Today," and not only was daddy there, but most of the town came in, too. Some day we are going to forget about release dates and book pictures instead. Mr. Huss finds that it pays

# Selling the Picture to the Public

## *Enforced Prohibition and Went and Got It*

William Lange, of the Star Theatre, Jamesburg, N. J., worked a stunt recently for "Go and Get It" that will probably not be popular in most communities, but it worked well for him, because he lives in a town where the sentiment is strongly in favor of prohibition.

He caused a letter to be printed in the paper protesting at the prevalence of bootlegging in the town and calling attention to the fact that the enforcement officer was a former saloon keeper, of whom much could not be expected.

In the same issue were liners reading: "Bootlegger, watch out. The people have decided to go and get it."

Next day the lines read: "Something big will happen in Jamesburg when the people Go and Get It."

The following day this was changed to read: "The something big that will happen in Jamesburg was suggested by 'Go and Get It' that is coming to the Star."

On the night of the show the people crowded into the house, but nothing happened. After the last show Mr. Lange led the way up the street to a grocery store and disclosed a stock of hootch which he confiscated in the name of the law.

That is not going to make friends in a lot of communities, but a blind pig dealing in cider or ginger ale might give a comedy turn to the sensation and work better for this First National production.

## *Found Exploitation Paid Even in a Thousand Town*

Pennsburg, Pa., boasts a population of around one thousand, counting the babies, but Snyder and Hillegass, of the New Aurora theatre, finds that it pays to exploit even in so small a town.

This window hook-up shows how they put over "Up in Mary's Attic." The drug store does not even boast a plate glass window, but offers a four-pane front jutting onto a front porch. in good country style. It seemed almost hopeless, but Snyder and Hillegass fixed up an attic with a cutout looking from the window and dressed the base with baby foods, nursing bottles, talcum and toys and littered a sign, "All these articles used 'Up in Mary's Attic.'"

This may seem pretty poor stuff to the man who can go out and tie up a score of windows, but it meant a lot in Pennsburg, and it brought business in on an off night, and it helped the drug store, too.

## *Be a Real Optimist*

Don't be a crepe hanger just because business is not as good as it used to be. It's as good now as it used to be before it was as good as it was.

In other words, the boom is over and you are getting back to normal. But don't say times are hard. Don't encourage other people to think they are. Encourage them to think that this is just a return to the old system or they will begin to think that times are so poor they must economize on ticket buying.

Preach and practice optimism and help keep others in the right frame of mind. Talk hard times and times will be hard. Talk good times and the times will grow better. You can do a lot to help.

## *Imported Press Work*

Leo M. Valdez, of the Royal, Laredo, Tex., caters to the Mexican population of that town on the Rio Grande. To get this trade, he supplies a magazine, published in Mexico City and largely read by the Mexicans in Laredo, with advance criticisms of his shows and sends cuts to go with the story.

Then he picks up the criticism from the publication and puts it on throwaways for the benefit of the few who do not see the magazine. He does this for all the First National attractions he plays and works to big business.

## *Makes Lobby Production for Each Week's Change*

Down Under things seem to be breaking hard for the theatre managers. For some unexplained reason the city of Sydney, Australia, has prohibited the use of banners for the front of the house.

The Haymarket, the first-run house for all the Paramount-Artcraft productions, has overcome the difficulty by making a scenic production for each weekly change, and while the cost is greater, the added drawing power of the displays seems to offset the additional cost.

"Sand" was the first production to be so handled and the train holdup was selected as the scene to be shown. The walls were covered with cloths to show the ravine, while cutouts of the train, the robbers and Hart jumping his horse from the cliff into the river gave life to the scene.

The scenery was so disposed that the ticket box, the entrance doors, the stairways and supporting columns, were all masked in effectively.

"The Sea Wolf" followed with the lobby set to represent the deck of the ship. Not all pictures, perhaps, will lend themselves as well to this decorative work, but the management is well pleased with the effects thus far and is not disposed to quarrel with the City Fathers for their action.

## *Simple Reward Bill Made People End It*

William K. Mitchell, of Loew's Uptown Theatre, Toronto, sends in a throwaway for Constance Binney in "The Stolen Kiss" which brought him good business on a small investment for printing.

It is an 8 by 11 sheet, plain white stock with a six line "$1000" and a ten line "Reward" with a three line "arrest" below, the full text reading:

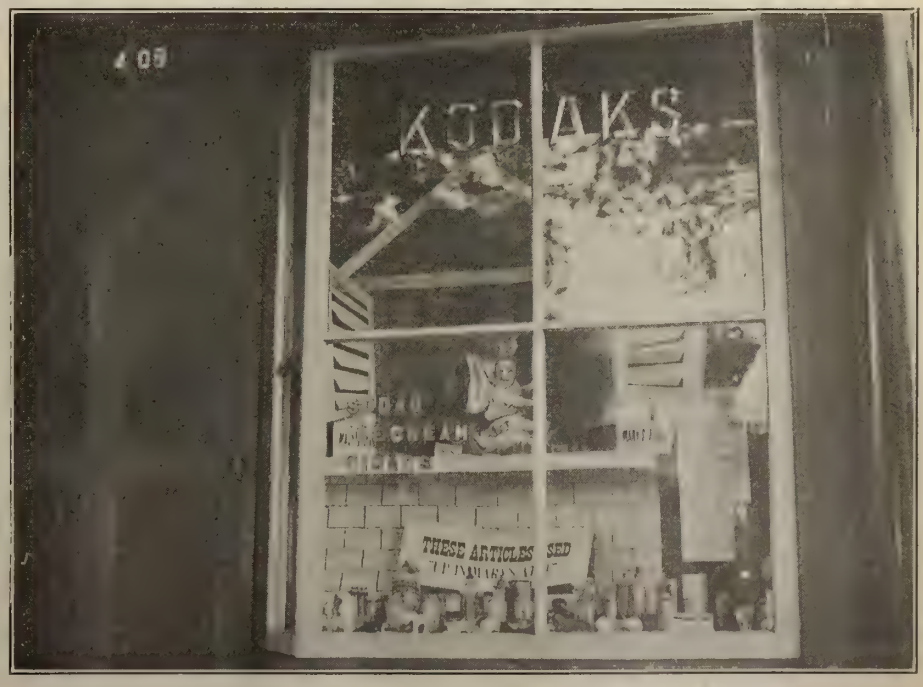
"$1,000 reward for the arrest of the party who stole a kiss from the young lady whose picture is shown below. (Cut). For further information call any time between 1 and 11 P. M. Mon., Tues., Wed., Nov. 29, 30, Dec. 1."

*Used Open Display*

The house signature and address follow. It is kept in such open display that the "reward," "arrest" and picture of the girl are the outstanding factors and engage the interest. One wonders what such an innocent looking girl could have done to deserve arrest, reads to find out, and is sold on the play.

It was simple, but it crowded the house to the doors on a star not yet well known to the picture public.

This is because Mr. Mitchell got the proper display and kept it easy to read. No one is going to read a throwaway for a couple of blocks. Anyone will read a few lines before throwing it down, and those lines get the interest of the reader, in this case. The great point is to use large faces and keep the lines open.




*THIS DOESN'T LOOK LIKE A DRUG STORE WINDOW*

*But it is the leading soda emporium of Pennsburg, Pa., and though the window is not plate glass, Snyder and Hillegass found that exploitation for "Up in Mary's Attic" brought them good returns on an off night*

# Selling the Picture to the Public

## *Stage Above the Lobby Gives Strong Ballyhoo*

The Garrick Theatre, Los Angeles, is on one of the traveled thoroughfares and trusts largely to its lobby for transient business. It has the old-style arched lobby, running up to the second story, and this was pressed into service as a display window for Norma Talmadge in "The Branded Woman."

The upper portion was floored and a miniature stage setting made for a scene from the play, a cutout of Miss Talmadge and her leading man giving life to the display. This cut-out was set so far front that it appealed to those on the same side of the street with the theatre, but the best effect was had from the opposite side, where the details of setting and lighting could be more completely observed.

This Associated First National attraction played back for two weeks almost immediately following the initial run of a week, and the display was for this return engagement.

*THINK OF HUGGING NORMA TALMADGE A WHOLE WEEK!*

*Of course, it was only in a First National poster, used as the central figure in a stage setting for "The Branded Woman" in the lobby of the Garrick, Los Angeles. The stage had a back drop and wings and even a curtain—also a pull*

## *Newsboy Xmas Party for Newspaper Cartoon Film*

W. H. Linton, of the Hippodrome, Utica, worked on Thanksgiving a stunt all managers who handle cartoon comedies should apply to one of the dead pre-Christmas days.

He was using the McManus "Bringing Up Father" series, which was published in Utica by the Herald-Dispatch. He hooked in with the publisher, giving him 300 tickets for the matinee the day following Thanksgiving, to be distributed to the H-D newsboys. Of course the paper had to make an awful fuss about it (they were supposed to give the party) and they took several columns to spread the news, though every paper-selling kid in town seemed to get wind of it before the news was printed.

The publicity was for the benefit of the circulation department, and it got over, and it made this Pathe released series more solid than ever.

If you run any newspaper cartoon comedy, plan a matinee a couple of days before Christmas instead of the day after, for that is when you have more seats on your hands at the matinees than during the week the kids are out of school.

Carry the scheme further. Get the local merchants to give bags of nuts and candy. They will do it for the mention the newspaper will give them and they will thank you for the chance of coming in on this free publicity. Start right in to lay your plans. There is none too much time.

*PUTTING THE NEWS CARTOON ON THE MAP WITH A PARTY*

*W. H. Linton, of the Hippodrome, Utica, gave the paper using the "Bringing Up Father" cartoon series several hundred free passes for the newsboys, and the paper responded with several columns of space*

## *Stage Marriages Still Help "Don't Ever Marry"*

Joseph R. Denniston, of the Family, Monroe, Mich., planned a stage marriage for "Don't Ever Marry," the Marshall Neilan First National feature. He advertised for a couple, and the local merchants tied up with what Mr. Denniston described as a wagonload of gifts.

Arrangements were made with a vaudeville team to declare at the Saturday evening performance the preceding week their intention of claiming the gifts. Mr. Denniston explained that the offer was not ripe until Monday. The man announced that they would be around then, but he got a fill-in date and was not on hand.

The crowd, which had come to see the wedding, sympathized with the manager and did not hold him to blame. He had made a Monday smash by printing the names of all who had taken out marriage licenses and offering the services of a minister free. No one came forward.

On Wednesday, however, a young man visited the newspaper office with an invitation which he wanted inserted at space rates, explaining that he had seen the picture the night before and had decided on a wedding. He knew of no other way of assembling his friends quickly.

The newspaper played up a news story and outside of the fact that a standout of some two thousand tried to break in the side entrance doors and the police had to be called out, the stunt did go over.

# Selling the Picture to the Public

## *Eighty Blocks of Tracks Lead to New York Theatre*

Eighty blocks of city streets were painted with bear tracks twenty by twenty inches, and the work was done in oil, at that, which would probably get someone in jail in a smaller town.

This was done by Ben E. Jackson, of the Audubon, New York City, and was designed to advertise a First National attractions, for the tracks were broken with

It's a bear.

Follow it.

The signs were started forty blocks each side of the house and ran on Broadway and St. Nicholas avenue directly to the entrances to the Audubon. The work was done at night with quick drying paint and the trail even ran through one of the city parks.

The trains ended in the two lobbies (one one each street), where painted signs announced:

Nomads
of the
North.
It's a Bear.

Carrying on the same idea, a trained bear was provided with a plug hat and a sign and paraded through the district in a taxi.

## *Half Price for Sisters*

Herbert E. Johnson, of the Luna, Lafayette, Ind., recently worked a "Sisters Night" to emphasize the renewal of the contract of the Talmadge Sisters with Associated First National.

He split the week between Constance and Norma and announced that two sisters would be admitted Monday night for one admission. Some of the "sisters" were not even of the same race, let alone family, but that did not worry Johnson. They all trooped in and then went out to whoop it up for "The Branded Woman."

## *Painted Still Mounts to Match Character of Store*

Albert S. Nathan, Famous Players-Lasky's exploitation man in Buffalo, found something new to hook-up windows on a recent trip for "Something to Think About."

It was playing the Regent, Elmira, and he wanted some windows. One of them, a music store, did not seem to want to give its patrons something to think about, though this scheme was suggested. Then Nathan had an inspiration. It was a fine location and he wanted it badly; the more so because others had often tried and fallen down.

He had portraits and stills mounted on neutral cards and framed in garlands, each design including a musical instrument. These he showed to the store manager, and the effect was so pleasing that they went into the window along with a card about the size of a half-sheet with house, title, playing dates and all. The stills did not belong, but the borders made them suitable and it got over.

Here's another angle to this scheme. Why not frame the pictures in dress goods a store is going to make a drive on? Use the actual cloth, cut out for the still, and letter it: "This gingham only 15 cents a yard. 'Something to Think About.'" It would not take much cloth or time and might get a big splash.

## *Different Exploitations Brought the Same Result*

Although they followed radically different exploitation schemes, two of the Poli houses got precisely the same results with Vitagraph's "Dead Men Tell No Tales." One was a mystery and the other an intensive open display, but one sold as well as the other.

The Palace, New Haven, went in for open publicity. The first gun told that it was the Vitagraph special to be shown at the Palace. Then men in black dominoes, masked in green, went sent out. These carried their arms folded as they walked, but every fifteen or twenty feet they stopped, opened their arms and exposed the white lettering which covered the front of the costume, but which was hidden by the back of the garment when the arms were folded.

As the men were all six feet tall, the effect was striking, and a few pirates added to the street work.

The house showed the title in electric lights on the front, and five frames in the lobby alcoves, each with the title and an arm holding some lethal weapon. Over the inner entrance a sign read, "Hist, Dead Men Tell No Tales." Sombre black ribbons lead from this to the five smaller displays.

That's how O. C. Edwards put it over, James F. Clancey, of the Capitol, Hartford, used only the teaser stuff for three weeks, the nine newspaper slugs and the one-sheets and quarter cards. He even had them put out through a friend that they might not be traced to the theatre, and he did not tell that this was the Vitagraph filming of the Hornung story until the day before the opening.

He opened Sunday night and the pressure on the box office was so great that, after the first house was in, he sent men through the crowd to sell seats to the fire capacity of the house for the second show.

## *Hooked His Tag Day to a Hearst Publication*

Jacob Lourie, of the Park, Modern and Beacon theatres, Boston, hooked up the American with the Louise Glaum "tag day" designed by the publicity department of the Associated Producers.

Friday and Saturday of this week have been designated as the time, and the proceeds will be given to some three thousand needy families, the tags being sold by school girls, music students and other volunteers, while a special performance of "Love," the play which gave the suggestion, will be held at the Park on Saturday morning to swell the receipts.

All of the large hotels have been hooked up and the campaign will include all of the suburban towns.

The tags, which are supplied by the Associated Producers, are neat cutouts reading "In the name of 'Love.' Auspices Louise Glaum. National Charity Tag Day. Every penny for a local cause."

This printing covers whatever drive may be decided upon and with drives still in fashion the idea should be a clean-up.

## *Hyman Had Seaplane for "Dinty" Herald Hand Out*

Because the Navy is played up in Marshall Neilan's "Dinty," Eddie Hyman got the Navy to put out heralds for the play when it showed at the Mark Strand, Brooklyn, last week. The C. O. at the naval station offered to let Eddie go along and boss the job if he wanted, but Eddie was not certain just how his life insurance policy read, and he said he would leave it to the sea dogs to see that it was put over.

They got rid of 100,000 heralds in short order and the plane was back in its hangar inside of an hour after the start, but all Brooklyn heard about "Dinty" and apparently about half of Brooklyn saw it.

*MATCHING THE STILL MOUNTS TO THE DISPLAY*

*When Albert S. Nathan, of the Paramount Buffalo office, was refused a desirable window, he made special mounts for the stills and—well, look for yourself at what the idea won him. It cost little and meant much*

# Selling the Picture to the Public

## *Telephone Brought Police*

**Because they had to rush "Earthbound" into the Columbia, Portland, two days ahead of schedule to fill a gap, the house put girls on the wire to call up one thousand persons most apt to be interested in this sort of a problem, and twenty-five 24-sheets and 250 window Cards were rushed out.**

**On the opening day the police reserves had to be called out, and the business held strong, save for a slight Monday drop which always follows the Saturday-Sunday rush.**

## *Sold Newspaper Itself On Exploitation Stunt*

Recently we told how the Ohio theatre, Indianapolis, made a drive on Monte Blue when "Something to Think About" played there. Blue is an Indianapolis boy and they made him the star. The Indianapolis Star got out a special eight pages, which it had framed up with Oscar Kantner, local exploitation man for Famous Players-Lasky.

This was a section in which most of the advertisers gave the reader "something to think about" in connection with their wares. The cuts below show how these different advertisers hooked up their windows, the two photographs being only part of a set.

### *Was Thoroughly Sold*

But the odd point was that the newspaper was so thoroughly sold on the idea that they took a large space in another section of the Sunday issue to give circulation figures of its own as something to think about.

Kantner not only tied up with the Navy recruiting service in its regular posters, but he took the advance one-sheet stock teasers and overprinted them with the house name and "Overcoats Free. The Three-in-One-Service. Army-Navy-Air. Travel, Education, Pay." These supplemented the regular navy posters and got into windows where no mere "showbill" could possibly have found a resting place.

## *Hooked Up Tradesmen to Stills of Pearl White*

Hook-up pages are always good, but there is a further refinement to the idea which will still more strongly put the stunt over. It was worked a few weeks ago by H. K. Robinson, and while the idea is not wholly new, Mr. Robinson went the limit and carried to to the point where it bulged the box office of the Terminal, Newark, with coin.

He had Pearl White in "The Thief." There was an unusually varied lot of stills available for this subject, and that gave Robinson the lead. First he took a third page for the house for the attraction, then the newspaper worked its advertising solicitors in co-operation with him for a hook-up. Pearl White sat on a divan. That was sold to a furniture store. She played the piano and of course it was the Dash make. They hooked up also a jeweler, paint store, automobile agency, talking machine, weather strips, drugs, jewelry, rugs, corsets, millinery, silverware gowns and a hotel, each with a different cut.

And each advertiser paid for his own cut and paid for extra space to run it in and there were three solid pages of ads, each with a scene cut, each with a boom for "The Thief" and Pearl White—and a bill for one-third of a page for the house ad.

Of course you must have a varied set of stills, but "The Thief" could have supplied other lines had there been found receptive merchants. As it is, they got about twenty dealers interested in everything from victrolas to vehicles.

Just keep that idea in the back part of your head until the right set of stills—or "The Thief" comes along.

## *Warming Up*

B. H. Goldberg suggests that perhaps the reason the manager of a certain Brooklyn theatre has a steam radiator in front of his lobby box office is that he wants to keep his patrons from getting cold feet before they purchase tickets.

## *Novel Exploitation for "The Perfect Woman" Date*

Hal Opperman, of the Crescent, Pontiac, Ill., has another new one. It offers several angles and can be worked in a variety of ways.

He started off his campaign for Constance Talmadge in "The Perfect Woman" with two lobby frames. One contained pictures of the prettiest women in Pontiac. The other contained pictures of women more noted for brains than beauty. They did NOT live in Pontiac. Above the first frame was a dove in a cage and above the other a talkative parrot. A sign asked the patrons to leave their thirty-word ideas as to the perfect woman at the box office.

The best of these were screened by means of slides, always with the names and addresses.

The idea made such a hit that patrons have asked for a regular stunt along the lines of "The Inquiring Reporter." This is a newspaper feature in which five persons chosen at random are asked daily a question on the live news, and their answers printed. Mr. Opperman will screen them, if he adopts the suggestion, but the idea is such a whale for picture exploitation that he is undecided whether to make it a regular feature or hold it for occasional exploitation use.

Figure for yourself which will work best for you and use it that way. It will make a strong weekly feature for a time; it will be a good occasional exploitation stunt for exhibitors.

## *Used Nine Teasers*

Nine teaser slides, worked on the nine days preceding the showing, were about the only thing needed to put over "The Branding Iron" at the Strand, Phoenix. The Goldwyn Exploiteer in Los Angeles wrote the copy. They first announced the booking, the next seven dealt with the big punches in the play and the last was a "here tomorrow." Backing this up with an increased advertising space put the picture on the map.

*NOT SOMETHING BUT PLENTY TO THINK ABOUT IN INDIANAPOLIS, IT SEEMS*

*They tied the merchants to an eight-page special dramatic section and then the merchants echoed the phrase in their shop windows in response to the urgings of Harry Kantner, Paramount exploiteer for that district. Some twenty hook-up windows helped business at the Ohio a lot*

# Selling the Picture to the Public

## *Portland Advertisement Shows a Good Balance*

Taking five twelves, the Rivoli, Portland, Ore., makes a very effective use of a display cut and type. The advertisement looks as though it had been planned for the space instead of merely being thrown together, the cut is descriptive and is worked in well

*A WELL BALANCED DISPLAY*

with the title and a brief bank below the title tells all of the story that the cut withholds. The small panel is the concert program for Sunday and the weekday program. It is a well-planned display and pleases the eye as well as appealing to the imagination.

## *Lines Give Color to the Hyman Strand Advertisements*

Here is another good wrinkle from the advertisements for the Mark Strand, Brooklyn. He drops his scene cut, for a change, and gives the lettering against an almost solid ground which is not as unpleasing as a solid black and yet just as

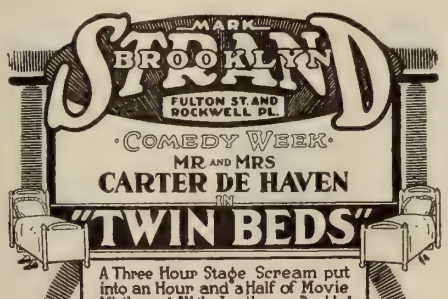
*ANOTHER HYMAN DISPLAY*

striking. He gets this with a series of heavy lines similar to those almost always employed in his signature. The effect is different, and it is so simple that anyone can follow the scheme who uses hand-drawn spaces.

—*P. T. A.*—

## *Hyman Swells His Space in Telling of a Comedy*

Edward L. Hyman takes 75 instead of 35 lines for his Sunday display for "Twin Beds" because he has an all-comedy bill and wants to tell about it, knowing that good comedy sells better than all but the strongest melodrama. We like the display of the title with the neat little beds on




*HYMAN'S "TWIN BEDS" AD*

either side. Putting it in reverse brings up the line as strongly as would the full cross line in a black letter, but Hyman uses reverse because he knows that he can get the effect he is after. And Hyman always tells all of his show instead of merely talking about the feature. He knows that the small stuff sells as well as the main title, and he gets all he can out of his announcement instead of sticking to just one thing. It pays to tell the entire bill, for often some small feature will sell a ticket the five reeler will not draw in.

—*P. T. A.*—

## *Change Frames*

Did you ever feel in your home that now and then you would like a new piece of furniture? Most of us have. It's the same with your lobby. People get tired of seeing the same frames in the same places, though the pictures may be changed weekly, or even daily. Get a set of soft wood frames you can drive tacks into, and dress these up from time to time with snow for Northwest stories, with palms or ferns for stories of the tropics, with chiffon for fashion stories and so on. There are limitless possibilities to these frames if you work them well, and in time you can get people coming to your lobby just to see what you are doing.

—*P. T. A.*—

## *Keep Her Warm*

Just as you plan to keep your ticket seller cool in summer, work to keep her warm in winter. A shivering girl, bundled in wraps, does not suggest a comfortable temperature within the house. If the house is the slightest degree cold the people will feel it more with the recollection of the cashier fresh in mind. Keep the booth so warm that she will need no wrap, and remember that there is nothing better than a newspaper chest pad to keep off the draft from the ticket opening.

—*P. T. A.*—

## *Here's the New Idea in Double Hook Up Pages*

Recently we told how John Goring, of the Kansas City Paramount exchange, invented a new style of hook up page. The page itself was not reproduced at that time. It is given here because the idea is worth copying. It gives a new appearance to an old idea and gives the hook-up a new lease of life. There are three hook-up advertisers in this space, the dry goods store taking the top space at the left and

*A NEW IDEA IN HOOK-UP PAGES*

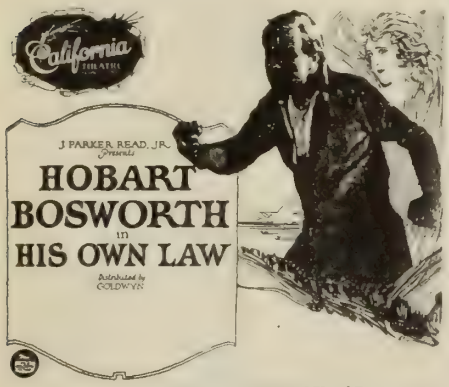
# Selling the Picture to the Public

two other stores sharing that on the right. More can be let in with the same layout by giving each a column, and it looks better than the usual checkerboard style.

—P. T. A.—

## *California Makes Strong Cut Big Selling Feature*

The California Theatre, Los Angeles, gets a good display for "His Own Law" with a pose of Bosworth dominating the 135 line fives. The cut shows only the drawing before the type was filled in, but it gives an idea of the handling of the space, with the selling talk in the lower portion of the panel and the complimentary features in the rest of the space. The California is doing good work these days, though now and then it slips back into too much type,




*A CALIFORNIA SUNDAY AD*

though it by no means uses as much as it once did. This second display, for Madge Kennedy, shows more lettering, but it is all big lines and so is easily read, which is the real test. It is not wholly safe to trust to the reverse in Los Angeles, but these reverse features deal with the music and the music is too well known to need more than a reminder. Presumably the

*ANOTHER CALIFORNIA ANNOUNCEMENT*

program goes in the space in the upper left hand corner, with the small stuff below the main title. The drawing very cleverly lives up to the title, and these two spaces show the versatility of the artist who uses both cuts and sketches and uses that which will give the best selling results. The California seems to have taken a brace lately in its advertising, and is turning out some capital work.

HAVE YOU GOT A P-T-A?
LEARN THE ADVERTISING GAME NOW
—YOU'LL HAVE LESS EMPTY SEATS

## *Sam Sivitz Did Not Stick to His All-Type Display*

Samuel Sivitz, of the Rowland and Clark theatres, Pittsburgh, did not stick to his all-type displays. Possibly the influence of the rest of the ads was too much for him, for Pittsburgh is about the last stand of poor hand lettering in the larger cities. At any rate the houses have gone back to the old style display with lettering which looks as though it might have been put in by a schoolboy. It would be much better not to try to use selling talk in these

*THE ROWLAND & CLARK AD*

spaces, but to give it all to the title and the cut, since the artist so clearly proves himself unable to letter legibly. Hyman uses smaller spaces and gets excellent results, but it all depends upon the artist and this designer is far from doing good work in the lettering. We are sorry that Mr. Sivitz slipped, for Pittsburgh needs some good examples very badly. Now that Boston is reformed, Pittsburgh is the worst theatrical advertising page in the country. We are glad to note, however, the revival of the Film Forecast, the house program for the circuit. It comes out in a new form with much more reading matter, and it does the circuit real good, for nothing is more helpful than a smartly edited program which can approach the fan magazines in the class of its copy as Film Forecast does. There is danger that the magazine will be so widely read that the trade advertisements will flow in and usurp the place of the reading notes, and then it will fall back into the class of regular programs, but if it is held with not much more advertising than will make itself supporting—and it can stand more advertising than it has at present—it will be much more profitable to the house.

—P. T. A.—

### *A New Slogan*

If you have no slogan or are looking for a new one, try "The Friendly Theatre" and live up to the slogan.

*If These Pages Help You Why Not Send for a Copy of*

*PICTURE THEATRE ADVERTISING*

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

## *Exceptionally Pretty Ad Is for a Toronto House*

The Regent, Toronto, does not always get good results, but when it does, it seems to do better than usual. This six column 135 lines display is a fine example of combination work, with a nice taste shown in what is to be hand lettered and what displayed in type. About the only comment to offer would be that the small features be set in a more attractive display face.

*THE TORONTO DISPLAY*

The use of Roman capitals is not good. This was probably done because it is not always practicable to letter in in the space devoted to type, nor would it be advisable, for that matter, since it would look out of harmony, but the printer should have used some fancy face and probably would have done so had he not been too lazy to go to the case. Printers must be watched in these matters. It is easier to use a machine line than to set in display or get a display line from another machine. It is easier for the printer and make-up man, but it is depriving the house of the display for which it pays. The drawing is not descriptive, but it suggests Nazimova in another of her odd characters, and probably sold better than a scene cut would have done, since it is the star rather than the play which sells in this instance. A straight portrait would not have done the work, but the costume pose has real value.

—P. T. A.—

### *Doing Good Work*

Whoever writes the copy for the Loew theatres in Boston is doing capital work. Most of the space is taken for the sales campaign for shares in the new house, but it runs off into comment on the current shows at the Orpheum. One late announcement played up "Not the best show at the price, but the best at any price" and went on to tell that the previous week brought in a gross of $18,114.32 and adds: "With this regular patronage we can afford to spend twice as much on our shows as our nearest competitor—WE CAN AND WE DO." There is more argument in that than there is to "Best Shown in Town" displayed in poster type. It means something.

—P. T. A.—

### *To Get Program Ads*

Sometimes it is difficult to get a merchant to advertise in your program. To prove that your publication is read, get him to make a slight price reduction on some popular specialty and advertise this for a week free of charge. The sales should convince him of the value of your medium. You can work the same stunt for slides.

# In the Independent Field

By C. S. SEWELL

## Allens to Handle Jans Special, "Madonnas and Men," in Canada

With the departure of Herman F. Jans for Canada in connection with arrangements for the special presentation of "Madonnas and Men" in a number of cities, comes the announcement that arrangements have been completed whereby the Allens will handle this special production in the Dominion.

According to Mr. Jans this will not interfere with the elaborate presentations already arranged which will be given with the approvals of the Allens in Peterboro, Ottawa, Hamilton and London, and which include a prologue in addition to a "Roman Slave Girls" ballet presented with special settings and four white horses plunging across the stage with a chariot.

It was at the suggestion of the Allens that Mr. Jans closed the bookings laid out for Driscoll's legitimate theatres. The manner of these presentations and the big business as a road show, it is believed, will make it the talk of each locality and add to its box-office value.

This is also the opinion of John J. Kunsky, who following the record-breaking showing in Detroit, secured the Michigan rights. Mr. Kunsky will present "Madonnas and Men" on the same scale as at the Detroit opening.

Joseph Skirboll of Pittsburgh has closed for Western Pennsylvania territory and Ben Fitzer has obtained upper New York state rights to be handled through his Buffalo exchange.

## Sales Named on "Sacred Flame"

E. S. Manheimer, general manager of Schomer-Ross Productions, Inc., reports that within the last week three more territories have been sold on "The Sacred Flame"; Pearce Films of New Orleans bought rights for Louisiana and Mississippi, Gollos Enterprises of Chicago for Illinois, and Midwest Amusement Company of Cincinnati for Ohio and Kentucky.

## Jackie Coogan Is Now Back at Work

Jackie Coogan, who sustained a fractured skull in November in an automobile accident, has completely recovered and is again at work on the first of a series of "Peck's Bad Boy" pictures for Irving Lesser productions at the Louis B. Mayer studios. During his absence from the studio Director Nate Watt has been filming the scenes in which he does not appear.

The series is being adapted for the screen by Bernard McConville. Wheeler Oakman, Molly Malone, William V. Mong, George Pearce, A. J. Menjou and Katherine Griffith are in the supporting cast.

## Many Sales Made on "The Toreador"

The Romayne Superfilm Company reports the following sales on "The Toreador": Clune Film Exchange for California, Arizona and Nevada; Federated Film Exchange for New England; Empire State Film Company for New York and Northern New Jersey; Columbia Film Company for Western Pennsylvania and West Virginia; Standard Film Service for Ohio and Michigan; First National Exhibitors Exchange for Kentucky and Tennessee; Masterpiece Film Attractions for Eastern Pennsylvania and Southern New Jersey; Elmhurst and Coburn for Texas and Louisiana.

Charles Avery has just finished directing a two-reel comedy, "Rhinestones and Robbers" and is working on "Daffy House," both of a series of twenty-six two-reelers to be state righted.

## De Vassey Offers "Forbidden Love"

Thomas DeVassey, vice-president of the National American Film Corporation, announces the completion of a special feature, "Forbidden Love," adapted by Edward Russell and directed by Philip Van Loan, with a cast including Creighton Hale, George MacQuarrie, Marguerite Clayton, Harold Thomas, Peggy Shaw and Thomas Cameron.

## Joe Brandt Starts on Tour in Interest of C. B. C. Offerings

Joe Brandt, president of C. B. C. Film Sales Corporation left New York on December 6 on a sales trip to Chicago, Atlanta, New Orleans and Dallas in connection with special exploitation for the C. B. C. pictures, which include the Hallroom Comedies, Star Ranch Westerns, "The Victim" and "Dangerous Love." In addition he expects to close out any remaining unsold territory on these pictures.

Three of the new series of Hallroom Boys are now ready, "Hired and Fired," "A Close Shave" and "This Is the Life," with an added cast, including Max Ascher, Polly Moran and Lillian Hackett. There are twenty-six of the Star Ranch Western two-reelers, issued one every two weeks, "The Mormon Trail," "The Man Hater" and "A Desperate Tenderfoot" having already been released. They feature Grace Cunard, Jack Halladay, C. Edward Hatton, Eva Lang and Audrey Chapman.

"The Victim" is a six-reel melodramatic feature based on the dangers of circumstantial evidence. Robert T. Haines, Joyce Fair and Harry Benham are features. It was made by Goebel productions. "Dangerous Love" is a western feature by Yellowstone Productions, directed by Charles E. Bartlett. The cast includes Pete Morrison, Carol Halloway, Jack Richardson, Spottiswoode Aitken, Harry Von Meter, Ruth King and Claire Hatton.

## Give Your Buyers Real Support

MANY state rights distributors are inclined to under-rate the value of advertising their products. In all lines of business it has been so often demonstrated that "Advertising pays" as to leave no room for argument, and the marketing of motion pictures is no exception to the general rule.

The value of advertising is recognized by the large producing companies, but it is even more valuable to the independent distributor, for while the program company already has a market through its own exchanges, the state rights man has not and must find his market, and nothing will help him to the same extent as high class trade paper advertising.

Advertising also lends prestige to your product, it shows that you have confidence in it and want the entire industry to know what you have. But to get full value an occasional advertisement of announcement when you are just starting to market a new picture is not sufficient.

When the independent exchangeman goes out to book your picture he should be backed up by strong trade paper advertising to enable him to compete with the salesman for the program company or the other independent who is continually advertising his product.

If you will stop to consider this proposition, you will realize that with insufficient advertising the exchange is at a decided disadvantage compared with the fellow who by regular advertising keeps his product before the ultimate buyer, as he has to start in cold and build up his sales arguments, while the other fellow can start in several leaps ahead.

Now get busy, give your product the advertising it deserves, that your buyer has a right to expect, and that you as a business man know will not only enable you to secure greater returns, but to secure them more quickly.

C. S. SEWELL.

## Fourteenth Superba

Superba Comedies are now on their fourteenth one-reel production for Celebrated Players, of which they are to make fifty-two directed by Jay Hunt and based on Frederick Bennett's stories. I. B. Reuben is president of the company and M. Nathan vice-president. The organization will also make five five-reel dramas and a serial every eight months. In the cast are Georgie Hall, Frank Kingley and Lillian Byron.

# In the Independent Field

## Frohman Amusement Corporation to State Right Lillian Gish Specials

The Frohman Amusement Corporation announces that the productions made by it and in which Lillian Gish is to star will be distributed under franchises to be awarded to state rights buyers. There will be either four or five during 1921 and the same number during 1922. The first, which will be ready for release about February 15, has the working title of "World Shadows" but the final has not yet been decided upon. Five franchises have already been awarded but the holders will not be announced until the entire United States has been disposed of.

"We have received numerous inquiries from independent buyers and national distributing organizations regarding our plan of distribution, and were flattered by offers from two of the national organizations," said Mr. Sherrill, president of the company, "but, after canvassing the situation, Miss Gish agreed with me that to independently exploit the productions would be a better medium.

"We were somewhat diffident of not being able to secure 100 per cent. distribution but find that the state rights market is thoroughly established and there are in each territory certain exchanges properly qualified to handle the productions, and are convinced that the first-run houses are at all times prepared to book worthwhile independent attractions, paying for them commensurate with their box-office worth.

"Miss Gish has been given every form of assistance, the story we believe to be unsurpassed for intensity of dramatic theme, depth of heart interest and general appeal. It is by Madame Fred DeGresac and it is a subject of world-wide appeal. The director, Jerome Storm, needs no introduction to the picture public because of his excellent work with the Charles Ray pictures.

"There are nineteen principals in support of Miss Gish, who were chosen because of acting ability and exactness to type. The exploitation is to be in keeping with the productions, and we are mapping out a plan to continue throughout the two years of the contract. The staff is being enlarged and exploitation experts will operate under ideas entirely new to the industry.

"For the technical and studio staff we have engaged men who are not an experiment. The company has been actively engaged at the Biograph studio for upward of six weeks. An art director and special form of lighting equipment was brought from Los Angeles, and several of the employes worked on 'Way Down East.'

"I feel that the independent buyer will appreciate this opportunity to acquire productions as great as those made by any national distributor or otherwise. Exhibitor organizations have passed resolutions urging support of the independent producer, and it is fundamentally because of this that I have prevailed upon Miss Gish to consent to this medium of distribution.

"Negotiations are pending for foreign distribution rights, two offers having already been cabled from London."

## Gardiner Buys Rights to Arrow Feature for Fourteen States

What is claimed to be one of the largest contracts closed for a single picture has been negotiated between Arrow Film Corporation and the Gardiner Syndicate for the all-Indian feature, "Before the White Man Came." The Gardiner Company secures distribution rights for Missouri, Kansas, Colorado, Utah, Wyoming, New Mexico, California, Arizona, Nevada, Louisiana, Mississippi, West Virginia, Western Pennsylvania, Greater New York and northern New Jersey.

Mr. Gardiner intends to put out road shows in all of the territories accompanied by an Indian band of twenty pieces and a carload of exploitation help, scenery, lobby displays, etc. Gardiner Syndicate has been handling the picture in upper New York in this manner for some time and reports it is one of the most profitable attraction yet.

The story is based on the history of the Crow Indians and contains strong love interest, besides having an educational and historical value, representing the lives and customs of the Indians. A large price was paid for this territory.

### Sherman Franchise

Boston Photoplays Company has secured franchise for the exclusive distribution of Sherman Pictures Corporation productions in Maine, Massachusetts, Vermont, New Hampshire, Connecticut and Rhode Island.

### Sam Werner Buys St. Louis Exchange

Eddy Eckels of the Independent Films Association, announces that Sam Warner, owner of United Film Service of St. Louis has purchased the St. Louis Film Exchange, thereby securing rights to the Neal Hart features, Leo White Comedies and Roy Stewart feature, "The Lone Hand" in that territory.

J. R. Mahon, of the advertising staff of Independent, has been sent to St. Louis to assist Mr. Werner in exploiting the pictures.

Mr. Eckels also announces that the press book of "Skyfire," the second Neal Hart feature, is now ready. It is in three colors and contains much matter that will be of great service to exhibitors.

### Legend Film Ready

The second of the comedies being made by Legend Film Productions, "Wanted—A Girl", shows Edna Shipman as a fun-loving society bud, and John Junior as an author in search of romance. The production is elaborately staged, with excellent cast. Treve Collins, Jr., is the author and Tefft Johnson the director.

*"I WISH—I WISH—A—A—I WISH I GET THE BIGGEST PIECE OF WISHBONE," SAYS LILLIAN GISH*

*In the center with her is Jerome Storm, who is directing her in her first Frohman Amusement Corporation picture. At the right she is "Romancing" with James Rennie, her leading man*

# In the Independent Field

*A JAZZY RIDER*
*An advertising sheet issued by S and E Enterprises*

## *Paul Helleu Calls Rubye DeRemer America's Most Beautiful Woman*

Considerable interest has been aroused both in motion picture and art circles in the announcement by the celebrated French artist, Paul Helleu, that, after a careful search, he has selected Rubye DeRemer as the most beautiful woman in America.

The selection was made by Mr. Helleu while Miss DeRemer was enacting scenes for Arrow's production, "The Way Women Love." He visited the studio and after watching her work requested her to pose for him for her portrait, stating he had selected her as the exemplification of the beauty and charm of the typical American woman.

This has resulted in unusual newspaper and magazine publicity for Miss DeRemer, articles dealing with her, together with numerous pictures of her are being published throughout the country, many in rotogravure and in several instances on front pages. Arrow's advertising and publicity department points out that this publicity will be of tremendous value to exhibitors who book "The Way Women Love," affording advertising of an unusual nature, and special publicity and advertising matter is being prepared in this connection.

Arrow further announces that Miss DeRemer has posed for a number of exclusive photographs to be used in exploiting "The Way Women Love" which will be a valuable asset to exhibitors booking the picture, and inquiries are already being received in large numbers from buyers and exhibitors throughout the country.

Miss DeRemer made her debut with Ziegfeld Frolic in 1917, being adjudged the reigning beauty that year. Then she entered the ranks of screen players.

## *Associated Photoplays Report New Plan Is Proving Popular*

Victor B. Fisher, manager of the executive offices of Associated Photoplays, Inc., in the Baker-Detwiler Building, Los Angeles, announces wide interest has been aroused in the company's plan, and negotiations are under way to secure well-known stars for the program.

The company has already completed a six-reel western entitled "No Man's Woman," starring Helen Gibson, and a drama, not yet titled, made by Berwilla Film Corporation featuring Neva Gerber and Ben Wilson, in which a strong moral punch, humor and pathos are said to be combined will shortly be released.

Samuel H. London, following a trip in which he has interviewed franchise holders, will establish New York offices upon his arrival in New York. The production department under John L. Dewey is now in operation and expects to be working to capacity in a few days.

## *Harry Rice in New York to Open Exploitation Campaign*

Harry Rice, who recently became associated with the Independent Films Association as general manager arrived in New York on Monday to inaugurate a campaign in the interest of his company and its stars in the East. He will also negotiate for the foreign distribution of the Neal Hart Westerns and Pinnacle Comedies produced by Independent Films Association.

Mr. Rice announces he is looking for several new stars for features the company expects to produce to meet the demand created by the present productions. He is also preparing a plan for a newspaper exploitation campaign in connection with the daily newspapers and promises something entirely new. He will remain in New York for about ten days and then proceed to Boston.

## *Prologue Planned for Equity Film*

Based on suggestions by five of the territorial buyers, Equity is preparing a prologue for "Keep to the Right." It will consist of a news reel scene showing a crowd walking in one direction, calling attention to the necessity of keeping to the right. This will be followed by a curtain with a lithograph of Edith Taliaferro, from behind which various lights can be used.

## *Joan Prepares Effective Small Advertisements for Exhibitors*

A series of inexpensive but effective advertisements have been prepared by the Joan Film Sales Company's exploitation department for the use of exhibitors in connection with "The Invisible Ray" serial. Each plays up one of the angles, the mysterious, the sensational, the scientific and the romantic keynote.

For the mystery element, Nat Rothstein has cleverly used largely black and white space depicting light and shadow, and a key of unusual shape which opens the box containing the "Invisible Ray" is used as a motif. Something similar, using a crystal globe which figures in the story has been used.

For the scientific, there are zigzag lightning flashes while the border is a blazing hollow, an electric bulb is also used on many of the ads, with the face of Jack Sherrill and Ruth Clifford in the bulb and rays emanating from the socket.

In exploiting the sensation feats of daring of Jack Sherrill, outline drawings are used on account of the difficulty of securing effective photos, and for the romantic element depicted by Ruth Clifford, the details have been described in a previous announcement.

All of these ads. are based on moderate space so as to make them practical for exhibitors.

He Was a Despot—He Sent Her to Prison —Then He Fell in Love With Her—SEE

PEGGY HYLAND

IN

THE PRICE OF SILENCE

Star Ranch Westerns
ARE MAKING GOOD FOR ALL EXHIBITORS
WHO WANT FAST ACTION, 2 REEL THRILLERS, WITH SUPERIOR CAST AND HAIR RAISING SITUATIONS.
A FEW TERRITORIES STILL OPEN

WIRE
PHONE
WRITE

CBC
FILM SALES CORP.
1600 B'WAY
NEW YORK

# In the Independent Field

## *Kremer Signs Violet Hobson for His First International Film*

Victor Kremer announces he has contracted for the services of Violet Hobson, one of the best known female screen stars abroad, who will make her debut under his banner in "Hearts and Saddles." Miss Hobson has appeared in a number of big productions during recent years, and Mr. Kremer realizing the value of the foreign market believes that in this production she will find a ready audience in all parts of the world.

This will be the first of the international productions to be released by Victor Kremer Film Features, and will be ready early in January. It is founded on a Drury Lane Melodrama based on a novel by a well-known English author. It tells an interesting story dealing with the turf and society.

Mr. Kremer announces no expense will be spared in making "Hearts and Saddles," a stupendous production. There will be many thrilling features including a spectacular horse race, in which unusual photographic effects will be used. An excellent cast has been selected including players with international reputations. The leading male role will be portrayed by a well-known international actor, whose name cannot be disclosed now because of his present contract. The story deals with an American millionaire and his adventures in winning the girl of his heart. In the race scene he is diguised as a jockey and rides a dark horse to victory.

Mr. Kremer will go West soon to complete details for the first Western special starring Texas Guinan, for which the cast has already been selected. During his absence Curt Kremer will be in charge of the Kremer offices.

## *Twelve More Subjects Announced by Reelcraft for Its Program*

The production department of Reelcraft has established a new record for the company by completing twelve productions for the short subject program in the past two weeks. Eight single reel subjects were finished at the Hollywood studio. Prints for six directed by Glover Jones and featuring Billy Franey were shipped to New York. They are "The Thief," "The Messenger," "The Lawyer," "The Taxi Driver," "The Dancer" and "The Tourist."

The Paragon single-reel unit featuring George Clarke shipped "The Firebug" and "The Pussyfoot" directed by James Howe.

Of the Royal Comedy two-reelers, "The She-Male Sleuth," featuring Flora Finch, has been cut and edited; while ten releases of the Reelcraft Scenic Series scheduled to start in January, are ready. They include "The Mountain That Was God," "Crater Lake," "Wandering," "Wind Goddess," "Luke Chelan" and "The Spirit of the Trapper."

In addition the first three of the reissues starring Betty Compson and Billy Rhodes have been scheduled. They were made by Al. Christie.

## *Sale by S and E*

"Cowboy Jazz," the S and E two-reel western, has been sold to Reliance Film Company, Washington, for Maryland, District of Columbia, Delaware and Virginia.

*THE HINDU ABOUT TO EXECUTE A CLUTCHING SCENE*
*This is a bit from "In the Clutches of the Hindu" serial, being released by Gaumont*

## *Sales Announced on Tusun Comedies*

Russell-Greiver and Russell announce the following sales on the single reel Bobbie Ray Tusun comedies during the past week: To Independent Masterfilm Company, Detroit, for Michigan; to Pearce Films, New Orleans, for Mississippi, North Carolina, South Carolina, Alabama, Georgia, Tennessee and Florida; to Masterpiece Film Attractions, Philadelphia, for eastern Pennsylvania and southern New Jersey; to Standard Film Company, Kansas City for Missouri and southern Illinois; to R. D. Lewis Film Company, Dallas for Texas and Oklahoma, to Peerless Film Service of San Francisco and Los Angeles, and to Unity Film Corporation, Chicago, for Indiana and Illinois.

The first of these comedies, "New Ralgia" will be ready December 20.

## *"Snapshot" Sale*

C. B. C. Film Sales Corporation reports the sales of Screen Snapshots"; to Fontanelle Feature Films, Omaha for Iowa and Nebraska.

*EDWIN FRAZEE*
*His company is now producing two-reel comedies at Riverside, Cal.*

## *Frazee Finishes His Third Comedy*

Edwin Frazee reports the completion of the third release of a series of twelve two-reel comedies, which he is producing at his studio in Riverside, California. It is titled "All in the Air," and work is now proceeding on the fourth comedy.

Reports received by the producer from independent exchanges handling this series indicate that they are meeting with great success and are securing high rentals. The first two releases were "After Bedtime" and "A House Full of Spirits."

Mr. Frazee expects the comedies to go big.

## *Herman J. Garfield Offers Film Version of "The Parish Priest"*

Herman J. Garfield announces that Daniel Hart's world-beloved drama, "The Parish Priest" is now ready for the screen. The stage production, with Dan Sully in the leading roles, has been seen year after year, playing in nearly every city and town that has a theatre, and is associated in the minds of many with "Rip Van Winkle," "The Old Homestead," and other successes which contain tears and laughter and that dramatic something which is seldom achieved but which grips the heart-strings.

In the Garfield production, the character made famous by Dan Sully is played by William Desmond, who is said to be well-suited to the role of the tender-hearted young priest who so many have learned to love. He is surrounded by a carefully selected cast chosen to fit the types. The picture has been elaborately staged by Joseph Franz and the direction supervised by Robert Thornby. It will be given an out-of-town showing before it makes its appearance on Broadway.

## *Second Hallroom Comedy Now Ready*

The second of the new series of Hallroom Boys' Comedies being distributed by C. B. C. Film Sales Corporation is now ready. It is titled "A Close Shave" and is described as a rip-roaring comedy with clever titles. Harry McCoy and Sid Smith portray Percie and Ferdie, with Polly Moran in the role of the half-witted cousin of Miss Millionbucks.

# In the Independent Field

## Celebrated Booking Federated Features

J. L. Friedman, president and general manager of Celebrated Players Film Corporation, Chicago, announces that the two Federated features, "'Nobody's Girl," starring Billie Rhodes and "Bonnie May," the first of four productions which A. J. Callaghan is making for Federated with Bessie Love as the star, are ready for release in Illinois and Indiana. An attractive line of paper and other exploitation aids have been prepared for use of exhibitors in connection with these features.

## Contracts for Thirty-two States Made by Joan on Billy West Films

Joan Film Sales Company announces that in contradiction to the pessimism in certain quarters, it finds prospects bright, and basing this assertion on the fact that within the last six weeks twelve territories covering thirty-two states, have been sold on the new series of Billie West two-reelers. Each buyer has contracted for the entire series after viewing the first two, which are the only ones so far completed, that is "Sweethearts" and "Service Stripes."

The territories sold are: New York and northern New Jersey to Sam Zierler; Maryland, Virginia, District of Columbia and Delaware to Peter Oletsky of Federated; eight Southern states to J. E. Pearce of New Orleans and Frank Salley of Atlanta; Texas, Oklahoma and Arkansas to William Underwood; Western Pennsylvania and Southern New Jersey to Ben Amsterdam of Philadelphia; California to Sol Lesser, and New England to Sam Grand of Federated in Boston.

In this series, Joan announces that Billy West will be seen in a different kind of role from any he has previously portrayed and that his work will also be distinctly different from that of other screen comedians, and has assured the buyers that the same quality will be maintained in the remaining ten as in the two subjects already completed.

## Ben Wilson Brings to Arrow First Print of Hoxie Feature

Ben Wilson is in New York for the purpose of discussing production plans with Arrow officials for whom he is producing four features starring Jack Hoxie, who will make his debut as a feature star after success in serials. Mr. Wilson brought a sample print of "A Man from Nowhere" and W. Ray Johnson announces the company is well pleased with the production.

The story deals with a man who is betrayed by his partner and loses his sweetheart. After mysteriously appearing and disappearing at various places he finally evens the score and wins back the girl.

The direction is by Francis Ford and Panzy Porter heads a capable cast. Mr. Wilson reports that work on the second Hoxie feature is progressing favorably. After a week in New York he expects to return to the studio in Los Angeles.

## Meade Leaves Price

C. A. Meade announces he has resigned as secretary and a director of C. B. Price Co., Inc., and has severed all connection with the corporation. Mr. Meade states he will be ready to anounce his further connection with the industry at an early date.

## New Haven Showing for S & E Feature

The S and E feature, "It Might Happen to You" starring Smiling Billy Mason with a company of animal performers will have its first run in New England at Poli's Palace in New Haven, week of January 2. It will be presented and exploited elaborately with a teaser campaign in the newspapers and other features. There will be a prologue and twelve bathing beauties, a monkey orchestra and Jimmie the famous lion. Similar presentations will be made in other first-run cities.

## Two More Sales on 'Honeymoon Ranch"

Bert Lubin, who is now on tour, reports the sale in Detroit of "Honeymoon Ranch" to Dave Mundstuk of Strand Features for Michigan. This sale leaves only five territories remaining on the production which has been disposed of by Mr. Lubin with great rapidity. Allene Ray is star of the production. Mr. Lubin is now getting his second picture, with same star, author and director, ready for the market. It is titled "Crossed Trails" and will be given a trade showing at an early date.

## Titles Announced

"Totem Law" is the title of the fourth picture of the Neal Hart series, and "Razzin the Jazz" the title of the first of the Pinnacle comedies starring Leo White. Both are being distributed by Independent Films Association.

## Film Shows Life of Indian Millionaire

The life history and spectacular runaway marriage of Jackson Barnett, the millionaire Creek Indian has been recorded in a one-reel feature by B. C. Eastin of Henryetta, Okla., and the production released on the independent market. He draws a large royalty from his oil possessions, and it is said that he can neither read or write.

## Shallenberger Is Back from a Tour

W. E. Shallenberger, president of Arrow Film Corporation, has returned to New York after being absent since November 14. He attended meeting of Federated, of which he is general manager in St. Louis, visited his brother in Wisconsin and then made a trip through western territory surveying film conditions. He states he found conditions generally very good and the independent market strong. He looks forward to 1921 as the best year in the history of the independent movement.

## Neal Hart Posters

J. V. Ritchey, president of the Ritchey Lithograph Company, recently visited Chicago and closed a contract with Eddy Eckels, Independent Films Association to produce all the posters for Neal Hart features and Leo White comedies.

## Sunrise Uses Teaser Campaign on Peggy Hyland Production

Sunrise Pictures Corporation has inaugurated a nation-wide teaser campaign in connection with its initial release, "The Price of Silence," starring Peggy Hyland. Several thousand postcards of the star have been mailed to buyers and exhibitors, merely containing a few teaser lines, the name of the picture and the star, no mention being made of the name of the company.

Winfield F. Kelley, general manager, announces that already many inquiries have been received following the announcement of the Peggy Hyland feature. The picture is now in the laboratory and will be shown to buyers during the coming week.

Nat Dorfman, publicity director, is preparing a novel lobby display including a series of oil paintings and other accessories.

President Carnot announces the election of Alfred Timen as treasurer of the Sunrise company and I. Oppenheim as secretary.

There Was a Struggle—A Flash—
And Then—SEE
PEGGY HYLAND
IN
THE PRICE OF SILENCE

NATHAN HIRSH
Presents
E. K. LINCOLN

in
"The Man of Courage"
A Tremendously Dramatic and Thrilling Western Story of Unusual Box-Office Value.
Territory Selling
Get Yours
AYWON FILM CORP.
729 Seventh Avenue New York

# —Ask Frank Salley—

## Ask Frank Salley of Salley Films, Inc.

why he bought our new Joan serial "The Invisible Ray." His address is Salley Films, Inc., Atlanta, Georgia. Ask Frank Salley how "The Invisible Ray" compares with all other serials on the market. Ask him what he thinks of its drawing and holding power. Ask him what he thinks of the Stars, Ruth Clifford and Jack Sherrill. Ask him what he thinks of the direction, the thrills, stunts, action and punches, the advertising, posters, lobby photos and absolutely marvelous exploitation.

## To Exhibitors in Georgia, Florida,

Alabama and Tennessee—You can now book "The Invisible Ray" through Salley Films, Inc., Atlanta, Ga. Don't wait—Don't delay. Get your bookings in NOW. INDEPENDENTS!! write or wire us for prices on your territory and ask for a copy of greatest serial advertising campaign book ever issued.

**JOAN**
FILM SALES COMPANY INC.
33-WEST 42ND STREET, N.Y.C.

# Chicago and the Middle West

By PAUL C. HINZ

## D. W. Griffith to Attend "Way Down East" Opening

"WAY DOWN EAST" will be something more than a name to Chicagoans after Monday, December 13, the date on which it opens at the Woods Theatre. Ever since the premiere of this Griffith masterpiece in New York, three month ago, curiosity and interest among theatre fans has been great. The delay in bringing the picture here was due to a request of Al Woods that "Way Down East" be shown in his theatre, as long as Mr. Griffith had decided that it was to run at a dramatic instead of a picture house. Immediately following the run of "Buddies" at the Woods, the picture will be shown.

Hector Fuller, special representative of D. W. Griffith, arrived from New York two weeks ago to direct arrangements for the Chicago showing. Everything to make "Way Down East" register as a super-attratcion, a dramatic spectacle, rather than as a "movie" is being done in the handling of exploitation and advertising. Presentation will be patterned exactly after that at the New York Theatre. An orchestra of twenty-seven will be sent on from New York.

The Woods has been pronounced especially suited to the exhibition of pictures, due to its seating arrangement. A projection booth has been built on the first floor and Benjamin Turner, Mr. Griffith's chief projectionist, has arrived to take charge.

Mr. Griffith will arrive in Chicago on or about December 11 and will appear publicly at the theatre on opening night. "Way Down East" will run here indefinitely. Seat prices for the first night will be $10, and after that they will range from 50 cents to $2.

## Robert Anderson Appears at Ascher Bros. Houses

Robert Anderson's arrival in Chicago simultaneously with his screen appearance in "Once to Every Woman" at Chicago theatres, was so timely that Ascher Bros. took advantage of his visit, intended for pleasure only, and put him to work. They booked the good-natured comedian for personal appearances at the Kenwood, Oakland Square and Metropolitan theatres, all of which were showing "Once to Every Woman."

Mr. Anderson was on his way from California to New York and had planned on a short stay in Chicago. He lengthened his visit to five days, however, in view of Ascher Bros.' proposition, and remained until December 2.

"I have never seen presentations at outlying theatres in any part of the country that are finer than those at the Ascher theatres," he said. "As a result I got more personal enjoyment out of seeing 'Once to Every Woman' in Chicago than I have anywhere else."

Chicago fans showed a keen interest in the face-to-face, heart-to-heart talk delivered over the footlights by the country-boob hero. While in New York, Mr. Anderson will consider a number of new offers. He will confine his talents to playing the same type of character as heretofore, whether he decides to sign up for comedies or features.

## Lila Lee Vacations Here; Has Made Eighteen Films

"Eighteen pictures in two years and a half—won't that do as a reason for my taking a vacation?" This from Lila Lee, who spent the last week in November, visiting her parents and "doing" Chicago. Miss Lee had come directly from the Famous Players-Lasky studio where she had just completed her part in Roscoe Arbuckle's latest vehicle, "A Dollar a Year Man."

"It's a very group-up role," she said proudly, "quite different from what I've been doing. I play an unhappy wife who has thin, sunken cheeks and who floods most every scene with her tears. I hope they let me keep on doing emotional roles, I really think I'm old enough now. And some day, after I've convinced everyone that I'm no longer an unsophisticated child, I'm going to—yes I am—I'm going to do a real vamp!"

Miss Lee's screen career, which has covered about three years, has placed her in some of the most popular productions of this period and opposite some of the leading masculine favorites, including Thomas Meighan, Wallace Reid, Conrad Nagel and Roscoe Arbuckle. The latest of the pictures in which she appears, not all of which have yet been released, are "The Charm School," "Easy Street," "Midsummer Madness" and "A Dollar a Year Man."

Miss Lee was accompanied on this cross-country trip by her sister, Peggy Lee, who went with her also to New York where they will pursue their separate courses, as Miss Peggy, who is a find of David Belasco, expects to sign up for a road engagement.

## Ascher Bros. Open Two New Houses This Month

To Ascher Brothers "holiday rush" this year means the opening of two fine new theatres. One of these, the Portage Park, will be formally opened Saturday evening, December 11, and the other, the West Englewood, on Christmas Eve.

With a seating capacity of 2,500, the Portage Park takes its place as the largest theatre on the northwest side of Chicago. Erected at a cost in excess of $500,000, the new structure is considered one of the finest and best equipped photoplay theatre buildings in the country. The large entrance lobby has the walls finished in marble and paneling in artistic effects, blending with the white and cream tints of the arched ceiling. The decorative scheme of the amphitheatre is blue and salmon trimmed in gold. The seats are all located on the main floor, and somewhat of an innovation in motion picture theatres is the placing of loges in the rear of the orchestra floor.

An elaborate lighting system floods the entire auditorium with many varied colors. Soft or brilliant effects to harmonize with the scenes of the picture, may be obtained through the use of the automatic dimmer. Special attention was given to the question of ventilation, and a careful survey of the several systems in vogue resulted in the installation of a washed air system. It has been estimated that for every one person in the theatre, thirty feet of purified tempered air will be supplied.

Joseph Kopple, well-known as a successful Chicago picture theatre manager, has been appointed manager of the Portage Park. George Koehler and his famous orchestra, formerly associated with D. W. Griffith, will furnish the music and render overtures from jazz to grand opera. The latest type of Moeller pipe-organ has been installed.

## Pathe Sales Force Here Reaching Out for Prize

Although complete reports of Pathe salesmen in the Central West who have been competing in the "Pearson Month" contest have not been turned in, the Chicago exchange is getting a few advance thrills in the firm belief that it is to be the winner. District Manager R. A. Schrader dropped in at the Chicago branch and passed a hint or two to the effect that the local sales force has outstripped all others in this territory. And William A. Aschman, Chicago manager, is so confident of success that he's already spent part of his prize. He has unstinted praise to offer for the run-and-get-it attitude shown by his own particular regiment, and says that the print-worn phrase, "we've smashed all records," is the only way of telling the story.

## Favorite Players to Open Exchange in Indianapolis

Maurice Fleckles visited the Chicago offices of the Favorite Players Film Corporation, of which he is president, on Monday, November 29, and remained in the city for a week. He announced that business in the Central West has improved so much that a branch in Indianapolis will be opened up before December 15.

Favorite Players Film Corporation recently contracted to handle all of Clara Kimball Young's new pictures for Illinois and Indiana. The next of these, entitled "Hush," will be released late in December.

## Jimmie Coston, Exhibitor

James Coston purchased the New Regent Theatre, Sixty-ninth and Halsted, recently from Abe Gumbiner. He was formerly house manager of the Harvard, in the same neighborhood. January 1 is the date set for the opening, when Manager Coston will start things off with a Paramount program.

## Shallenberger Calls

Dr. W. E. Shallenberger, president of Arrow Film Corporation, spent November 26 and 27 in Chicago in conference with J. L. Friedman. He left Chicago for "somewhere in the Rocky Mountains" on a hunting trip.

Charles C. Kranz, manager of the Southeastern Pictures Corporation, is in New York and is looking for product for his organization. He will return to Atlanta in time for the Atlanta motion picture exposition next week.

*STOP! IT'S FORBIDDEN!*
*Margarita Fisher seen here in a scene from American's "Their Mutual Child"*

## *Plan $500,000 Theatre for Cincinnati Suburb*

A new moving picture theatre that will be something distinctive and original in the way of a suburban theatre, having a seating capacity of 3,000 persons and which when finished will represent an investment of $500,000, is promised patrons of Walnut Hills, one of the busiest suburbs of Cincinnati. Announcement of the intention to erect the theatre within a short distance of Peebles corner, one of the busiest corners in the suburb, was made recently by Attorney Ben L. Heidingsfeld, who represents a group of citizens interested in the project.

An option on the site of the theatre, which has a frontage of 145 feet on McMillan street and 300 feet on Melrose avenue, and it has been stated that as soon as negotiations are concluded work on the erection of the theatre will be begun.

Providing the construction of the theatre can be carried out without delay the new theatre will be ready for use early next summer. The style of architecture will be something distinctive and original in the way of a suburban theatre.

Associated with Mr. Heidingsfeld in the venture are Isaac Libson, owner and manager of a chain of theatres in Cincinnati; Joseph Rhinock, the B. F. Keith interests, and the Harris interests of Pittsburgh.

## *Will Direct Hammerstein*

Myron Selznick, production manager of Selznick Pictures Corporation, announces that George Archainbaud will direct Elaine Hammerstein in her next Selznick picture, "The Girl from Nowhere,' following her completion of "Poor Dear Margaret Kirby," written by Kathleen Norris and directed by William P. S. Earle.

A David G. Fischer Production


## *Rothapfel Articles in World Bring Letter from New Zealander Telling of Hits Made by American Pictures*

AN interesting account of the presentation of motion pictures in a small New Zealand town is contained in a letter recently received by S. L. Rothapfel of the Capitol Theatre, New York City, from W. F. Hick of Hastings, N. Z. Mr. Hick wrote to compliment Mr. Rothapfel upon his series of articles which appeared in Moving Picture World. He is a writer of photoplays.

"This (Hastings) is a small country town of about 9,000 population, mostly engaged in farming and so forth," writes Mr. Hick. "We have two houses devoted to pictures; one of them also accommodates occasional road shows. At both houses Power and Simplex projectors are installed, the film being shown without a break to change spools. Incidentally, I may mention that our spools hold 2,000 feet each.

"Programs run about two and one-half hours, with a ten-minute interval, and we always get two features, supported by gazettes and scenics. I personally would prefer one feature only, as being sufficient for any reasonable man, but others think differently. This rule obtains all over New Zealand, except in one or two houses in the four big towns. Recently we had 'On with the Dance' and '23½ Hours Leave' on one change. 'The Tong Man' and 'The Devil's Trail' are bracketed at present at one house; tomorrow we have 'Everywoman' and 'Mary's Ankle' on one screening.

"Orchestras here have four performers and no attempt is made to supply special music to suit the picture, except in rare instances. The only attempt I have ever seen to create atmosphere was with 'The Miracle Man.' The orchestra was doubled and we had a special musical score. The feature was preceded by a serial, 'The Lightning Raider,' and a gazette. During the gazette the orchestra played the overture to 'Maritana,' then an operatic contralto sang 'Sweet Spirit, Hear My Prayer' and 'The Miracle Man' commenced during the sing ing of the song. This procedure was followed all over the country, as the film was released as a 'special feature' on a percentage basis.

"Our usual prices approximate to 12 and 25 cents (reserves 30 cents) but for features the charges are doubled. 'The Miracle Man' charges were trebled and packed the theatre two nights here and five nights in a nearby town of 12,000.

"A good many of the pictures shown here are exotic in style and treatment to New Zealanders, and some of their finest points are missed or misunderstood. People here love straight-out melodrama; Fox is a very popular producer. . . Taking it all in all, we are well served by our exchanges, one of which handles practically everything except Paramount, Fox and Metro. We get a few English productions but they are sorry stuff for the most part and I am glad American firms are now operating over there."

## *John Siefert Again Becomes President of the Miami Valley Exhibitors League*

THE Miami Valley Exhibitors' League looks forward to an active and successful future. John Siefert, manager of the Rialto and Ideal theatres of Dayton, Ohio, was responsible in large measure for the phenomenal growth and activity of the league during the past year, but certain forces are said to have become too strong and he was asked to resign some months ago. Since then he has neither attended a meeting of the league nor taken part in any of its activities.

With pending state and civic legislation threatening the business, the membership realized that a vigorous aggressive policy was needed and Mr. Siefert was recalled and enthusiastically re-elected president. Following the action Al Kinsler was elected secretary and Paul Banker treasurer.

Mr. Siefert announces: "It will be my policy to inaugurate such movements as will best serve the interests of the exhibitor, and with Sunday closing threatening us from the state and local censorship threatening from the civic side, it certainly behooves the exhibitor to be up and doing to protect his business from unwarranted aggression.

"It shall be the purpose of the league from now on to fight with all its resources any effort to enforce the existing Sunday closing laws, and it will have introduced in the next legislature a bill to legalize the showing of motion pictures on Sunday in the state of Ohio.

"Propaganda in behalf of this measure is now being circulated, and it is the purpose of the league to bear the expense of this campaign itself and to conduct its fight in a frank and fearless manner from the headquarters of the Miami Valley Exhibitors' League, asking the co-operation of all exhibitors' organizations who wish to combat any encroachments.

"Exhibitors or patrons desiring information as to how they may most effectively combat further encroachments in their 'pursuit of happiness' should communicate with the Miami Valley Exhibitors' League, Dayton, Ohio."

## *Tearle Begins New Picture*

Following the completion of the Hobart Henley production, "Society Snobs," Conway Tearle has begun active work on the forthcoming Selznick picture, "The Fighter," under the direction of Henry Kolker, according to an announcement by Myron Selznick, production head of Selznick Pictures Corporation.

"The Fighter" is declared to contain a wealth of excellent material for Mr. Tearle, and will be one of the most pretentious productions ever made by the Selznick organization. The story was written by Albert Payson Terhune, and picturized by the R. Cecil Smith.


DOWN WITH THE SOUR SUNDAY

# News of the West Coast

By A.H.GIEBLER

## Cosmoart Begins Construction of Its Studios; to Provide for Tenant Companies

THE Cosmoart Picture Corporation has begun the construction of their studios on a twenty-acre lot at First, Virgil and Temple streets, a site that is in the heart of a natural park which will be utilized in the shooting of exteriors.

There will be eight units, each of them having different architectural treatment from the others. The plans include Spanish, Italian, English, Grecian, Egyptian, East Indian ,and Colonial buildings, as well as French chateaux and English lodges.

The designs and plans as a whole have been worked out by James E. Bowen, who is being assisted by G. A. Hollocker, recently associated with the Maurice Tourneur productions. Mr. Hollocker is a member of the Art Directors' Association, and has been three years with some of the leading producers.

It is the intention of the Cosmoart management to provide for tenant companies a completely equipped studio with every up-to-date accessory.

The foundation of the first unit of the eight is now ready. This has a Spanish exterior and has combined stage and office facilities for all the working force of a producing company. The stage proper is 65 by 125 feet, with ample clearance in height for sets. The lighting arrangement is an original and effective idea with Mr. Bowen.

In the park and the adjacent property there will be pergolas, fountains, Pompeian baths, miniature cascades ,and Venetian and Dutch canals.

### Sherry in Town

W. L. Sherry and John S. Clark, who are making a tour of the states, visiting all the large cities that are film distributing centres, passed through Los Angeles last week on their way to San Francisco, from where they will start their return trip, passing through Salt Lake and Denver on their way to New York. Mr. Sherry is a distributor of films of many years' standing, and is making a careful survey of film conditions in the cities he is visiting.

### Hampton Del Ruth Weds

Hampton Del Ruth, comedy director and producer, was married last week to Miss Alta Crowin, who has been appearing in pictures under the name of Alta Allen. The Rev. P. P. Carroll performed the ceremony Mr. and Mrs. Del Ruth will live in Hollywood.

### Report Denied

Niles Welch, who was reported as having signed a contract recently with Universal, denies the story. He is playing in a big special now being produced by Thos. H. Ince.

### "Parrot and Company"

Albert Kaufman, who is sponsor for the independent productions being directed by Sidney A. Franklin for Associated First National release, announces that the cutting of "Parrot and Company" has been completed by Billy Shea, film editor. He has left to deliver the negatives to Associated First National officials in New York and to discuss exploitation plans.

### New Gayety Stock Company

A new stock company has been organized to produce Gayety Comedies for release through Educational Film exchanges. Patricia Palmer and Mary Wynn will play star and ingenue roles respectively, and Francis Feeny, juvenile, and Henry Murdock, comedian, will interpret the leading male roles. The first comedy to be filmed by the new company will be called "Blondes."

### Broncho Billy Is Back

G. M. Anderson, of Broncho Billy fame, landed in Los Angeles this week with plans complete for the organization of a film company to produce pictures on the west coast. Mr. Anderson is making no big announcements for the present, but he is quietly assembling a working force for his new company.

### Pantages Off to Salt Lake

Mr. and Mrs. Alexander Pantages have left for Salt Lake, where Mr. Pantages will open a new theatre on December 4. Mr. Pantages is the owner of the two Pantage theatres in Los Angeles, the new house on Hill and Seventh streets, and the one on Broadway. The theatre in Salt Lake will be the seventy-second amusement house to be controlled b the Pantages interests.

### Clune Goes to Mexico

W. H. Clune, proprietor of Clune's Broadway Theatre, and of a film plant and laboratory on Melrose avenue, has gone to Mexico City to attend the inauguration of President-elect Obregon, and incidentally to confer with a group of Mexican business men who are in process of organizing a big company to produce motion pictures.

### To Join Woods' Staff

Will N. Ritchey, who on account of ill health has retired as supervising director of the Realart studio, will take a vacation during the month of December, then will assume new duties as a writer of Paramount pictures on the staff of Frank Woods at Lasky's.

### Suffering from Bite

Harry Carey, who was bitten by a centipede some time ago, was taken seriously ill a few days ago at Universal City with a new complication resulting from the bite, and was rushed to his home in San Francisquito Canyon. His company has been dismissed to await his recovery.

### Camera to Directorship

George W. Hill, for several years on the photographic forces of the D. W. Griffith organization and recently with George Loane Tucker, of the Mayflower company, has signed with Fox and is directing Louise Lovely in a new production.

## Film Men Declare Taxes Unjust

With the convening in Los Angeles on December 7 of the annual meeting of the Motion Picture Theatre Owners' Association, California and Arizona Divisions, the opening move will be made in a campaign to combat what is declared to be an unjust taxation of the motion picture theatres.

Vigorous protest is to be made against the multiplicity of tax levies, according to Glenn Harper, secretary of the local organization, who is arranging for the convention, which will be held in the Walker Theatre Building.

"Motion picture theatres have afforded a shining mark when it has come to the imposition of taxes," said Mr. Harper. "We are not averse to paying fair taxes that support the government, state or city, but we do object to other forms of taxation and the high rate levied. I do not believe the public is aware of the extent to which this taxation has been carried. We pay an admission tax, a seatage tax, based on the capacity of the house, a license tax, a music tax, and a film rental tax. We want the public to be informed on this question, for it stands to reason that admission charged must be based upon our overhead expenses. If we are taxed from five different sources the public helps to pay that tax, just as it does all other forms of taxation."

Strongest protest is made against the music tax which is imposed in the form of royalties paid composers of popular music. Theatre owners declare they give a direct benefit to composers by playing their music and thus helping to popularize it. The film tax is also regarded as excessive and unjust.

# *Two Films Featuring Actors and One of All Stars Are Metro's December Offers*

## *Releases are "Hearts Are Trumps" with an All Star Cast "The Misleading Lady" with Bert Lytell as Star and Viola Dana in "Cinderella's Twin"*

METRO announces for December release three picture specials said to be of exceptional caliber and distinction, one of them an all-star production, the second starring Bert Lytell, and the third with Viola Dana in the stellar role.

The first is "Hearts Are Trumps," to be released December 13. It is a picturization of the stage melodrama by Cecil Raleigh. The story is of a girl who is the stake at a game of cards, and of the feud of vengeance that bears fruit twenty years later with an innocent daughter as the victim of two men's hate.

The all-star cast includes Frank Brownlee, Alice Terry, Francelia Billington, Joseph Kilgour, Winter Hall, Brinsley Shaw, Thomas Jefferson, Norman Kennedy, Edward Connelly, Bull Montana and Howard Crampton. It was adapted to the screen by June Mathis and was directed by Rex Ingram. The photography is by John Seitz and the special art interiors were designed and executed by Arthur Ruoda.

"The Misleading Lady," starring Bert Lytell, is slated for release on December 20. This special production was adapted from the play by Charles Goddard and Paul Dickey.

Lucy Cotton, the dazzling Southern beauty of the screen, plays opposite the star. The other supporting members are Frank Currier, Stephen Grattan, Rae Allen, Cyril Chadwick, Barnet Parker and Arthur Hausman.

The picture was directed by George Irvin, and supervised by Maxwell Karger. Arthur Martinelli did the excellent photographic work, and Lester J. Vermilyea the special art interiors.

On December 27 "Cinderella's Twin" will be released. This original story was written and scenarioized by Luther Reed. It is the Cinderella motif with a modern twist. In this picture, Viola Dana has a superb vehicle in which to star, and it is said she lives up to her opportunities.

For her supporting cast, Miss Dana has Wallace MacDonald, Ruth Stonehouse, Cecil Foster, Edward Connelly, Victory Bateman, Gertrude Short, Irene Hunt, Edward Cecil and Calvert Carter.

The direction was in the hands of Dallas M. Fitzgerald, with Bayard Veiller, director of productions, supervising. The motion photography is by John Arnold and the art interiors were designed and executed by A. E. Mantz.

*GOOD MORNING!*
*Eileen Percy in "The Land of Jazz," made by Fox*

# *Plunkett Gets "Nineteen and Phyllis" for Christmas Week at New York Strand*

THE first New York showing of Charles Ray's newest picture, "Nineteen and Phyllis," in which the popular star will be presented by Arthur S. Kane, under First National release, will be at the Strand Theatre, New York, beginning Sunday, December 19. Thus this film, declared by those who have seen it in private views, to be another Ray success, becomes the Christmas week attraction at the Broadway house.

Proverbially, the last week before the great holiday—and this year it includes Christmas day itself—has presented a difficult problem to theatre managers. It is the time when stores and shops remain open at night and masses of people attend to their belated Christmas shopping. Always there is the keenest competition among directors to obtain for their respective houses the very best attractions possible, for only the top-notchers are able to entice any considerable portion of the public from the shop counters to the theatre seats.

Joseph L. Plunkett, managing director of the Strand, is well known, among other things, for his success in overcoming this annually-recurring problem. He translates a well known injunction to read "Do your Christmas booking early." Long before the holiday season arrives he casts about for the cream of picture offerings, with the result that the Strand's Christmas week crowds are almost as large as those to which the house is accustomed during the fifty-one other weeks of the year.

John C. Ragland, general manager of Arthur S. Kane Pictures Corporation, said this week: "Mr. Plunkett's selection of 'Nineteen and Phyllis' is another proof of the excellent judgment he displays habitually, and it is the greatest possible compliment to the art and the popularity of Mr. Ray. A discriminative theatre manager's judgment is formed, naturally, by the public demand. Many legitimate companies lay off during Christmas week rather than face the competition of the shoppers. No experienced manager is satisfied merely to book an attraction that stands a fighting chance to prove remunerative. He insists upon obtaining one whose power as a box-office attraction admits of no doubt.

"Mr. Plunkett, who knows his public, demanded and booked Mr. Ray because he knows that this great star has proved himself a magnet whose power to attract is uninfluenced by the season of the year or counter attractions."

DOWN WITH THE SOUR SUNDAY

## *Selznick Engages Westover*

Winifred Westover, the young screen actress who has appeared to advantage in a number of Griffith productions, notably "Intolerance," has been engaged by Myron Selznick, production manager of Selznick Pictures Corporation, to play the leading feminine role in the forthcoming Selznick picture, "The Fighter," starring Conway Tearle. The story was written by Albert Payson Terhune.

## *George Fuller Continues as Washington President*

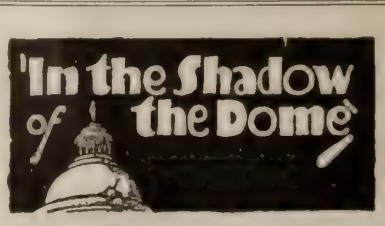
George Fuller, manager of the Metro Film Service, has been re-elected president of the Washington, D. C., Exchange Managers' Association, and Lester Rosenthal, manager of the Famous Players exchange, will continue as vice president. It was the desire of all of the exchange managers that these two should continue in their respective positions because of the valuable services they have rendered.

Manager Krieger of the Fox exchange declined re-election as secretary-treasurer, and W. A. V. Mack, manager for Select, was selected. These officers and two others constitute the executive committee, and for the two positions, Louis Reichert, manager of the Realart Pictures Corporation, and Abe Dresner, manager of the Exhibitors' Co-operative Film Exchange, were selected.

At a previous meeting of the grievance committee it was suggested by Harry Bernstein of Richmond that a get-together meeting of exchange managers and exhibitors be held in Washington next month. After considerable discussion President Fuller was authorized to appoint an executive committee of five to make the necessary arrangements.

A number of the members spoke on the Maryland censorship situation. Methods will later be devised for combatting some of the absurdities of this legislation, based on suggestions made by the speakers. There seems to be considerable friction between the film interests and officials of the censorship board.

The managers decided to cause instructions to be issued to all film salesmen in this territory working under them to refrain from discussing the prices paid for films by individual exhibitors.



A David G. Fischer Production

# Rubbernecking in Filmland

## *Hickman Stages Emotional Scenes of a Raid on an Egyptian Tomb*

*By NORA B. GIEBLER*

ALTHOUGH production activity is at a low ebb in our Fair City, just now, there is considerable activity of another sort going on most of the time. For instance, there is a big Shriners' Ball scheduled to be pulled off tonight at Brunton. The new big stage, the largest in the world as far as is known, will be used as the ballroom, and the committee on arrangements bought up all the wax in town to make the big floor slick enough for the dance.

The Masonic order is well represented in the film colony, and the ball is a big charity benefit to which the public has been invited. Melrose avenue from Western to the Brunton plant will be gaily lighted up with colored electric lights for the guidance of the guests.

Another big social event of the week was the formal opening of the new Mission Theatre on Broadway near Ninth street. The public opening took place on Thursday, December 2, but on the night before, a private pre-opening performance was given to more than a thousand invited guests, composed principally of the leading lights of Filmland and a few newspaper and trade journal representatives.

### *All Were There*

I couldn't possibly give the names of all the film celebrities in the Mission that night, but beginning with Mary and Doug, Nazimova, the DeMilles, Tom Ince, Mack Sennett, Dorothy Phillips, Charles Murray, Jesse L. Lasky, Allan Dwan, Earle Williams, May Allison and on through a list that would include every studio in the colony, I can assure you that very few of the important members of the film industry were absent. "The Mark of Zorro," the new Fairbanks production, was the feature attraction.

John Fleming Wilson, noted author, drove in from his ranch to see how Metro is getting along with the filming of his story, "Uncharted Seas," now in course of production.

Stuart Holmes went out rabbit hunting and took his pet parrot along, thinking, no doubt, to give the parrot a treat. But Polly took French leave while Stuart was not looking, and despite all pleadings and entreaties on the part of her master refused to return. After having mastered the art of talking, it was probably too humiliating to the parrot to have to learn to hunt rabbits.

### *Multum in Parvo*

Broncho Billy Anderson is in town and is organizing a producing company; Wallace Worsley, Goldwyn director, is the proud papa of a baby son, and the baby son is the proud possessor of a brand new savings account presented to him by his dad's studio associates. Viola Dana and Shirley Mason have lost their cook and are now taking turns in the kitchen; Bill Desmond has returned from Cleveland to play in the Morosco film version of "The Half Breed." Albert E. Smith, president of Vitagraph, has gone back to New York. Kenneth McGaffey is Harry Carey's new production manager, and Bill Keefe is rounding up a reception committee to meet Florence Lawrence when she comes from Frisco to begin on her picture, "The Unfoldment," for Producers Pictures Corporation.

Larry Semon and Vitagraph are on speaking terms again and Larry is at work on a new comedy; Jack Pickford is going to help direct his sister Mary in her coming "raggedy" picture, and Bryant Washburn, who has just returned from England, is editing and titling "The Road to London" and incidently making preparations to begin on a new picture.

### *A Studio Orchestra?*

I had a hard time finding anything to rubberneck this week, but I unearthed the Betty Compson company making close-ups for Miss Compson's new picture for Goldwyn. Arthur Rosson, the director, was so tensely absorbed in his work of directing the action, or rather the repressed action of the close-ups in his barricade of lights and cameramen, that I did not disturb him nor Miss Compson. I listened to the sweetly sad strains of "Till We Meet Again," played soulfully by the orchestra till I was almost on the verge of tears myself, then left hastily, because I am not one of those women who can weep charmingly. They were doing emotional stuff.

On the Benjamin B. Hampton stage, however, where Howard Hickman was making underground scenes of a raid on a tomb, the action was thrilling and emotional, too, but not sad.

The picture is being made from the story by Norma Lorimer, "There Was a King in Egypt," and all the action takes place in Egypt. Mr. Hickman is really making the finishing scenes for his picture, having filmed all the exteriors and desert scenes during the past few weeks.

### *Real Egyptian Stuff*

Joseph J. Dowling plays the part of an Egyptologist, a man who spends his time excavating and digging around old ruins for inscriptions and tablets and other antiquities, and Claire Adams is his daughter. Bob McKim is some sort of foreign prince who hears that jewels and treasure have been discovered by the old explorer, and with the assistance of Maude Wayne, an adventuress, and a couple of henchmen, he plans the raid on the tomb.

The interior of that tomb, by the way, was made after exact copies of inscriptions and pictures found in Egyptian tombs, which the technical staff of the Ben Hampton organization obtained from a museum of antiquities. The tomb was at the end of a long passage, perhaps seventy-five feet long, and Director Hickman had set up his cameras at the end of the passage to get what he called a "long shot" of the action.

Bob McKim is in the tomb with his assistants, and is looking for the jewels and treasure in the casket of a mummy, when the hero, played by Carl Gantvoort, steals out of another passage opening into the main one, and creeps up on the villains and holds them up before they have a chance to get away with the treasure.

Carl Gantvoort, the leading man of the company, is a coming screen favorite. He is somewhat new to the films, but has had considerable stage experience and I heard nothing but praise of his work from his

(*Continued on page* 902)

*WITH WIFE AND CARPET BAG "THE NECK" GOES VISITING*
*Left to right: Harry Todd, King Vidor, Colleen Moore, Mrs. Giebler (Mrs. Neck) and A. H. Giebler himself*

## *Barrymore Finishes One and Begins on Another*

Lionel Barrymore has completed "The Great Adventure," the third production in a series of four in which he is to be starred by the Whitman Bennett Productions Company, for distribution by Associated First National Pictures, Inc., and has already started on the fourth, "Jim, the Penman." The cutting and assembling of the former will take but a short time, according to announcement from the studio, and the finished print probably will be delivered to the distributing association within the next two weeks.

Mr. Bennett and Kenneth Webb, who directed the production, as well as the star himself, are well gratified with result of the decision to star Mr. Barrymore in a comedy. "The Great Adventure" is said to be genuine humor straight through, but to give the same opportunity for characterization afforded by his two previous productions, "The Master Mind" and "The Devil's Garden."

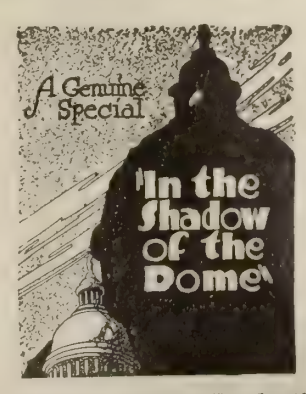
Among those in the cast supporting Mr. Barrymore in the production are Thomas A. Braidon, Octavis Brooke, Doris Rankin, Ivo Dawson, Charles Lane, Jed Prouty, Katherine Stewart, E. J. Ratcliffe, Paul Kelly, Arthur Rankin and Maybeth Carr.

## *"Blue Moon" Given Many Return Votes by Houses*

"The Blue Moon," American Special picturized from David Anderson's novel, is having very successful bookings and in the case of many theatres is playing return dates. Released November 15, it has set a pace for American for long runs at big prices in high class theatres, and a compilation of booking figures collected from the various American branches places the production far ahead of all "Flying A" releases to date. It has been booked heavily in all parts of the country and its showings have been bringing in glowing reports from exhibitors in every section of the United States.

*Unusual Photoplay*

"The Blue Moon" is a photoplay full of universal appeal with a blend of romance, adventure and revenge that is of a different character from the usual run of plays, for it is neither of a society, western, semi-Oriental or old home type, but tells the lives of the pearl hunters of the Upper Wabash and the Indiana flatwoods. The drama has a strong cast: Pell Trenton and Elinor Field in the leading roles, supported by players of note, including Herbert Standing, Margaret McWade and Harry Northrup.



A David G. Fischer Production

## *United States Army Books Pathe Film of Jack Dempsey in "Daredevil Jack"*

"DAREDEVIL JACK," starring Champion Jack Dempsey, is reported from Pathe's Seattle branch to have been booked by the United States Army for exhibition at Fort Oregon, Camby Barracks, Vanccuver Barracks, Fort Columbia and Fort Stevens, army posts in the state of Washington. This, it is believed, is the first time a serial picture has played to soldier audiences at army posts.

The Brunton production has been engaged for its fifteen weeks' run. The booking is said to be in response to an insistent demand by the soldiers. Jack Dempsey's prominence and the especially important position he maintains with the followers of sports is an asset to the commercial value of the Pathe serial.

Furthermore, the production was of such quality, it is said, that Pathe officials accepted it as a standard for serials and announced their future offerings would be produced according to that standard.

W. S. Van Dyke, who directed the film, was later assigned to direct Charles Hutchison in "The Double Adventure." However, the star in this picture was injured and then the director went over to the Ruth Roland company, which is now producing "The Avenging Arrow." "The Double Adventure" is now completed and its release date will be announced.

## *Nazimova Stars and Charles Bryant Has Big Part in "Billions," a Metro Release*

THE Metro Pictures Corporation has scheduled the release of "Billions," Nazimova's most recent starring vehicle, for December 6. This adaptation from a celebrated French drama follows close on the heels of "Madame Peacock," in which Nazimova also starred.

"Billions" is the romance of a Russian princess and a Washington Square poet wherein billions are lost and a world of love is won.

It was adapted from a French stage success. Charles Bryant, leading man in the production, scenarioized it. Others who perform in the capable supporting cast are William J. Irving, Victor Potel, John Steppling, Mariam Skinner, Bonnie Hill, Emmett King and Eugene H. Klum.

One of the striking sets is a scene in a street of old Russia, showing several hundred mounted Cossacks riding amid a mob in front of the Czar's palace, and near the Greek Cathedral.

Ray C. Smallwood directed the production. R. J. Bergquist is responsible for the photography.

## *Robbins Buys DeLuxe Theatre in Utica; Company Has Grown Fast in Four Years*

ANNOUNCEMENT was made on Wednesday, December 1, by Nathan Robbins, president and general manager of the Robbins Amusement Company, Inc., of Utica, N. Y., that his company has secured the DeLuxe Theatre at Oneida Square, Utica, and will take possession on December 12. The best that can be procured in screen plays will be shown at the DeLuxe because Mr. Robbins is responsible in a great measure for the big stride which has been made during the past four years in administering to the wants of the theatregoers.

When the policy of the DeLuxe under the direction of Mr. Robbins is announced, Rae B. Candee, who has been manager of the Avon Theatre, another link in the Robbins chain, will assume the management of the new enterprise. Ever since the initial opening of the DeLuxe five years ago it has been operated by the Alhambra Amusement Company, of which Harry G. Lux is president and general manager.

*Rapid Progress*

Four years ago Mr. Robbins secured a lease on the Majestic Theatre in Utica, and after proving himself a successful manager of that playhouse he organized the Robbins Amusement Company. He also formed the Robbins Film Company, of which he is also the general manager. Soon after the Robbins Amusement Company was formed, negotiations were made and the Avon Theatre, one of the most beautiful showhouses in Central New York, was purchased for a large sum. Almost coincident with the change of ownership came the change of policy as concerned the conducting of the playhouse and presentation of the best in motion pictures.

In acquiring the DeLuxe further evidence is given of the wonderful growth of the company. One reason for the success that has followed Mr. Robbins' efforts is that of the untiring energy of those who are connected with him. Besides Mr. Candee, who has been house manager of the Majestic and who will have charge of the DeLuxe, Mr. Robbins is assisted by Barney Lumberg, the house manager of the Majestic. Henry Coram, manager of the Robbins Film Exchange, is also chief auditor for the theatres.

The DeLuxe Theatre is located in one of the best residential districts of Utica and in the center of a well-patronized business district. It is modern in every way. It is fireproof, with ample entrances and exits, steam heat, forced ventilation and a vacuum cleaning system. The building is 68 feet front, 120 feet deep and about 50 feet in height. The house seats about 1,200 persons.

Harry H. Buxbaum, of the Famous Players-Lasky exchange and Arthur Hammerstein, won the double handball championship at the Van Kelton Stadium, New York defeating Stadelberger and Lusch.

DOWN WITH THE SOUR SUNDAY

# The Educational and Non-theatrical Field

*Conducted by JESSIE ROBB*

## *Use of Moving Pictures in New York Schools Doubtful, from Position of State School Heads*

ALTHOUGH Dr. John H. Finley has resigned as the head of the New York State Department of Education, advocates of instruction through the use of motion pictures will probably find little or no encouragement from his successor, still to be named, in view of the fact that Alfred W. Abrams, chief of the Department of Visual Instruction, and others in similar positions, are opposed to the adoption of film in place of the slides which are now in general use. The advice which will naturally come from these heads to Dr. Finley's successor may be expected to bear weight.

*Expense Cited*

Mr. Abrams, with the chief of the Examinations Division, spent an hour or two last week at one of the local exchanges, viewing a number of films which have been devised for instruction in physics in high schools. At the conclusion of the screening Mr. Abrams said that he was not greatly impressed with the advantages claimed for the film, and furthermore that he did not believe that the expense, running from $100 to $125 to each of the 800 schools in the state, would be favorably considered in view of the fact that these particular films would serve to instruct only one class, which ordinarily runs from eight to fifteen students. This expense would, of course, not include the purchase of a projection machine.

The New York State Department of Education is nevertheless watching with keen interest the use of film in the schools of Newark, N. J., and Detroit, as well as in New York City schools. It is quite likely that a report along these lines will later on be compiled and submitted to the successor of Dr. Finley. For the time being, however, the Department of Visual Instruction will continue to confine itself to the distribution of the thousands of slides which have been prepared and which cover a multitude of subjects.

## *Junior Cinema Club Gives Matinee of Selected Films*

The Junior Cinema Club, an organization recently formed, has as the reason for its being the following purposes: the giving of matinees for children, showing only such films that will interest and instruct while at the same time entertain; the taking of private motion pictures of children and of parties and other occasions; the providing of theatrical and motion pictures entertainment for children's parties and charitable projects; to give complete motion picture entertainment at any place in or out of New York City, supplying the films, projectors, operators and general service, and sell or rent projectors for private use.

The first matinee of the club was given at the Broadhurst Theatre, New York City, on December 3. Maurice Tourneur's production of "Treasure Island," a Japanese Travel Picture, Goldwyn-Bray's "Jewelled Daughters of the Air" and an "Out of the Ink Well" cartoon comprised the program, which was received by the small spectators with unfeigned delight, to judge by the exclamations that were heard all over the house.

Those interested in the purposes of the club can communicate with it at its address, 489 Fifth avenue.

## *National Board of Review Bulletin, Comprehensive*

The Bulletin of the Affiliated Committees for Better Films for December, issued by the National Board of Review of Motion Pictures gives a sketch of the scope of the motion picture activities and their wide appeal to all peoples. Among the many subjects given in detail is the sensible and constructive solution of the question of censorship as it pertains to entertainments for children and adolescents. The appeal that pictures have for the "shut-ins" is told about.

A recent quotation from the Sing Sing Bulletin, the prisoners' paper, says: "Modern penitentiaries are beginning to recognize how firm a hold the 'movies' have on every class of society. Any picture that makes the 'hard boiled' fans that frequent our nightly shows sniffle and cry like a bunch of school girls at a canary's funeral, has in it the elements of greatness."

Where to get travelogs for evening entertainments, exceptional photoplays, the many and diverse requests for pictures for different purposes and a miscellany complete a very interesting and helpful bulletin.

## *Ellison-White Organizes Motion Picture Section*

The Ellison-White Chautauqua System, Portland, Ore., whose activities cover the Western States, Canada, Australia and New Zealand, has organized a department for the collection and distribution of educational and industrial films. Through its years of service to the church, school and educational field, this system has developed a contact and sales organization of strength. Its entrance into the film field followed a growing and insistent demand for films suitable for such use.

Ellison-White already has an extensive library of western industrial and educational subjects and is offering these to the field, both an a rental basis to be used with other material, or in courses, where a season program is outlined by the film department. In connection with the films, suitable lecture material will be furnished, where desired, so that the fullest benefit in class room use can be obtained. Numerous schools in Oregon and Washington have well-equipped projection rooms and the further use of films waits only for the production or distribution of the suitable material.

## *Old Time France in Holmes "In Finisterre"*

On a huge fish in the "get there" map, the little brownie man swims the Atlantic Ocean and shows the spectator the exact location of this quaint section of France, so called from the Latin, finis terre, end of the land. This travel picture shows the sardine fleet of eight hundred boats coming in with a catch and and the work necessary to prepare it for human consumption. The rural districts and villages are untouched by passing time and the religious festivals and market gatherings, with the natives in their picturesque and fanciful dress, form an interesting picture tale that will please those who enjoy the unusual.

## *Sports the Year Around in Goldwyn Ford Weekly*

"Happy Hours" is the title of the Goldwyn Ford Educational Weekly No. 30. It illustrates all sorts of sports, winter and summer, outdoor and indoor. The great American game, baseball, and football, which is the game of the hour at present, come in for a good share of attention.

Winter sports also come in for a share of attention. The swimming pond has now become a skating rink, and there are tobogganing and skiing, and sleigh rides in bob-sleds. For those who do not care for strenuous outdoor sports, a section of the film is devoted to indoor games, ending with the champion checker players of a county, playing off a match in the corner grocery.

## *Urban Movie Chats Pleasing Spectators*

Charles Urban's Movie Chats, Series 16 and 25, are being shown this week at the Rivoli and Rialto theatres, New York City.

The interest in these Kineto subjects is increasing steadily and it seems that the moving picture patrons are agreeing with Mr. Urban and Dr. Riesenfeld, who have always contended that no pictures can be too good.

It has usually been either a producer or an exhibitor who claimed the contrary and the blame was always put on the public. Thus when the producer and the exhibitor agree and give the public a chance to judge, the result is invariable that the better the picture, the more pleased the spectators. This is being demonstrated each week at these theatres where the Movie Chats are attracting a great deal of attention.

## *Schable Very Ill*

Robert Schable's activities as the heavy lead in "Temple Dusk," a George D. Baker production, were temporarily held up because of a slight attack of ptomaine poison. For a time it was believed Schable was very seriously ill, but prompt medical attention saved the day. Work will begin on the production shortly.

# *Selznick's Hobart Henley Film "The Sin That Was His," Begins Its Premiere at New York Strand*

THE Sin That Was His," the Hobart Henley production made by Selznick, starring William Faversham, celebrated actor, and written by Frank L. Packard, author of "The Miracle Man," had its initial New York presentation at the Strand Theatre on December 5.

Lewis J. Selznick has declared that the Henley production is "the greatest picture I have ever made." Substantiating this statement and upholding his firm convictions, the consensus of the critics wherever the picture has been shown is an unanimity of approval that is seldom paralleled in the motion picture industry. Among the theatres where the attraction proved its worth are the Columbia Theatre, Washington, D. C., one of the biggest houses in the Marcus Loew circuit, the Star Theatre, Rochester, and the Stillman Theatre, Cleveland.

Mr. Faversham, following his nationwide success in the Selznick picture, is seen in the role of a professional gambler of a small Alaskan town. "Three Ace" is a remorseless, sure-shooting gambler—a man without country, religion or compassion for any one.

Playing opposite Mr. Faversham is Lucy Cotton, the talented young actress who scored an overnight success in the famous stage play, "Turn to the Right." Other members of the cast include Pedro de Cordoba, Bobbie Agnew, one of the screen's most popular juvenile players; Lule Warrenton, known as one of the foremost portrayers of character roles on the screen, and Miriam Battista and Bobby Connelly, the child actors of "Humoresque." Edmund Goulding, well known scenarist, picturized the Packard story.

*A PRETTY PARTNER*
*Louise Lovely in "Partners of Fate," made by Fox*

# *Mildred Harris Drops Chaplin Name for All Time, Says Louis B. Mayer*

REALIZING that under the name of Mildred Harris she had reached stardom before her marriage to Charles Chaplin, Mrs. Chaplin has decided to give up the professional name of Mildred Harris Chaplin, which has been used in connection with her recent productions, and resume her maiden name of Mildred Harris for pictures only," advises Louis B. Mayer, "and, complying accordingly, all her future pictures will be released under the name of Mildred Harris. It has always been Mrs. Chaplin's wish to use her own name, which she had already made famous.

"Mrs. Chaplin feels," continues Mr. Mayer, "that it has never been fair either to herself or to Mr. Chaplin to make use of the name of Mrs. Chaplin in connection with her motion picture activities. She feels further that the success which she has attained and the success to which she looks forward in the future, is and should be due to her own personal efforts and ability, and not to her association with any other member of the motion picture profession and not by using the name of her husband.

"Her next two pictures, 'The Woman in His House' and 'Habit' being considered the largest productions in which she has ever appeared, and in order to attain her success on her own ability, it is her desire that these two productions be released as specials, and as such they will be through the First National."

# *The Strand, Brooklyn, Has Arranged to Present "Hiawatha," a Kineto Review*

Starting Sunday, Edward Hyman, of the Strand in Brooklyn, promises a presentation of another Kineto Review subject that will set a new standard in beauty accompaniments.

The subject will be "Hiawatha." The titles throughout are taken from Longfellow's poem. For sheer pictorial beauty there have been few pictures like it, and the titles, coming as they do from one of literature's greatest classics, maintain the artistic standard throughout, it is said.

"Hiawatha," is being billed as a "Scenic with Soloists." Three songs will be used.

Mr. Hyman has advertised it extensively and the beautiful presentation added to the unusual worth-whileness of the picture promises him many patrons who have not heretofore been attracted to the motion picture, it is stated.

## *J. C. Graham Speaks to Members of the A. M. P. A.*

Fresh from his return from Great Britain, where, as the managing director of the Famous Players, Ltd., he has been supervising the activities of the production, distribution and sales of that company's product throughout the United Kingdom, John C. Graham, the guest of honor at the regular Thursday luncheon of the Associated Motion Picture Advertisers, spoke interestingly of the relationship between the American publicist and his contemporary in Great Britain.

Contrasting the chief difference between the work of publicity men in this country and in the United Kingdom, Mr. Graham explained to a large gathering of A. M. P. A. members and to a number of editors of the trade press that America offered a wider field for the press agent's manifold activities. On the other hand he pointed out that the total number of theatres in Great Britain is in the neighborhood of 3,000 as compared with the estimated 18,000 theatres in this country. This feature, he emphasized, gives the American publicity man ample scope to accomplish things which are restricted to the British publicist.

That there is a big field for the American publicist in Great Britain was another fact brought out during the course of Mr. Graham's discourse. In this respect he urged publicists who contemplated the trip to the United Kingdom to study British conditions and when "planted" on English soil to think in terms of the British pound.

## *Wallace Worsley Renews Contract with Goldwyn*

Wallace Worsley has renewed his contract with Goldwyn Pictures Corporation to direct the production of feature pictures. He directed Goldwyn's "The Penalty" from Gouverneur Morris' novel of the same name, and since finishing that photoplay he has directed Madge Kennedy's latest picture for Goldwyn, "The Highest Bidder," from Maximilian Foster's novel; "The Trap," and is now wielding the megaphone for Gertrude Atherton's first story written directly for the screen, tentatively known as "Noblesse Oblige."

## *President Wilson Sees Two Selznick Specials*

President Wilson's fondness for motion pictures prompted him to devote some of his time on Thanksgiving Day to the viewing of the Selznick specials, "Out of the Snows," a Ralph Ince production. "The Palace of Darkened Windows," a tale of harem life in the Orient directed by Henry Kolker, was shown to the President on Saturday, November 27, at his request.

## *Mae Marsh in Big Play*

(*Continued from page* 868)

characteristic and will get attention. Split the sets and get them into store windows. Make up wall paper window cards and get them in everywhere. You don't have to be afraid of the offering. It will please your patrons if only you get them in. Don't promise too much and raise expectation beyond reason. Sell the star and they will be all the better pleased with the production when they find it better than they anticipated.

This does not mean that it is unwise to stress the star and the production. You can and you should, and you can promise much without telling it all, but do not slop over and promise so much that you cannot possibly deliver.

*Leave Room for Surprise*

Make them realize that they are coming to see a good production, but do not tell just how good it is. Leave room for surprise and your first night audiences will go out and send the rest of the town in, for if the play is improbable, it has a value because it gives the star such ample opportunities.

And above all tell them that Mae Marsh has come back a truer, finer artist than ever before. Always a player of individuality, her art has ripened and developed. That is the big message you must get over if you would exploit this to the greatest advantage.

# *Pathe to Use 300 Leading Papers in National Advertising Campaign on "Velvet Fingers," Seitz Serial*

THREE hundred of the foremost newspapers throughout the United States are to be used in the forthcoming national advertising campaign arranged by Pathe in conjunction with its exploitation of "Velvet Fingers," a serial starring George B. Seitz, together with Marguerite Courtot.

The principal newspapers in every one of the thirty-two territories will participate in the campaign, which in scope and amount of business is probably the biggest national advertising attempted by Pathe.

Some of the leading papers through which Pathe will co-operate with exhibitors showing "Velvet Fingers" are:

Albany Times Union, Syracuse Post Standard, Utica Herald-Dispatch, Altlanta Journal, Nashville Banner, Boston Globe, Boston Traveler, Boston Record, Buffalo News, Louisville Herald, Dayton News, Springfield, Ohio News, Columbus Dispatch, Cleveland News, Cleveland Press, Denver Post, Detroit Free Press, Detroit News, Kansas City Post, Milwaukee Journal, St. Paul News, Minneapolis Journal, Newark News, New Orleans Item, Springfield Journal, St. Louis Post Dispatch, Salt Lake Telegram, Salt Lake Tribune, San Francisco Call, Seattle Times, Spokane Chronicle, Washington, D. C., Times, Baltimore News, Indianapolis Star.

This advertising campaign has been directed toward giving the smalltown exhibitor the full amount of co-operation, in accordance with the assistance being rendered big town showmen.

Careful analysis of the entire newspaper field was made by the Pathe advertising department before determining upon its mediums. Only those papers with the largest rural as well as urban circulations were considered.

The first episode of "Velvet Fingers," entitled "To Catch a Thief," was slated for release on December 5. This is the third episode play in which George Seitz has appeared for Pathe with Marguarite Courtot. Based on a story by Bertram Millhauser and directed by Mr. Seitz himself, "Velvet Fingers" is a combination Raffles-Arsene Lupin attraction.

# *"The Sin That Was His" Selznick Film Gets Praise from American Legion Post*

FOLLOWING the showing of the Hobart Henley production made for Selznick, "The Sin That Was His," starring William Faversham and written by Frank L. Packard, in Concordia, Mo., on Armistice Day under the auspices of the American Legion, Al. H. Schlapper, post commander, wrote an unsolicited letter of approval to the Selznick offices in which he stated "it is one of the best pictures ever shown in this city."

Post Commander Schlapper also says in part: "All movie fans who saw this picture are more than pleased with it. We will call on you to furnish pictures for our shows in the future, as it is the policy of our American Legion Post to always give the public the best."

"The Sin That Was His" reveals Mr. Faversham in the role of a professional gambler in a small Alaskan mining town. The author in a series of dramatic situations affords the star unlimited scope for a powerful characterization.

In support of Mr. Faversham are seen Lucy Cotton, in the leading feminine role; Pedro de Cordoba, Miss Sherman, Lulu Warrenton, Robert Conville and John Burton. Edmund Goulding picturized the story for the screen.

# *How Fox Picture, "Face at Your Window," Fits Into Present Immigrant Situation*

THE new Congress is expected to take up at once the question, of restricting, or at least further regulating, the promiscuous immigration of all-comers from foreign lands. Indeed, the newspapers of December 3rd reported that the House Immigration committee had approved a bill to halt abruptly for two years the incoming tide.

Whatever may be done in the matter can in no way lessen the necessity of "absorbing" along intelligent and helpful lines the host that has thus far, since Armistice Day, poured into the United States not forgetting the millions of foreign born that have lived here for years and still are un-Americanized. And in this need it is admitted that moving pictures can play the most helpful part of all agencies at command of the Government.

William Fox realized this when he produced "The Face at Your Window." He realized that propaganda was rife; that everywhere various interests were forwarding their countless purposes by many and various means. "Why not a good stiff bracer to Americanization propaganda?" was the Fox idea.

But not alone as propaganda that tends to make every man's life and possessions more safely his own does "The Face at Your Window" present itself. The reviewers said at the outset that this Max Marcin story held interest as strong dramatic entertainment; the public in thousands of theatres have rendered a substantiating verdict and showmen have garnered their legitimate profits through their action in helping in the work of making America a greater, a better and a more prosperous country.

DOWN WITH THE SOUR SUNDAY

*"WHAT'S THE IDEA, HUH?"*
*Alice Brady, starring in Realart's "The New York Idea," seen here with Lowell Sherman*

# *Fox News Reporters Win Cash Bonuses for Skill*

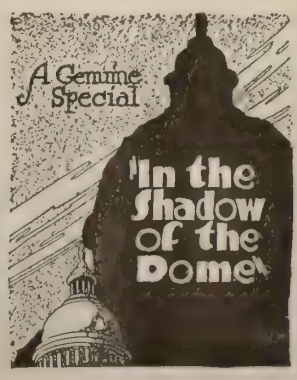
"There was a pleasant outcome for four William Fox employes when Fox News beat all rivals in landing first on the screen with pictures of the widely discussed riot before the Union Club on Fifth avenue, New York, when the British flag was hauled down and put out again on Thanksgiving Day," says a Fox announcement.

"Russell A. Muth was the first cameraman man to arive on the scene and he got there ahead of the police reserves. For his enterprise in grinding the crank while rocks landed among the seething mob and fists flew about him, Muth received a special bonus of $25.00."

*Louisiana Cameraman Wins*

Mr. Fox also gave a bonus of $10 to James Seebach, a shipping clerk who drove the truck that first reached the scene and then drove back to the Fox studio for more cameramen. Special bonuses of $10 each were awarded to cameraman Al Gold and Joseph Dreling for being on the job.

In the last award of the regular weekly bonuses to Fox News reporters, W. H. Smith, of Shreveport, La., field cameraman, was winner of the bonus for enterprise; Al Brick, of New York, took honors for the best thrill, and Larry Ellis, of Boston, scored for best photography.



A David G. Fischer Production

# *Cecil B. DeMille Succeeds in Filming Scene in "Forbidden Fruit," Paramount Picture, Under Plate Glass Inclosure*

WHEN it was announced that Cecil B. DeMille would film one important episode—the Cinderella fairyland vision—of "Forbidden Fruit" in a stage setting built completely of plate glass, there were many who said it couldn't be done.

However, DeMille thought it could and so did his production manager, Howard Higgin and his photographer, Alvin Wyckoff. Theodore Kosloff, to whom was entrusted the task of designing the unique costumes and drilling the dancers, likewise agreed that it was possible.

The objectors pointed out that it would be impossible to light such a set satisfactorily; that the halation from the glass would make the screen results worthless; that the cost would be prohibitive, and that it just wasn't possible to build and film a set built of plate glass.

*Plans Made*

Nevertheless plans to do it were made. The first matter to be settled was the choice of a location for this set. It was decided that the studio tank would serve as a foundation. Inasmuch as a number of fountains, a waterfalls beneath the wide glass stairway and two large large shallow pools with black swans swimming about were included in the plans, this selection of the tank as the foundation came as a matter of course.

At this point, Production Manager Howard Higgin called into consultation the best show case construction men obtainable. It was agreed that work should start at once and that the task of assembling sufficient plate glass for the purpose should be pushed forward with the greatest possible speed.

*Plate Glass Walls*

Following the usual procedure on set construction, plans were drawn by the Lasky studio art department. Working from these drawings, a huge force of carpenters proceeded to completely floor the tank and much of the surrounding studio space. Plate glass walls twenty feet in height were set in place along two sides of this "room," the stairway forming a third side and the remaining side serving as a gateway for the cameras.

In the middle of this wide expanse of plate glass an opening approximately twelve feet in diameter was left. This opening was equipped with a cover of glass which could be lowered into the dry tank below, thus permitting an antique, bronze-figured clock to rise through the opening to the level of the floor. This mechanism made its appearance on the stroke of twelve and the bronze men who formed a part of this episode struck the twelve counts on the gong at the base of the clock.

Beneath the transparent stairway with its wide sweep of steps, a complicated system of lighting and waterfalls was installed in such a way as to provide a striking picture of flickering lights playing on the water beneath the glass steps.

*Beautiful Costumes*

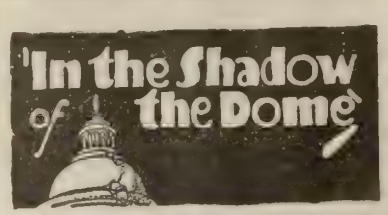
When the set was in readiness, Theodore Kosloff marshaled his ballet of four-score players. Customs rivalling in opulent beauty anything ever seen on the screen or off had been provided for every mimic guest at the fairyland ball. The principals of the cast—Agnes Ayres, Forrest Stanley, Kathlyn Williams, Shannon Day, Julia Faye and Theodore Kosloff—appeared in the costumes specially designed.

It required two days and the greater portion of one night to film this episode of the story, but the results more than justified the time and labor expended, it is said.

All this activity registered in celluloid will flash across the silver screen in approximately three minutes. Weeks of work, planning and tremendous expense were expended on it, according to reports.

NOT 'FRAID OF LOVE

*Mae Marsh comes back to the screen in "The Little 'Fraid Lady," being released by Robertson-Cole*


A David G. Fischer Production


# *President Smith, of Vitagraph, Back from Coast with Negative of "Black Beauty"*

ALBERT E. SMITH, president of Vitagraph, arrived in New York this week on a trip which mostly concerns his newest big production, "Black Beauty." The negative of "Black Beauty" was brought East by Mr. Smith and editing the features has been commenced at the Brooklyn studios of Vitagraph under the personal supervision of Lillian and George Randolph Chester.

*Resident of West*

During the last trip to the Los Angeles studios Mr. Smith established a residence in the Southern California city. He will maintain his country estate at Oyster Bay as his summer residence and will continue to make frequent trips between New York and Los Angeles.

"Black Beauty," the final scenes of which Mr. Smith supervised on his recent stop in the West, is expected to be Vitagraph's biggest production. It will be the fourth of the new series of specials offered by the company.

*Breaks Records*

It follows "The Courage of Marge O'Doone," "Trumpet Island" and "Dead Men Tell No Tales." The first named has already broken all booking records in the quarter century of Vitagraph history. The other two are following closely, and when on the market for the same length of time may surpass the popular Curwood picture. David Smith, the man who made "The Courage of Marge O'Doone," also directed "Black Beauty."

He has interpreted accurately the quaint, homely story of the simple, wholesome characters in Anna Sewall's great book, and "Black Beauty" is expected to be his masterpiece. Director Smith has built the picture with deep regard for detail and the result is a beautiful story for persons of all ages.

*Jean Paige Plays*

Jean Paige will be seen in her greatest characterization, that of the little old-fashioned Jessie Gordon, who will be remembered by all who have read the book. James Morrison plays opposite Miss Paige and George Webb as the heavy portrays a perfectly drawn character. The remainder of the cast is made up of the best artists obtainable, all of national renown.

## *American Succeeding with New Sales Plan*

C. A. Stimson, general sales manager of the American Film Company, reports the success of the sales plan which he inaugurated several months ago. Each branch office is run on a cost plan and the income of each man is proportionate to the actual earnings of his office after overhead is deducted.

Recent specials on which many of the American's salesmen have been making successful records during the past few months are: "A Live Wire Hick," "The Week End," Peggy Rebels, "The House of Toys" and "A Light Woman."

## *New Rolin Comedy Listed*

"Park Your Car" is the title of the new Rolin comedy, to be released by Pathe December 19, dealing with the trials and tribulations of a motorist. "Snub" Pollard is featured and aided in his amusing antics by Marie Mosquini, Hughie Mack, "Sunshine Sambo," the little colored actor, and the Rolin comedy comedians. The play is built around a comedy automobile which provides many uproarious situations.


DOWN WITH THE SOUR SUNDAY

# *Pathe's Reports on Bookings Show H. B. Warner in "Dice of Destiny" Has an Unusual Commercial Value*

CONVINCING testimony of the regard in which H. B. Warner is held by the exhibitor as a box-office attraction is furnished in the bookings recorded on "Dice of Destiny," the new Jesse D. Hampton production in which he will star; up to a week previous to the date of release Pathe branches report these to be notably large for any feature.

Warner's appearance in a role such as he is provided in this screen version of John Moroso's popular novel was expected to bring a hearty response, but it is stated that the returns so far have exceeded anticipation and are considered an encouraging sign for a future in which doubt has been aroused by business conditions in enterprises outside the picture industry.

Since his stage success in "Alias Jimmy Valentine" the public has associated Mr. Warner with the type of role given him in "Dice of Destiny," and the new play affords an opportunity for the exhibitor to capitalize the tendency in the advertising for the picture. This angle of the Pathe feature is believed to be an important item in the estimates that concede "Dice of Destiny" to be an offering of unusual commercial value.

The bookings so far show the picture to be in demand in downtown and community houses in an almost equal degree. A formidable list of houses that have booked "Dice of Destiny" is reported from the New York, Philadelphia and Chicago branches. In New York City the picture has playing dates in the Grand Opera House, the Academy of Music, Audubon, Crotona, Star and Nemo, and among the Fox theatres in Brooklyn, the Comedy and the Folly. The Fourteenth Street, Standard, Circle, Forty-second Street, Burland, Victory, Spooner and Loew's Brevoort in Brooklyn are also booked. All of them say they are looking forward to big business.

In Philadelphia the list contains the names of the Empire, Richmond, Carman, Montana Palace, Olympia, Dixie and numerous others likewise situated in the downtown sections, and in Chicago, the State, Hamilton, Bower, Grayland, Lincoln and Hyde Park.

*"MAY I KISS YO—YOUR HAND?"*
*Pretty bit from "Princess Jones," which is Alice Calhoun's first starring picture for Vitagraph*

# *Realart Attracts Many Skilled Workers; West Coast Employes College Graduates*

THERE'S no question about it—motion picture production is drawing to it the very best in talent and brains." This statement, according to J. S. Woody, Realart's general manager, sums up one of the reasons for the industry's progress, and particularly Realart's growth and success.

"I have always realized that motion pictures are demanding, in their production, the highest type of men and women," said Mr. Woody, "and this realization has been strengthened by a consideration of the educational qualifications of some of Realart's employes in its West Coast studios. I am particularly impressed by the fact that a large number are college graduates. Not only department heads, who are men and women of exceptional training, but workers in all departments of our organization are of the same fine type."

Maurice Campbell, who directed Bebe Daniels in "Oh Lady, Lady," "She Couldn't Help It" and "Ducks and Drakes," is a graduate of the University of New York, and Frank V. Biggy, superintendent of the laboratory, secured his degree from Santa Barbara College. Fred Harris, location director, was a member of the Kappa Sigma Fraternity at Ames University, while Paul Sprunck, head of the title department, studied brush work at the College of Fine Arts, University of Southern California.

Many other college trained men and women are on the list. Julian Fleming, architect of Realart sets, secured his bachelor's degree in architecture at the University of Pennsylvania. Louise Long, cutter of Sam Wood's Wanda Hawley productions, varied her collegiate career between George Washington University, University of California, and the University of Southern California. A member of the transportation department was educated at Harvard.

Laboratory employes include among their alma maters Mount Royal College and University of Southern Illinois.

# *Selznick Begins New Policy which Calls for Joint Review of all Completed Films*

MYRON SELZNICK, president of Selznick Pictures Corporation, says that beginning with the most recently completed Selznick picture, "Broadway and Home," starring Eugene O'Brien, a new policy has been inaugurated which calls for a joint review of each completed production by the various department heads and their assistants. This group will be known in the future as the Selznick's Studio Survey.

The purpose of this board is to give each member of the studio force an opportunity of viewing the result of his efforts put forth toward the completion of each picture. In this way members of the purchasing department will be enabled to judge the screening qualities of the articles purchased for the various sets, location men will be afforded the opportunity of noting how the locations selected appear on the screen, and stars and principals will glean a comprehensive idea of their clothes and general make-up.

The new plan has been received with enthusiasm by the studio force.

DOWN WITH THE SOUR SUNDAY

# *New Belmont in Montreal Is Owned by Independent*

Montreal, Quebec, now has a new picture theatre of good size and excellent appearance, owned and controlled by independent interests, the Belmont, Main and Mount Royal avenue. It has been leased for twenty years by the St. Lawrence Amusement Company, the president of which is J. O. Gareau, a prominent merchant and manufacturer of Montreal. The Belmont is the first of a series of theatres to be erected in Montreal and Eastern Canada.

The Belmont, seating 2,000, was designed by James Atsalinos, of Montreal, and was built by A. L. Allard, a Montreal contractor. The owner is P. G. Demetre, of Montreal, and the cost of construction was over $200,000. The interior decorations were done by Guido Nincheri, a Montreal artist. Everything was supplied and installed by Montreal concerns.

All but the box seats are found on the one floor. The boxes are in a small balcony over the entrance promenade and are furnished with wicker chairs. The manager is Thomas E. Conway, of Montreal. The opening attraction was "What's Your Hurry?" starring Wallace Reid. The conductor of the orchestra is J. Shea. The matinee price is 17 cents and the evening price 35 cents, including the tax.

## *Meighan Off to Coast*

Thomas Meighan is commuting to Hollywood again. This time to finish his latest Paramount picture, "The Quarry. This is the fourth time in a year that Mr. Meighan has traveled between New York and Hollywood for picture making. "The Frontier of the Stars" and "Civilian Clothes" he made in the East, and "Conrad in Quest of His Youth" and "Why Change your Wife?" were produced on the west coast and for the latter picture Mr. Meighan jumped to the Pennsylvania station, New York for several scenes.

WATCH THE WORLD

# *Douglas Fairbanks' Latest Production Smashes all Capitol Theatre Records*

WHAT is considered phenomenal in the history of amusements in the world is the record that the latest Douglas Fairbanks production, "The Mark of Zorro," released by United Artists Corporation, set at the Capitol Theatre in New York City last week. The picture has proven a striking box-office attraction everywhere it has been shown and from the reports and congratulatory letters and telegrams that Hiram Abrams, president of the "Big Four," has received, it has smashed every theatre record where it has been shown.

The record of all records, however, is that of the Capitol Theatre, where, during the first week of its showing it was witnessed by a total of 94,501 persons, bringing to the box-office the total of $48,103.43. This is the world's record for any one theatre for any one week for a motion picture, United Artists believes.

*Rothapfel Enthusiastic*

In writing Mr. Abrams regarding the engagement at the Capitol Theatre, Samuel L. Rothapfel, who presented the production, said: "I think, perhaps you would like to know that in the week just ended with Doug's picture, 'The Mark of Zorro,' all attendance records for the motion picture industry for a single week were smashed here. The receipts were $48,103.43 and attendance was 94,501 persons.

"These figures are astounding in themselves and merely indicate what is possible with a combination of this great star, a wonderful picture and the theatre itself, and I think it merited my opinion that it is perhaps the best thing that Doug has ever done. I heard nothing but praise and praise and to the best of my knowledge not one single complaint or kick was registered during the entire week.

"This is a record that the Capitol is extremely proud of and I am sure that Mr. Fairbanks and the 'Big Four' corporation will share with us in our pride that in this theatre was established a new attendance for motion pictures that only a year ago was undreamed of."

*Other Records Fall*

But it didn't only happen in New York. On the Pacific Coast, at the Mission Theatre in Los Angeles, which was just opened, it broke all sorts of records. Here is what Robert E. Wells, managing director, wired Mr. Abrams:

"Los Angeles believes that 'The Mark of Zorro' is Douglas Fairbanks' greatest picture, as evidenced by the fact that since Thursday, December 2, when our new Mission Theatre, the finest appointed theatre in the world, was opened, we have played to absolute capacity, with midnight shows added both Saturday and Sunday. We have established two world's attendance records during these past four days with prices from 50 cents to $1.50. Thank you for this 100 per cent. production. Hope more will follow."

"The Mark of Zorro" will open simultaneously in both the Clemmer Theatre and the New Winter Garden Theatre in Seattle for a run commencing December 25. This is the first time in the history of the motion picture business in Seattle that the same picture will have a simultaneous run in the two big downtown theatres.

# *World's Champion Jack Dempsey Forms $20,000 Moving Picture Organization*

INCORPORATING for the purpose of entering the motion picture business in this state, the following companies have filed papers with the secretary of state at Albany during the past two weeks:

The Green Jade Productions, capitalized at $50,000, with Maxwell G. Cutler, Rose Dolgin and Benjamin Rabinowitz, New York; Pinnacle Amusement Company, Rochester, $115,000, Edgar Shantz, William J. C. Karle, F. A. Buckland, Rochester; Summit Films, $1,000, Jack Seiden, Max Shore and Max Manishor, Brooklyn; Cawwood Pictures Corporations, New York, $10,000, M. Hicks, Mount Vernon, A. G. Scheer, M. C. Berman, New York; Mermaid Amusement Co., Brooklyn, $25,000, Louis Zeikovitz, Harry J. Katz, New York; Esther Schwartz, Brooklyn.

Philmor Amusement Co., Brooklyn, $7,500, Philip and M. M. Chetkin, Morris Efronsono, Brooklyn; Dobbs Laboratories, New York, $5,000, A. Kempler, Essie Weil and Harry Wolfe, New York; Maneros Theatre Corporation, $1,000, John A. Hopkins, John Kolvoord, Jr., Charles Monash, New York; Simmons, Douglas and Scheuer, $7,500. Ira H. Simmons, W. A. S. Douglas, Walter Scheuer, New York.

Palestine Pictures Corporation, $180,000, Morris Margulies, Sam Blitz, Jacob G. Bachman, New York; Art and Science Photo Plays, $50,000. Jean G. Citarelli, Newark, N. J.; E. A. Quintels, Joseph Sedita, New York; Candler Pictures, Inc., $5,000, Harry A. Klein, John F. Natterford, Martin G. Cohn, New York; Gerome Brush Corporation, New York, $25,000, Morton Abrahams, Robert W. Gilmore, New York; R. W. Pumpelly, Samarsand, N. C.

Players Motion Picture Service, $10,000, Ivan E. Maginn, J. Robert Cogen, W. P. Cavanaugh, New York; Herz Film Corporation, $50,000, Louis Schwartz, John J. Kessler, Brooklyn, I. M. Rosenstock, New York; Clarence D. Jacobson Theatrical Enterprises, New York, $20,000, Clarence D. Jacobson, H. S. and W. N. Hechheimer, New York; Film Distributors League, $2,600, Bernard H. Bernstein, Louis E. Heifitz, Rae Seixas, New York;

Best Ever Amusement Co., Mount Vernon, $40,000, Bernard Munves, New York, Benjamin and Paul Pakula, Brooklyn; Robert Russell Productions, $500,000, Robert Russell, New York, Samuel C. Pulis, David Fisher, Brooklyn; Filmless Motion Portrait Corporation, $50,000, Victor Gianett, New York; Bernard R. Witt, William Rosenzweig, Brooklyn; Blue Eyes, Inc., $500, Mortimer Lanzit, C. Rosenberg, New York; E. R. Levy, Brooklyn.

Louis B. Mayer Productions, $25,000; J. Robert Rubin, Nelson and Norbert Ruttenberg, New York; Historial Pictures, New York, $250,000, J. J. Livingston, E. H. Stewart, J. B. Martin, New York; Joy Film Distributing Company, $15,000, Edward M. Behrman, Samuel Schwer, Meyer Brown, Brooklyn; Dempsey and Kearns Theatrical and Motion Picture Enterprises, $20,000, H. S. and W. N. Hechheimer, Renolt Workman, New York; M and S Cinema Enterprises, $10,000, Victor E. Gartz, New York, A. M. Menkel, Louis Pressman of Pelham.

Sunrise Pictures Spread Rays of Happiness

See

PEGGY HYLAND

in

THE PRICE OF SILENCE

## *Opens with Realart Film*

John Hamrick will open his new 1,250-seat motion picture theatre in Seattle on December 22, with Realart's William D. Taylor special, "The Furnace."

The theatre is the Blue Mouse and is one of the largest in the Pacific Northwest. It is described as one of the most beautiful theatres in that section of the country.

Mr. Hamrick is a holder of a Realart Star Franchise, which provides theatre rights to thirty-six productions.

## *Vidor Film to Describe Mother-craft Movement*

May Bliss Dickinson, national founder of the mother-craft movement representing the child welfare department of the General Federation of Women's Clubs of America, has closed negotiations with the King Vidor productions for the filming of "Mothercraft," a cinema to express in story form the purpose of this national movement, which deals with the training of girls in the upper grammar school grades in the science of caring for babies.

The film will be distributed through women's clubs, parent-teacher associations, branches of the Red Cross, Girl Scouts, Camp Fire Girls and similar organizations. Craig Hutchinson of the Vidor directorial staff will direct it. The principal roles will be played by Catherine Vidor, Laura La Plante, formerly Charles Ray's leading women; Roscoe Karnes, formerly with the Morosco Stock Company, and Myrtle Reauveau.

William H. Crane, one of the foremost actors of the American stage, has generously offered his services and will play a part opposite May Bliss Dickinson. Catherine Vidor is King Vidor's sister and has appeared for the past several seasons with the Marion Morgan dancers.

The scenario was written by May Bliss Dickinson and the production will be photographed by Max Dupont.

## *Luporini to Wage Big Advertising Campaign*

Plans for an extensive and far-reaching advertising and publicity campaign, to be conducted in the motion picture journals of an international nature and designed to engender greater interest in the product of Luporini Brothers, exporters of American-made motion pictures, have been approved by Ferdinand Luporini, managing director of the company. A large appropriation has been set aside from which available funds will be drawn for the successful execution of the campaign which, it is said, will cover a wide territory.

For the work in question, the services of A. L. Feinman, well known advertising and publicity counsel, have been secured, and effective with the coming month, in consultation with Mr. Luporini, Mr. Feinman will plan and direct all advertising and publicity emanating from the Luporini offices.

The decision to start an advertising campaign, the effects of which will be felt in almost every foreign territory in the world, is sufficient evidence with which to brand Luporini Brothers as a progressive export organization. But more than this, the advertising campaign which becomes effective this month is a sign of growth and expansion which has resulted from a desire to serve the foreign buyer.

## *"Society Snobs," Selznick Film, Directed by Hobart Henley, Stars Conway Tearle*

THE Hobart Henley production starring Conway Tearle has been permanently titled, "Society Snobs." It was completed recently at the Selznick Fort Lee studios.

Spectacular scenes that serve as an impressive background to this production reveal, for the first time, it is said, the famous "Rose Room" of the Plaza Hotel, New York, in which scores of extras participated. Other high lights of the production represent a ball room set which occupied more than a quarter of the stage at the Selznick Fort Lee studios, a big set showing the exterior of St. Patrick's Cathedral, views of a logging camp in Maine, and exteriors of beautiful country homes.

Mr. Tearle, who is also the author of the story, plays the role of a young waiter who is imbued with the desire to marry the daughter of a wealthy New York family.

Prominent members of the cast supporting Mr. Tearle include Martha Mansfield in the leading feminine role, Ida Darling, Jack McLeon and Huntley Gordon. Lewis Allen Browne adapted the story for the screen.

## *Completion of "Temple Dusk" Will End the Most Successful Year of G. D. Baker*

GEORGE D. BAKER, upon the completion of his present special production, "Temple Dusk," rounds out the most successful year of his directorial career.

The first Baker production of the last year was "The Man Who Lost Himself," which marked William Faversham's entry into the motion picture world. This feature was followed by "Buried Treasure," starring Marion Davies, then came two special Cosmopolitan productions, "Heliotrope," which has just been released, and "Proxies." In all of these productions, Mr. Baker selected the story, wrote the continuity, directed the picture, and cut and titled the completed film and attended to many other details.

The last Baker product of the season is the Calvin Johnson story, "Temple Dusk," which will be released by Metro under the auspices of the Sawyer-Lubin organization. Mr. Baker will complete the actual direction of the picture by December 15 and will have it cut and ready for distribution by the last of this month.

He is now at work upon plans for the production for elaborate pictures during the coming year from the pens of three prominent authors whose names will be announced shortly after the release of "Temple Dusk."

## *Early Count in "Pearson Month" Contest Shows All Former Pathe Records Broken*

WHEN the curtain was lowered on Pathe's "Pearson Month" contest, at midnight, November 30, it is said that all Pathe records for new business and collections had been bettered.

The winners in the four divisions of the $10,000 prize contest, will not be known for at least another week. While the contest closed at midnight, November 30, all contracts mailed up to that hour will be included in the final result. This means that it will take a week for the Pacific Coast contracts to reach the home office, and another week before they are all tallied.

While it was confidently expected, when the contest was inaugurated, that all records would be broken, the results actually obtained surpassed even the most optimistic hopes. The returns counted up to Friday, December 3, clearly indicated that the best previous records would be far outdistanced when the final count was announced.

## *John Russell Has Gone to Hollywood to Join the Metro Literary Organization*

JOHN RUSSELL, traveler and writer of short stories, has left New York for Southern California, where he will join the literary forces at Metro's West Coast studios in Hollywood under Bayard Veiller, director of productions.

Mr. Russell's signature to a Metro contract, as regarded by officials of the corporation, is bound to result in the production of stories of an altogether new type for the screen. The French convict colony of New Caledonia, the treacherous jungles of Borneo, the wilds of the Samoas, the opium dens of the Chinese ports and the wide sweeps of tropic seas supply his backgrounds. The leading national magazines have printed a great many of his romances.

John Russell is the son of Charles Edward Russell, economist and publicist. He was born in Davenport, Iowa, thirty-five years ago. He broke into the newspaper game as a cub reporter on the New York Herald and was later its special correspondent to Panama and Peru. For two years he held a unique position as staff interviewer, feature, verse and fiction writer for the Herald's Sunday Magazine. During the war he was an agent of the Government's Committee on Public Information for London and Dublin.

DOWN WITH THE SOUR SUNDAY

## *Philip Rosen to Direct Another Film for Metro*

In recognition of the work he has done for Metro in the direction of three special productions made at the company's West Coast studios in Hollywood, Philip E. Rosen has been selected by Bayard Veiller, director of productions at the California plant, to handle the megaphone in the making of "What Is the Matter with Marriage?" an all-star super-production upon which the actual filming starts shortly.

Mr. Rosen formerly was with Universal and for a number of years had been recognized as one of the foremost cameramen in the industry. He photographed "The Miracle Man" for George Loane Tucker and several of Theda Bara's spectacular productions.

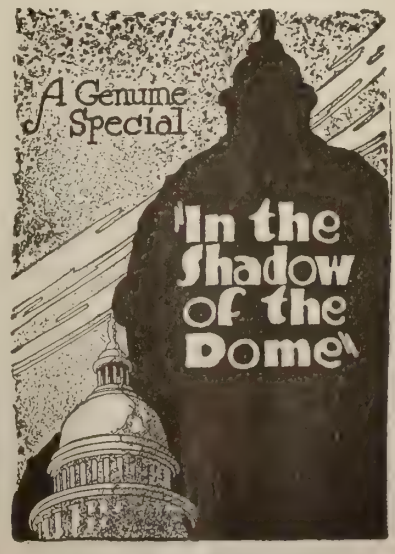
"What Is the Matter with Marriage?" was adapted from Jack London's widely read novel, "The Little Lady of the Big House." The scenario was constructed by Edward Lowe, Jr. Milton Sills, Ora Carew and Nigel Barrie have been selected as three of the principal actors in the all-star cast.

## *Osso Says Complaint of French Authors Is Right*

Oscar Osso, representative of the Society of Dramatic Authors of France, asked about the recent statement pertaining to the French authors' dissatisfaction and the campaign toward an amendment of the American copyright law, stated that the attitude of the French authors is justified by what may be termed as an act of unfair reciprocity now existing.

*Author Protected*

The American author is fully protected abroad, specially in France, without any formalities whatsoever; the instant his works appear in print they are absolutely protected. On the other hand, the French author or any other foreign author who does not exercise the greatest care, be it through an unavoidable cause or mere oversight, loses the right of protection in the United States if he does not comply strictly with the copyright law, and naturally finds himself exposed to plagiarism, he said.



A David G. Fischer Production

# *William Farnum's Newest Fox Feature Is "The Scuttlers," Tale of the Sea*

DECEMBER 12 is the date set for the release of the next William Farnum screen production under the William Fox banner. The new entertainment is an original story by Clyde C. Westover entitled "The Scuttlers."

Once again Mr. Farnum returns in a photoplay of the kind in which he is always effective—that of a rugged tale of the sea. In this type of picture he is now seen for the first time since his memorable success in "Wings of the Morning," a picturization of the well-read Louis Tracy book of the same name.

"The Scuttlers" is described as an absorbing deep sea mystery drama of dynamic power, in which Mr. Farnum portrays the character of a special investigator of Lloyds who allows himself to be shanghaied aboard an outgoing ship. The skipper has long been under suspicion of scuttling his vessels for the purpose of collecting the insurance not alone on the hulls but "fake" cargoes.

Mr. Farnum is by plot and circumstance enabled to show his histrionic powers to the best advantage. The "Investigator" is said to be the most daring type that he has yet attempted for the screen.

The megaphone was handled by the veteran J. Gordon Edwards and "The Scuttlers" marks his forty-second production for William Fox. In the cast that supports Mr. Farnum are Jackie Saunders, Hershel Mayal, G. Raymond Nye, Arthur Millett and Harry Spingler.

# *McCormick Resigns from Toledo's Rivoli to Manage the Los Angeles Ambassador*

S. BARRETT McCORMICK, who has been manager of the Rivoli Theatre, Toledo, since its opening last summer, has resigned his position to take over the management of the new Ambassador Theatre in Los Angeles, which will be opened in February.

The Ambassador, while primarily First National, will show the foremost productions from the leading studios. It will seat 600 and will be provided with all the facilities for elaborate production. Before leaving for Los Angeles, Mr. McCormick will come to New York to arrange for the engagement of the theatre's staff and other details.

The theatre itself is connected with the New Ambassador Hotel, and is being built by the same company which is erecting the Ambassador in New York. The theatre will have an admission charge of two dollars and give but two performances daily. Mr. McCormick will also have charge of the Kinema Theatre, one of the largest picture theatres on the coast, with a seating capacity of about 2,500.

Later he will also take over the management of a new picture house now being erected in Merchantile Place, to be completed in the early summer. These theatres are all included in the western circuit controlled by Sol Lesser of First National.

Harold Franklin Wendt, who has been working with McCormick on publicity, has taken over entire charge of the exploitation and advertising of the Rivoli presentations.

# *Metro Will Show Exciting Tenement Fire in Production of "A Message from Mars"*

A TWO-STORY brick tenement will be built by Metro on Recreation Field, near Astoria, Long Island, and then set on fire and burned to the ground in one of the night scenes of "A Message from Mars," the forthcoming Maxwell Karger Production starring Bert Lytell.

Most of the action concerning the tenement takes place in an armory in the Bronx, where a set reproducing five London streets is now under course of construction. The fire scene, which shows the destruction of the tenement required the building of a duplicate set to reproduce the tenement out of doors. A. Rosenstock, manager of exteriors, obtained the site.

Slum characters of all descriptions trample over each other in mad confusion as fire breaks out.

The film was adapted by Arthur Zellner and Arthur Maude from Richard Ganthoney's well-known stage play.

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Robert Goldblatt, of the Tarrytown, N. Y,. Music Hall, will probably close the Music Hall on January 1.

# *Jane Novak Is Signed by Marshall Neilan*

With the production of "Not a Drum Was Heard," two popular screen artists return to the Marshall Neilan fold. Jane Novak, who met with considerable success as a result of her characterization in "The River's End," Mr. Neilan's first independent production released through First National a little over a year ago, has just signed with this producer.

Charles West, who played the part of the dope fiend in "The River's End" also returns to the Neilan studio in "Not a Drum Was Heard." In the new picture, Mr. West is given the type of a character in which he excels, namely: a part that strangely resembles his portrayal in "The River's End."

In "Not a Drum Was Heard," an adaptation of the Ben Ames Williams story which appeared in Collier's and prepared for the screen by Marion Fairfax, Miss Novak plays the leading feminine role opposite James Kirkwood. The story is a Western drama and discloses her in a difficult part that demands much of her histrionic versatility.

Tom Gallery, who has also come to the front ranks during the past year and who appears in Mr. Neilan's "Dinty," just released, has been re-engaged for the production. Other prominent members of the cast are Hardee Kirkland, James Mason and Robert De Vilbis.

# *Louise Lovely Presented by Fox in Starring Role*

In a drama of matrimonial misdeals, Louise Lovely will proceed to further advance her rapidly increasing popularity under the management of William Fox. "Partners of Fate" is the title and December 12 release date of Miss Lovely's next attraction. The photoplay is based on a story by Stephen Chalmers.

### *Variety of Location*

Bernard Durning directed the screen presentation from a scenario by Robert Dillion. The photography is credited to Glen McWilliams. As the story runs its five-reel length by land and sea, there was required a variety of location that adds diversity to the scenic equipment. Some of the elaborate exteriors are declared to represent the finest execution and to provide attractiveness for the dramatic scenes that lend "punch" to the offering.

The plot discloses a story of misadventure in marriage and subsequent adventure afloat and ashore that leads to the untangling of two ill advised alliances.

**DOWN WITH THE SOUR SUNDAY**

## PERPETUAL MOTION

The long-haired youth dashed into the room and hugged his bobbed-haired wife.

"Rejoice with me," he thrilled, "I've sold the scenario!"

"My hero," she cried, tears of joy spotting his frayed linen. "Where shall we go? To Palm Beach or Havana?"

"Be patient," he admonished her. "It takes time. I have yet to select other titles and other names for the characters before I re-sell it to other companies and we make our fortune."

"I can wait," came the brave answer. "I am the greatest little waiter you ever saw. Haven't I already waited a full, lean year while you bent your blond locks over the Corona and evolved your masterpiece?"

That is the way it happens, according to William C. Lengell, in the New York Evening Post. Sell a scenario once and your fortune is made, he says humorously, because it can be re-sold a hundred times. How come? Because star, director, president, vice-president, general manager, office boy and film editor all take a whack at it, until it is no longer recognizable by its author. Then he can sell the original to another company, and so on, ad infinitum, and his fortune is made. That's perpetual motion in motion pictures!

# *Fifth Clara Kimball Young Release, "Hush," Is Scheduled by Equity Pictured Corporation*

WHAT is understood to be its most important announcement of the year comes from the offices of the Equity Pictures Corporation to the effect that the fifth Clara Kimball Yound production, "Hush," consisting of six reels is now ready for release. The author is Sada Cowen, also responsible for "Why Change Your Wife." She was engaged exclusively for the Garson productions two months ago and immediately began work on "Hush"—an original theme particularly constructed for Miss Young.

Clara Kimball Young takes the role of the youthful Vera Stanford, wife of Jack Stanford, and she is supported by J. Frank Glendon, the leading man; Bertram Grassby, Kathlyn Williams, Jack Pratt, Gerard Alexander, Beatrice la Plante and John Underhill. The production, of course, is directed by Harry Garson.

The release of "Hush" comes comparatively early, as only two months have elapsed since the release of Miss Young's fourth production, "Mid-Channel," which has just begun its successful career throughout the country's leading theatres.

The reason for the brief interval between both releases is that the franchiseholders of the Young productions have requested as speedy a release of "Hush" as possible, so that it may follow on the crest of Mid-Channel success.

*Beautiful Gown Display*

The usual wealth of gown display that has made Miss Young's productions synonymous with the best in fashion is surpassed in variety and extravagance in "Hush." The interior sets and decorations are the acme of magnificence, rivaling the indoor investitures of "Mid-Channel" in beauty, it is claimed by Equity. Among the many gorgeous spectacles that stream through the story are a brilliant dining-room scene, an oriental fete, where the costumes worn by Miss Young and others are fairly dazzling, a fantastic artist's studio, a garden party, a seashore scene and a succession of moonlight landscapes of unusual effect.

The action is based on the delicate question of absolute faithfulness of a married couple. As suggested by the title the lesson of the story is that the past of a young married couple should be characterized by silence, lest some unfortunate incident be dug up which might be misconstrued by either and mar an otherwise happy future.

In this production it is said that Miss Young rises to the zenith of her dramatic power, and depicts the inner suffering of a young wife, battling against her secret, with forceful effect. It enables the Equity star to display the endless variety of mood and emotion, of which she is capable of portraying. It also affords Kathlyn Williams to reveal a sympathetic characterization as the friend of Vera and of Hugh Graham, the artist who is falsely suspected by Vera's husband. Of the performance of J. Frank Glendon and Bertram Grassby, it is unnecessary to speak, as the work of these screen characters is well known in 'For the Soul of Rafael' and 'Mid-Channel.'

# *Wesley Barry Becomes Star with Release of the Marshall Neilan Picture "Dinty"*

WITH the release of Marshall Neilan's newest offering, "Dinty," a new star, comes into the motion picture firament in the person of little Wesley "Freckles" Barry, the boy actor. In the title role of this photoplay, as the San Francisco newsboy, Wesley is called upon to portray a most difficult dramatic character. According to reports, "Freckles" has more than accomplished the task set out for him.

In "Dinty," Wesley Barry's efforts are not confined to comedy relief effects as in past productions in which he has appeared. Mr. Neilan, in creating the story of "Dinty," demands of the young star a test of his histrionic accomplishments in situations ranging from deeply pathetic to heavy dramatic work. Joe Plunkett, manager of the New York Strand, and others, state that Wesley's work in this film presents one of the best pieces of acting of the year. He is surrounded by a capable cast, including Colleen Moore, Pat O'Malley, Marjorie Daw, Noah Beery and others.

"Dinty" is Marshall Neilan's own creation, handled for the screen by Marion Fairfax. The sets were under the supervision of Ben Carare. David Kesson is responsible for the "shots" in "Go and Get It," turned the crank on "Dinty," while Tom Held acted as Mr. Neilan's assistant. It will be distributed by First National.

# *Announcement of Lease of the Criterion Theatre Has Straightened Out a Tangle*

ANNOUNCEMENT is made by Lloyd Park, owner of the Criterion Theatre, in Atlanta, Ga., that the present leasee has renewed the lease for a period of fifteen years as from Nov. 15 last. The announcement straightens out a tangle which has resulted through claims on the parts of various bidders for the theatre, including one advertised announcement, which alleged that the advertiser had procured the handling of the motion picture house.

Under the management of Willard C. Patterson the Criterion has developed into what is credited as being one of the best paying motion picture properties in the south. The lease is for a period of fifteen years and provides for an aggregate rental of approximately $500,000.

Mr. Patterson stated that with the opening of the new Metropolitan Theatre scheduled for April 1, the Criterion will be closed for remodeling. The seating capacity will be increased to 1,300.

The Criterion holds the Atlanta franchise of Associated First National Pictures, Inc., and during the time it is closed for the remodeling the releases under the franchise will be housed at the Metropolitan.

## *Mrs. Barker Ill*

Mrs. Reginald Barker, wife of the Goldwyn director, is seriously ill at her home on South Ardmore avenue. Mrs. Barker was formerly Miss Clara Williams, of Triangle productions.

## *Shirley Mason's Latest Scheduled for December*

One of the outstanding releases of Fox Film Corporation for December is Shirley Mason's "Flame of Youth." Exhibitors will recall that one of the big William Fox money-makers last year was "Molly and I" with Shirley Mason.

The success of this play was accredited to the artistry displayed by Miss Mason. "Flame of Youth" resembles "Molly and I" only in that fact that Miss Mason portrays another quaint character—that of a peasant maid who spends her days and nights in dreaming dreams and building fantastic air castles.

The story was adapted by Barbara LaMarr Deely. It was staged in the Fox Hollywood studios by Howard M. Mitchell. The cast includes Betty Schade, Philo McCullough, Cecil Van Auker, Adelbert Knott and Karl Formes.

## *Dwight Perrin Pulls Good Stunt for Film "Last of Mohicans"*

To Dwight Perrin, of Associated Producers, goes credit for a good publicity stunt worked in behalf of Maurice Tourneur's "Last of the Mohicans." Perrin ran across a clipping stating that Lemuel Occum Fielding, the only surviving chief of the Mohican Indians, was residing with his family at Norwich, Conn., and concluded immediately that if he could push Mr. Fielding into the newspapers as the "last of the Mohicans," it would be bully "reminder" publicity for the picture.

Therefore Perrin went to Norwich and made the acquaintance of Mr. Fielding and his family, finally inviting them on a trip to Washington. Perrin went along, of course, and tried to have Mr. Fielding with his son and daughter received by Seretary Tumulty. When this would not work, he switched the "reception" to the Bureau of Indian Affairs, where Cato Sells, the Indian Commissioner, gave them the glad hand while the news cameras snapped. Quite naturally the photos showed Commissioner Sells receiving a print of "The Last of the Mohicans" from Chief Occum.

*Institute Interested*

So much publicity was had from this that the Smithsonian Institute rang up the Washington Hotel, where Mr. Perrin was stopping, and asked if the Fieldings might come over to help out the Institute with some Mohegan words needed in Smithsonian's efforts to reconstruct the Indian language. Dr. J. Walter Fewkes, Director of the Smithsonian Institute, received the chief and his family in person and again the capital news cameras cranked.

Mr. Perrin next had the Fieldings offer their services to the national headquarters of the Red Cross, which is located in Washington, and the Red Cross publicity department had the prettiest nurse in the city receive Chief Occum, photographing this event and handling the pictures through the official Red Cross News Service. All that Mr. Perrin asked of the news photo people for granting them permission to pose Chief Occum and family was mention of the chief as "The Last of the Mohicans."

WAS SHE HER BROTHER'S KEEPER?
See
PEGGY HYLAND
in
THE PRICE OF SILENCE

# *Hodkinson Praises His Employes Warmly at Anniversary Luncheon; Attorney Recalls Famous Stunt*

IN celebration of the most successful culmination of the Hodkinson Anniversary celebration the company gave a luncheon on Saturday, December 4, at Delmonico's, New York, for each and every member of the home office and of the New York exchange—the willing workers who, each in his and her sphere, had bent every effort toward making Hodkinson month the success that it was.

Fifty-four people sat down to luncheon. Compared, as Mr. Hodkinson said, with the handful of employes that went to make up the organization at its inception three years ago, it gave an interesting illustration of the forward progress of the W. W. Hodkinson Corporation. In three years it has developed by leaps and bounds and that development is all attributed to the genius of one man—Mr. Hodkinson himself.

P. N. Brinch, recently appointed sales manager, was toastmaster and performed his duties in a most creditable and efficient manner. After the luncheon, Mr. Hodkinson summed up in a few phrases its real meaning and expressed his sincere thanks to each and every one who had contributed toward the success of Hodkinson Month.

Mr. Brinch then called upon W. Steven Bush, who paid a tribute to Mr. Hodkinson. He spoke of the early days of the industry and of the W. W. Hodkinson Corporation and of all that Mr. Hodkinson has done in the years that he has been associated with the motion picture industry for its betterment. He said that Mr. Hodkinson has earned the title of "The Columbus of Better Pictures." Mr. Hodkinson thanked Mr. Bush and in his modest way took no credit to himself, but merely stated that it was his intention with the help of all his employes to do big things in the future.

Then Mr. Brinch called on James Cowden Meyers, attorney for the organization, and Mr. Meyers responded with a few words in which he, too, told of his early association with Mr. Hodkinson and of the things which had been accomplished in the years that Mr. Meyers had known him. One particular recollection met with a great deal of applause.

Mr. Hodkinson formed the Paramount organization, gave it its name and was its president for a considerable period. Paramount's office are opposite the New York Public Library. One winter day, as New Yorkers were homeward bound, they were startled to see upon the white marble of the public library, letters of fire blazoning out the Paramount trade mark. They were projected by a tiny machine which rested on the window ledge in Mr. Hodkinson's office opposite the library. Thousands congregated.

Mr. Hodkinson was well within the law. However, at the earnest request of officials at the library, he discontinued the stunt, but not before it had been given columns of space in publications all over the United States.

# *Jerome Storm "Discovers" Two Unknown Actors for Parts in Lillian Gish Film*

BELIEVING there is more good acting material in the college class rooms than have been discovered by agents and casting directors, Jerome Storm recently set forth on a tour of talent-discovery and as a result has two promising young players under his direction in the first Lillian Gish production.

Mr. Storm was unable to find among Broadway actors just the types of youth which he desired for important parts in his first production for the Frohman company. He commenced a tour of schools about New York, and at the Alviene school of dramatic art met Miss Una Merkle, who was precisely the type he was seeking to play the role of sister to Miss Gish. His other discovery is Clifford Sharp, a young college man.

"College boys and girls should seriously contemplating careers," observes Mr. Storm. consider the motion picture industry when "The industry has been advancing faster than it could obtain skilled workmen."

When he returns to California to undertake his next production, Mr. Storm intends to inaugurate a series of camera tests, such as those recently conducted with success by Thomas H. Ince. All screen aspirants having proof of academic training will be given an opportunity to try out for parts in his productions.

*THESE ARE THE MEN WHO ARE MAKING STOLL PICTURES*

*Standing, left to right: Harold Shaw, director, who went to England in 1913; Maurice Elvey and Rene Plaisetty. Sitting: F. Martin Thornton, Mr. Bernard and Sinclair Hill. The initial release is "Squandered Lives"*

## *Rubbernecking*

(*Continued from page* 891)

fellow players at the studio that day. His greatest worry just now is whether or not he ought to change his name, for screen purposes.

"No one ever knows how to pronounce it or how to spell it," he said, "so I've just about decided to change it to something easier to remember."

Maude Wayne and I both protested against such a change.

### *The No's Have It*

"Just think of having such a nice Dutch name as Gantvoort and wanting to change it," we said. "Why, the very oddity of it, and the difficulty of learning it makes it stand out distinctly in one's mind, and when once it is learned, it will never be forgotten."

He admitted our argument was sound, but he wouldn't promise not to change it.

Maude Wayne, you will remember, is the young lady who jilts Milton Sills in the Melford picture, "Behold My Wife." After working in that picture, Miss Wayne went to New York on a vacation and returned in September. She has not missed a day of work in one picture or another since her return.

"I would like to work hard from nine o'clock in the morning till five or six in the afternoon every day for a whole year before asking another vacation," she told me. "Then I would rest a month, and go back to work for another whole year without stopping. Think of the experience and the finish an actress could get in that time."

### *Villainous Bob McKim*

All the long shots had been made by this time and Mr. Hickman was moving his cameramen and lights to the tomb itself, to get a closer view of the raid action. While the change was being made I had a few words with Robert McKim on the subject of screen villainy.

"I like to play heavy parts better than any other kind," he said. "There is usually more to do as a heavy than as a leading man, and the work takes careful and conscientious study to portray truthfully the villain as he is in the story. My wife likes heavy parts better than other kinds, too."

"And how about the baby," I asked. "Are you going to make a little villain out of him?"

"That all depends," he replied. "That boy of mine is a wonder." It is easy to see that the little McKim, only six months old, has a strong hold on the affections of his rascally father. Who knows, he may eventually reform him!

MERCER, PA.—A. Wishart & Sons Company has contract to erect one-story Pitt Theatre, 59 by 85 feet, at Diamond and Pitt streets, for Alpha Moving Picture Company, First National Bank, Sharon, Pa.

## "'Sunset' Jones" Was Directed by G. L. Cox

American Film Company's next production, "'Sunset' Jones," has been directed by George L. Cox. It is a western play said to be full of quick action and exciting situations, with a thrilling plot revolving around the central character, "'Sunset' Jones," a man of daring and courage. This role is played by Charles Clary. Irene Rich plays opposite him.

*The Cast*

Their supporting cast includes James Gordon, Kathleen O'Connor, Robert Walker, Jack Brammall, William Elmer, Alfred Ferguson, Jack Cosgrave, Phillip Ryder and Hamilton Morse.

Laboratory work has been commenced on this photoplay and it will follow the recent American special, "Their Mutual Child," which has just been released.

## Davidson Is Re-engaged

As a result of the excellent work done by William Davidson in support of Elaine Hammerstein in her recently completed Selznick picture, "Poor Dear Margaret Kirby," Myron Selznick, production manager of Selznick Pictures Corporation, announces that he has re-engaged Mr. Davidson to play the leading male role opposite the star in her forthcoming production, "The Girl From Nowhere."

## Papayanakos Get Franchise

James Papayanakos, owner and manager of the Olympic Theatre at Watertown, N. Y., last week featured in one of the biggest motion picture deals ever consummated in Northern New York when he received a twenty-five year franchise from the Associated First National Pictures, Inc.

Mr. Papayanakos said that he has completed contracts for the showing of such pictures as the George Fitzmaurice production, "The Right to Love," starring Mae Murray; "Humoresque," "The Restless Sex," "The Cradle of Courage," with William S. Hart; Charles Ray in "The Village Sleuth," Cecil DeMille's "Idols of Clay," and others.

## Marguerite Clark Has Strong Support in Her First Independent Production

DIRECTOR E. H. GRIFFITH has assembled an exceptionally strong cast to support Marguerite Clark in the comedy, "Scrambled Wives," her first independent production which is to be released by Associated First National Pictures, Inc. There are at least two actresses in the cast who have appeared as stars in their own right, and nearly every actor and actress has had important parts on the screen or the stage which have made them known to the theatre-going public.

Florence Evelyn Martin, who plays Bessie Carlton, is a well-known leading woman on the legitimate stage, and recently appeared as co-star with Guy Empey in the film success, "The Undercurrent."

Virginia Lee, a southern girl, who has played in such productions as "The Fortune Teller," with Marjorie Rambeau; as co-star with Emmett Dalton in "Beyond the Law," as the star of "Love or Money," and in "If Women Only Knew," the recently completed production of J. N. Naulty and Gardner Hunting, plays the part of Beatrice Harlow.

Leon Gendron, who plays the leading role opposite Miss Clark, has had a swift rise to screen fame. His first appearance was made only a few months ago, when he played with Madge Kennedy in "The Girl with the Jazz Heart." More recently he had an important part in "If Women Only Knew."

*Ralph Bunker in Cast*

The part of John Chiverick is in the hands of Ralph Bunker, who was originally cast for this part in the stage production, and who has a record of successes as a comedian both on the legitimate stage and on the csreen.

Alice Mann, who has the part of Connie Chiverick, has been featured in such popular screen comedies as "Fatty at Coney Island," with Roscoe Arbuckle; and America Cheddister, who plays Mrs. Halsey, is a recent recruit from the stage.

Other parts are in the hands of Frank Badgley, John Mayer, John Washburn, Thomas A. Braidon, Harry Fisher, Wesley Jenkins, Ada Neville and Emma Wilcox.

## Baumann Serves Papers on Mack Sennett; Claims $122,579 Due on An Old Contract

AFTER repeated efforts to effect service of the summons and complaint on Mack Sennett, in the suit brought against him in the New York Supreme Court, Charles O. Bauman finally succeeded in doing so on November 5 when a deputy sheriff served the papers on Sennett in his studio at 1712 Allesandro street, Los Angeles. This was disclosed in the New York county clerk's office, where the affidavit of service was filed.

Baumann has a suit pending against his former friend Sennett, in which he seeks to recover from the latter $122,579. Baumann alleges that when Sennett severed his connection with Triangle to make a contract with Paramount by which he was to supply the latter with Mack Sennett comedies, he made a contract with Baumann to act as his eastern representative, at a salary of $500 a week and 5 per cent. of all profits from pictures made by Sennett for the Paramount concern. Baumann admits there was a stipulation that if the Harper Film Corporation, and other film concerns in which Baumann was interested should run in competition with Sennett productions, Baumann should refrain from all participation except as an investor in such companies, and that he has lived up to this condition.

On the other hand, Baumann contends Sennett unjustly breached his contract with him, and that Sennett has reaped profits from his contract with the Paramunt people to which he is entitled as his share of Sennett's profits, plus the accrued salary, the large sum he sues for.

*ABOUT TO EXPRESS HIS UNWILLINGNESS*

*Blanche Sweet in a bit from "Her Unwilling Husband," being released by Pathe*

## Stahl to Return West

According to announcement by Louis B. Mayer, John M. Stahl, director, will return from New York early next week to resume production at the Mayer studio. The title and cast of his next picture have not yet been made known. Mr. Stahl's first picture for Mr. Mayer, "The Woman in His House," is now having its premiere as a special attraction in New York, Boston and Philadelphia, where it is heralded as the sensation of the year. His trip East followed the completion of his second picture, "Sowing the Wind," in which Anita Stewart is starred.

DOWN WITH THE SOUR SUNDAY

# *"Jesse James Under the Black Flag" Nears Completion in Chicago Studio*

THE eight-reel photoplay, "Jesse James Under the Black Flag," the screen production with which the Mesco Pictures Corporation of Kansas City will make its initial bow to filmdom, is nearing completion in the Rothacker studio in Chicago. No expense has been spared in filming this gripping screen drama, it is announced.

Director Franklin B. Coates, who wrote the scenario, drove for weeks among the hills of Kearney, Missouri, interviewing old residents and securing the material for the story. Jesse James, Jr., young Kansas City attorney, and only living child of the outlaw, has co-operated with Mr. Coates in assembling the authentic facts upon which to base the scenario.

Mr. James plays the leading role in the Mesco production. Margaret Hungerford appears opposite Mr. James in the role of Zee Mimms, sweetheart and later the wife of the outlaw. Diana Reed, who has won marked success on the legitimate stage, has the part of the grand-daughter of the bandit and is the heroine in the modern part of the play.

The supporting cast numbers more than 300 persons. Skilled horsemen and horsewomen appear in a number of the scenes. Blanketed Indians revive the old frontier atmosphere. Five yestern states this side of the Rockies have contributed authentic locations for the filming of many of the exterior sets.

Director Coates has this to say about the picture: "We are not making a 'dime novel' sort of story of the life of the outlaw. Instead we are giving an accurate account of the real events, based on information which we obtained at great effort from authentic sources. We have taken care to make the picture accurate in every way. It will therefore show part of the real history of this section of the country. It is from that standpoint we are presenting our story, not as a sensational tale."

# *"Velvet Fingers," Pathe Film Starring George B. Seitz, Began Run December 5*

GEORGE B. SEITZ, producer, director and star of Pathe serials, is credited with another success, according to Pathe, in "Velvet Fingers," which began its run on December 5.

It is said to be the most elaborately staged of any of the pictures which have come from the studio that achieved such splendid examples of serial production as "Pirate Gold" and "The Phantom Foe."

"Velvet Fingers" is offered by Pathe as the opening number of the schedule for its 1921 list of serial releases. It is pronounced the most effective vehicle the starring team of George B. Seitz and Marguerite Courtot have had since their initial appearance together in "Bound and Gagged."

*Elaborate Campaign Book*

The material in the picture provides for attractive campaigns and several stunts and a large variety of advertising matter are provided in the elaborate campaign book issued by Pathe. The addition of a press sheet with publicity photographs and stories, which is to be a regular feature hereafter in the exhibitor helps prepared by the company, is inaugurated with the release of this film.

## *Work of G. W. Hill Is to Be Released Soon*

William Fox has engaged George William Hill, who has gained valuable experience under David Wark Griffith, to direct Louise Lovely. It will not be long after the New Year that his first work will be generally released.

His first job in motion pictures was at the old Biograph in Hollywood. There he scrubbed the floors (so he declared) in the sets D. W. Griffith used—but his official rating was assistant carpenter. He soon transferred to Kalem as a cameraman. For five years he turned a crank for Hobart Bosworth, Mr. Griffith and other big producers.

*Won a Commission*

At the outbreak of the World War, Mr. Hill won a commission as second lieutenant in the Signal Corps. He was assigned to the Third Division, going to France, but was soon assigned to the Italian front.

On returning home after the Armistice he rejoined Mr. Griffith as cameraman, remained a year, and then became general assistant to George Loane Tucker.

## *McKay Turns Hunter*

John W. McKay, general manager of the Mayflower Photoplay Corporation, returned early this week from a hunting trip into the Maine woods where he shot a two-hundred-and-fifteen pound buck. Mr. McKay, accompanied a party of ten, including J. C. Bills, Assistant Treasurer of Mayflower, and altogether they bagged three deer.

The hunters outfitted at a logging camp near Bingham and then invaded the tall timber, making their headquarters at a trapper's cabin deep in the woods where they remained a week. The snow was so deep it was necessary to use snowshoes and skiis. Considerable excitement was caused when Mr. Bills lost his way while on one of the daily game excursions. After being out several hours he finally got his bearings by setting up a stick and establishing his directions from the way the shadow fell.

## *Finishing "Taxi Girl"*

All the interior scenes of "The Girl in the Taxi," Carter De Haven's second picture for First National, will be finished this week, it is expected, and the company will then move out for the shooting of exteriors. There are few of the latter, and it is thought the completed production will be in the cutting room within ten days. Arthur S. Kane Pictures Corporation is acting as eastern business representative of Mr. and Mrs. De Haven.

Co-starring the De Havens, "The Girl in the Taxi" boasts also of a number of other prominent screen players who are stars in their own right—King Baggott, Grace Cunard and Otis Harlan. Other players are Tom McGuire, Margaret Campbell, Freya Sterling, Zella Ingraham, Lincoln Plummer, John Gough and George Fox.

## *Congress Is Warned*

Members of the Georgia delegation in Congress have been advised by the passage of a resolution at the recent annual convention of the Episcopal Church in the Diocese of Georgia, urging the enactment of a federal censorship law.

Harry Reischenbach has signed a long time contract with Universal to do special exploitation on special features.

DOWN WITH THE SOUR SUNDAY

*"BURGLAR PROOF? OH MY YES. I ALWAYS BUY BURGLAR-PROOF SUITS"*
*Says Bryant Washburn in his latest Paramount picture being called "Burglar Proof"*

# J. Parker Read Tells Plans for 1921; Will Make Louise Glaum, All-Star and Non-Star Associated Producers Films

J. PARKER READ, JR., of the Associated Producers, has just announced, by wire from the coast, his plans for production in 1921.

He says he is looking to the original story as vehicle for Louise Glaum and for the creation of two all-star or non-star specials to be made for Associated Producers.

The three or four Louise Glaum productions and the two Hobart Bosworth stories released this year have been acknowledged superfine, it is said, and it is expected that the producer will enlarge his activities the coming year.

Mahlon Hamilton has been engaged by Read to play the leading male part in the next Louise Glaum Picture. Miss Glaum has been signed up for a number of years and her productions will be released through Associated Producers as J. Parker Read, Jr., Productions.

Producer Read already has purchased several novels and the right to plays which he is holding in reserve, his faith in the original story being paramount. He will continue to produce at the Thomas H. Ince studios in Culver City under a special arrangement with Mr. Ince for the utilization of his studios.

*PERIOD—PARAGRAPH—WHEN I—*
*Alice Lake appearing in a new Metro picture called "Body and Soul"*

# Pioneer Gives Titles to First Eight Two-Reel "Nick Carter" Productions

WITH everything in readiness for the release of the much-talked-of and extensively advertised series of "Nick Carter" pictures by the Pioneer Film Corporation, an announcement is now made at Pioneer headquarters, 130 West Forty-sixth street, New York, giving for the first time the titles of the first eight two-reelers.

The first will be released January 1. The titles follow: "A Cry at Midnight," "The Mysterious Bond Case," "Among the Counterfeiters," "Nick Carter Down East," "Birds of Prey," "Sealed Orders," "The Path of the Spendthrift, "Dodging the Law."

In each of the two-reelers an all-star cast, headed by Tom Carrigan and assembled by the Broadwell Productions, Inc., appears. Supporting Mr. Carrigan are Mae Gaston and Colin Chase. Carrigan plays Nick Carter, while Miss Gaston is "Patsy" and Chase is Nick's first assistant, "Chick."

Some idea of the interest caused by the production of the "Nick Carter" pictures can be gleaned from the fact that the daily newspapers throughout the country are devoting considerable space to the subject, realizing the news value of a character representing an "institution" in fiction, and that Street & Smith, the publishers of these famous detective tales, claim a circulation for their books of over 30,000,000.

The Pioneer Film Corporation has assembled a special staff at its headquarters for exploitation purposes and the "Nick Carter" pictures are in for some unusual stunts.

# Georgia's Governor-Elect Reaffirms His Strong Opposition to Censorship

REAFFIRMING his "strong and earnest opposition to censorship of motion picture theatres" in a letter to Willard Patterson of Atlanta under date of December 3, Governor-elect Thomas W. Hardwick of Georgia renews the pledges made to exhibitors of that state at the recent gubernatorial election.

It will be recalled as reported at that time in these columns that despite the fact that Mr. Hardwick had the support of only one single newspaper in Atlanta and of very few fo the newspapers in the state, he was elected by a pronounced majority through the whole-hearted action of Georgia exhibitors who abandoned for the occasion the principle of keeping politics from the screen and utilized it to the fullest advantage of the candidate who had come out unreservedly as opposed to censorship. The result was held to prove conclusively the tremendous power of the screen to mould public opinion.

*Text of Letter*

The letter reads: "In pursuance of our personal conversation of yesterday, I am writing to you to reaffirm my strong and earnest opposition to the proposed censorship of our moving picture theatres.

"Freedom of speech, freedom of thought and freedom of expression are among the fundamental principles of real Americans, and it seems to me that the movement to establish a board to censor pictures is merely another manifestation of that over-regulation that everything and everybody has been so much troubled with in recent years.

"All of our states and most of our cities have adequate legislation to safeguard the public against any improper or immoral pictures, and the criminal status of the country afford much better security in this matter than the opinion of any legally constituted board of censors. Besides, it would be suicidal from a business standpoint for any picture theatre to permit the use of a picture which could be justly attacked as improper or immoral.

"These are the reasons that prompted me to take a very strong stand along the lines of this letter during our recent campaign, and before my election as governor of Georgia. It seems to me that these reasons ought to appeal strongly to every real American."

The beautiful white pine andirons are awarded this week to Paul Lazarus for having the good judgment to realize that New York is a good place to come back to.

## Vignola to Take Troupe to the Bahama Islands

Robert G. Vignola's fourth special production for Cosmopolitan-Paramount, "Redemption Cove," scenarioized by Doty Hobart from Donn Byrne's story, is rapidly nearing completion as to interiors, and sizes up as one of the best of the Vignola series, according to reports. Based on a rare dramatic theme, the story is said to be an unusual one because of its situations, construction and manner of handling.

Magnificent sets designed by Joseph Urban are one of the big features of this production. A well-balanced cast of popular screen players, headed by E. K. Lincoln, Seena Owen, Lillian Walker and Cooper Cliffe, who play the leading roles, has been chosen.

Following the completion of the interior scenes, Mr. Vignola will take his entire company to the Bahama Islands for the filming of the exterior scenes.

## Realart at Circle Theatre

Realart pictures played an important part in the program of Loew's Circle Theatre, New York City, during the week of December 4, when two of the seven attractions were Realart productions.

Wanda Hawley in "Her Beloved Villain" was the first picture on the list, and Alice Brady in "The New York Idea" closed the program. "Her Beloved Villain" is adapted from the French play "La Veglione." "The New York Idea" is based on the successful play by Langdon Mitchell.

## Takes Over Peerless Studio

The Selznick production forces have taken over the Peerless studio in Fort Lee, formerly used by the Ziegfeld productions, Inc., according to an announcement by Myron Selznick, production manager of Selznick Pictures Corporation. The Ziegfeld lease expired on December 1.

SHE WAS TRUE TO HER TRUST—
HER LIPS WERE SEALED—AND THE
LITTLE MARTYR PAID THE PENALTY

See PEGGY HYLAND in THE PRICE OF SILENCE

# *Exploitation Prepared in Haste Puts Over Opening of Canton, Ohio, Theatre*

CANTON witnessed the opening of a new theatre recently when the Melba, a 632-seat house, opened its doors for the first time. Taking its rank as a neighborhood house in the Ohio community, the Melba began under the most favorable circumstances with second run pictures, playing to capacity on "Humoresque," its initial offering.

Despite its location close to the B. and O. station, the Melba is essentially a neighborhood house, due to the scanty train service which precludes an abundance of transient patronage. Frank Lupson, owner and manager, is a man of considerable business experience, but with no experience in the motion picture field. F. E. Walters, exploitation representative at the Cleveland exchange of Famous Players-Lasky Corporation, was called in to put over the opening show and had to work against time, planning and executing all the exploitation

*Accessories Used*

On the day before the actual opening and the date for a special screening for Mayor Witter, of Canton, and a few invited guests, the scaffolding was still up. Preparations for a lobby display had been neglected in the rush of work. It required conferences with the foremen, the workmen themselves and a diplomacy that would have done credit to a Hague Peace Conference.

An intensive exploitation campaign was staged. The following accessories were used: 350 one-sheets, 500 special typed one-sheets, fifty three-sheets, twenty-five six-sheets, fifteen twenty-four sheets, 300 window cards and 5,000 novelty heralds.

*How Advertised*

About 250 inches of advertising was placed in the Canton News and the Repository. The copy opened five days prior to the opening of the theatre. The first advertisement concentrated on the new theatre with only a line on "Humoresque." On the second day the picture was played up more strongly. On the third day the advertisement consisted of an open invitation to Mayor Witter to see the film. On the day before the theatre's opening, the papers carried advertising announcing the general policy of the theatre, together with its opening attraction and the mayor's reply accepting the invitation.

*Many Tie-Ups*

The opening night was a mayor's night. The frames for lobby displays were still lacking, so an impromptu arrangement of cut outs and stills was prepared. Despite the lack of formal ornamentation the display proved a magnet for curious passers-by.

Window tie-ups were arranged with local merchants in the vicinity, while a tie-up with the army recruiting service resulted in fifty huge posters in store windows and on telegraph poles. A mailing list of 3,000 was prepared and announcements of the opening, signed by the manager as a personal message, were sent out to the residents.

Despite a football game and a circus, the opening day crowded the house so that twice waiting lines had to be established. The Sunday following the opening the picture again played to capacity and drew big receipts for a house of its size throughout the balance of the week.

## *"Two Moons" Is Assured of Popularity, Says Fox*

That the rapidly growing popularity of Buck Jones, the cowboy Fox star, will take another upward leap when "Two Moons," his latest western thriller, is released, is an assurance received from Fox Film Corporation. The production will be released on December 19.

The picture is said to give Jones his greatest opportunity thus far to combine his skill as a daredevil cowboy with his genuine histrionic talent. It tells, it is said, a vigorous story of a romance that grew out of one of those historic feuds between the cattle barons and the sheep herders for control of the grazing lands of Wyoming.

The film was adapted from Robert Welles Ritchie's novel, "Trails to Two Moons." Edward J. Le Saint was director. Carol Holloway plays the leading feminine role.

# *Indiana Ministers Alert to Prevent Repeal of Law Against Sunday Movies*

THE Sunday closing question, as applied to moving picture theatres, apparently is going to be revived in Indiana during the early part of 1921.

The Indiana state legislature will convene in Indianapolis in January and the ministers of the state are beginning to lay their plans for combating any attempts that may be made by Hoosier exhibitors to get a law passed that would legalize Sunday shows.

*Spirited Controversy*

Though Sunday shows are given without interference in a number of Indiana cities, including Indianapolis, the question has been the subject of long and spirited controversies in some Hoosier communities.

As a forerunner to the campaign of the Indiana ministers, the Methodist Ministers' Association, of Indianapolis, went on record at its recent meeting at Roberts Park church as being opposed to the operation of Sunday shows. The association also favored a plan of the Indianapolis Church Federation to set aside a day for sermons on the question of closing Sunday theatres and moving picture shows.

Dr. Charles H. Winders, secretary of the Church Federation, presented the matter to the Methodist ministers for an expression of sentiment, preliminary to presenting it to the union meeting of all the ministers of the city, which will be held at early date.

*FOUR ATTRACTIVE POSTERS THAT HAVE BEEN MADE FOR "MADONNAS AND MEN"*
*This is a B. A. Rolfe picture being released by Jans with an all-star cast*

# George B. Seitz in "VELVET FINGERS"

*with*

MARGUERITE COURTOT

Story by
Bertram Millhauser
Produced and directed
by
George B. Seitz

Seitz himself in a brilliant feature serial, clever in story, replete with action.

A game of wits between two men, the one a thief-catcher, the other a famous "society" thief. And through the love of a girl the thief became the catcher and the thief-catcher became the thief.

Both men and women love a lover; both love a fighter. Here's a serial with love and fight in every episode!

**A PATHÉ SERIAL**

## Good Production and Plenty of Action to Story of Traffic in Drugs

"THE MONEY-CHANGERS"
Benj. B. Hampton Prod.Pathe

DIRECTOR ..... Jack Conway
AUTHOR ..... Upton Sinclair
SCENARIO BY ..... Wm. H. Clifford
CAMERAMAN ..... Harry Vallejo
AS A WHOLE.....Oriental atmosphere and thrilling fight and plot sequences will attract those who seek excitement rather than logic
STORY.....Not always plausible but serves as good material for picture of this type
DIRECTION.....Usually very good; works up to fine climax
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
CAMERA WORK ..... Adequate
PLAYERS.....Those in Chinese roles especially do very well; others all fill requirements
EXTERIORS.....Few street scenes not so good
INTERIORS ..... Splendid
DETAIL ..... Suffice for this production
CHARACTER OF STORY ..... Traffic in drugs
LENGTH OF PRODUCTION ..... About 6,000 feet

This latest Benjamin B. Hampton production written by Upton Sinclair contains the kind of action and general atmosphere of excitement that appeals to a pretty large majority of picture patrons despite the fact that its theme will not find favor among a more refined or genteel audience. Its oriental environment with its story of opium, white slave traffic and the "men higher up," who know about it but are well paid for their silence all find their way into "The Money-Changers."

The actual story material is not entirely new to the screen but it furnishes a new thrill and together with some very fine acting, the production measures up and even surpasses to a certain extent, previous production of this character. The main reason for this, outside of the fact that the production end of it has been well taken care of, is the fine acting by practically the entire cast. Edward Peil as Ling Choo Fang gives a very creditable performance throughout the picture and especially in one sort of "Broken Blossoms" touch in which he idolizes a young white girl who is a white slave victim. Robert McKim is a real villainous creature and Roy Stewart contributes a good bit as an enterprising young reporter

# GOOD!

# We'll let them tell it!

Pathé Distributors

sophisticated fan in the audience

(ATLANTA WEEKLY FILM REVIEW 10/30-'20)

ALL-STAR CAST IN

## THE MONEY-CHANGERS

(Pathe)

AN INTENSELY INTERESTING DRAMATIC OFFERING

Lucy Hegan ..... Claire Adams
Allan Martin ..... Roy Stewart
Hugh Gordon ..... Robert McKim
Mary Holmes ..... Audrey Chapman
Ling Choo Fang ..... Edward Peil

This is an offering that should strike the picture-going fans with a bang. It is intensely absorbing, swift with action, and lavishly produced. The scenes swing from a magnificent drawing room in a Fifth Avenue home, to a Settlement House in the slums, from there to a Chinese opium den, and thence to an apartment furnished with almost garish luxury—yet in the heart of the worst slums of a big city. The cast is very large and every member of it is well-known to fans; and each acquits himself or herself with honors.

The story is too long, and too complicated to outline in the brief space available; suffice it to say that the story is convincing, logical, and that the interest never drops for a moment.

It is melodramatic—but different from a number of melodramas in that it does not insult the intelligence of the adult theatre-goer. The main plot deals with the efforts of a newspaper reporter to bring to justice a gang of "dope-peddlers"—and who discovers that the leader of this gang is engaged to the girl the reporter loves; there is a sub-plot in which Ling Choo Fang, a Chinese hatchet-man, loves a white girl, the mistress of the leader of the dope-peddlers. Ultimately, the hatchet man avenges the shame of "Little White Plum Blossom."

2486 (11/13-'20) EXHIBITOR'S TE

## "The Money Changers" Is Intensely Realistic

Benjamin B. Hampton Photoplay in Six Parts. Released by Pathe. Author, Upton Sinclair. Scenario by Wm. Clifford. Director, Jack Conway. Running Time, Seventy Minutes.

THE CAST.

Hugh Gordon ..... Robert McKim
Lucy Hegan ..... Claire Adams
Allan Martin ..... Roy Stewart
Mary Holmes ..... Audrey Chapman
Monk Mullen ..... George Webb
Maggie O'Brien ..... Betty Brice
Ling Choo Fang ..... Edward Peil
Chew Chin ..... Harvey Clark
Chink Murphy ..... Harry Tenbrook
George Conley ..... Stanton Heck
Wesley Mainwaring ..... Zack Williams
James Hegan ..... George Hernandez
Mrs. Mullen ..... Gertrude Claire
Jimmy Mullen ..... Laddie Earle

SYNOPSIS.

Hugh Gordon, proprietor of a drug corporation, engages in illicit "dope" selling, having his headquarters in a Chinatown den. His fiancee, Lucy Hegan, knows nothing of Gordon's illegitimate trade and spends much of her time in settlement work. Allan Martin, reporter, is assigned to trace the dealers in dope, meets and falls in love with Lucy. He becomes acquainted with Monk Mullen, ex-convict, who is in love with Maggie O'Brien, employed at the settlement house. Maggie wishes to find her lost sister, Mary, who is in Gordon's Chinese den. Monk reveals Gordon's identity to Martin. The latter leads a raid on Gordon's lair, Lucy and Mary are rescued and Gordon killed by Ling Fang, a hatchetman.

Admirers of strong melodrama with intensely realistic underworld settings will find "The Money Changers" much to their taste. It is a remarkably well-directed feature, brimful of thrills, and its colorful Chinatown atmosphere, forceful action and numerous moments of breathless suspense combine to make it an exceptionally interesting production of its kind. The plot swings through a medley of bizarre happenings up to a crashing climax and there isn't a single let-up in its activity. Exhibitors should find this a welcome attraction.

**Points of Appeal**—The free-for-all fight which brings the story to a conclusion is admirably staged, the picture is rich in stirring incident from start to finish and its dramatic tension never slackens.

**Cast**—An all-star aggregation of players is in evidence. Excellent characterizations are given by Claire Adams, Robert McKim, Roy Stewart, George Webb, Betty Brice and the underworld types are wonderfully true to life.

**Photography and Lighting**—The picture is remarkable for its diversity of views, the Chinese dens, the crook's gathering quarters, the newspaper office, the society scenes are all beautifully filmed, artistic long shots abound and faultless lighting governs the entire production.

**Direction**—The continuity is perfectly maintained throughout and smooth, rapid action prevails.

110 (MOVING PICTURE WORLD) 11/6-'20

## *"The Money-Changers". Six-Part Melodramatic Production of Colorful Appeal Released by Pathe*

Reviewed by Robert C. McElravy

Anyone who likes melodrama of the underworld, pictured in its most attractive form, will be certain to enjoy this six-reel Pathe release, entitled "The Money-Changers." It is based on one of the stories of Upton Sinclair and produced by Benjamin B. Hampton, with Jack Conway directing. It moves with authority through many diverse phases of underworld life, ranging from garish Chinese dens to crooks' headquarters, settlement house and wine room scenes. Views are also taken in a newspaper office, and some society scenes are thrown in by way of contrast.

The settings at times border on the sumptuous, and though many of the situations have been used in previous dramas of a similar type, this is a production that holds the attention closely. The continuity is broken at times to admit enjoyable comedy touches, which include a few burlesque scenes taken from an amateur performance of "Uncle Tom's Cabin." All this is admissible and welcome in a production of this kind.

A notable feature is the excellence of the characterizations, Roy Stewart playing the hero, Robert McKim the villain, George Webb an underworld type, Claire Adams the heroine, and Edward Peil doing a notable bit as Ling Choo Fang, the hatchetman.

As a whole the production is colorful, moves with sufficiently good action, has some highly interesting moments, and winds up with a smashing climax.

A

BENJ. B. HAMPTON

PRODUCTION

# "The MONEY-CHANGERS"

*Adapted by Benj. B. Hampton from the novel*

*by*

## UPTON SINCLAIR

*Directed by*

JACK CONWAY

# *The* 10th *Anniversary of*

# PATHE

## I am the First
## I am the Fastest
## I am the Most Complete
## I am the Most Dependable
## I am the Service of the Pathe News

I have told the story of my Achievement, my Glory, my Sacrifice, my Success. You know the history I have made.

I have written of the past but to lead to the present and point to the future. A great era is dawning upon the world.

Ten years of achievement are concentrated in the Anniversary numbers of The Pathe News. They are yours and your patrons.

I have given to the public today the pictured record of the greatest events of the decade. An education is in it.

I am giving to the public the most remarkable combination of the past and present ever screened. It is available now.

I am showing stunt pictures such as have never been recorded. They are the ultimate in thrills, news, and entertainment.

Ten years of sacrifice in the service of The Pathe News have made this possible. The best in the world is yours.

I am showing a boxing match staged high in the air on the wings of an aeroplane. Have you ever heard of it before?

I am showing the hunting of birds and their capture by human hands from a flying aeroplane. Is this something new under the Sun?

I am showing a man serenely standing on the wing of an aeroplane flying over the great City of New York. Is there anything more gripping?

Ten years of study of the public taste and demand have dictated the selection of these greatest thrills of the age.

I am showing for the first time an aeroplane looping the loop over the greatest city in the world. Can you fail to see it?

*Celebrating the Camera Shot heard 'round the world*

# NEWS

I am showing you an aquaplane being swept through the water by a seaplane with the rider standing like a charioteer. Can you miss it?

I am showing you the sea in anger photographed by a cameraman lashed to the top-mast of a sailing vessel. Is this picturesque?

Ten years of experience, and bravery in the service of The Pathe News have developed this originality. Will your patrons get it?

I have girdled the world with cameramen all working in the exclusive interest of The Pathe News. Nothing can equal it.

I have trained these men for years in the taste of the American public. They know news and they know the importance of speed.

I have covered every country in the world with not one, but with several of the greatest Knights of the Camera. They are working for you.

I have issued local News supplements for every important City in the United States. Have you shown your patrons their supplement?

I have given freely of every great asset acquired by The Pathe News to celebrate your success. Will you give this to your public?

I have achieved the leadership. I will maintain the leadership. The success of the American exhibitor is the inspiration of the service of The Pathe News.

Just Ten Years have I lived, Ten Years have I been First, Ten Years have I Served.

**I am not only ten years old, but I am ten years young.**

PATHÉ Distributors

## I Am Old Reliable *First and Foremost*

## The Pathe News

*Twice a Week—Every Week*

# JESSE D. HAMPTON
PRESENTS

# BLANCHE SWEET
IN

# "THAT GIRL MONTANA"

*From the Novel*

By MARAH ELLIS RYAN

DIRECTOR

ROBERT THORNBY

She was a blonde Indian maiden
She was an outcast in the Indian tribe
She was a weird wonder to the white settlers

But—

She was the laughing, lovely, conqueror of men's hearts
She was the winsome winner of the handsomest man in the West
She was "That Girl--Montana,"— the heroine of The Sweetest Story Ever Told of The Golden West

Pathé
Distributors

# Thomas Meighan and Dorothy Gish Are in Paramount Films on December 5 Schedule

THE charm of Leonard Merrick's "Conrad in Quest of His Youth" is said to have been admirably transferred to the screen by William DeMille in his Paramount production of the same name starring Thomas Meighan, which, with Dorothy Gish in "Flying Pat," is on the Paramount release schedule for December 5.

Olga Printzlau adapted the Merrick story for the screen. Mr. Meighan portrays the role of Conrad Warrener, who, having reached middle age, feels that he is old and seeks, by re-living the scenes of his youth, to make himself young again. He finds ultimately that the secret of youth is love, and the picture ends with the culmination of a delightful romance.

Others seen in the cast are Kathlyn Williams, Maym Kelso, Sylvia Ashton, Charles Ogle, Edward Sutherland, Bertram Johns, Ruth Rennick and Mabel Van Buren.

"Flying Pat" is a "peppy" story of a young bride who becomes an aviatrix because her husbands insists that she make a career for herself. It is declared to be in Miss Gish's liveliest style.

Miss Gish's leading man, James Rennie, who has the role of the husband, who is also interested in aviation, was formerly an officer in the aviation corps of the United States Army. In addition to Mr. Rennie, the supporting cast includes Morgan Wallace, Harold Vizard, William Black, Porter Strong, Tom Blake and Kate Bruce. The story and scenario were written by Virginia Withey, and the picture was directed by F. Richard Jones, and is said to hold the interest throughout.

# Robertson-Cole Makes Nation-wide Tie-Up to Boost Its Production, "Kismet"

A COUNTRYWIDE tie-up, one of the biggest, if not the record-breaker of motion picture history, has been consummated for Robertson-Cole's production of Otis Skinner in "Kismet." Over six thousand stores throughout the United States join in this boost for exhibitors' profits.

The tie-up has been made through the Emerson Phonograph Company and its distributors and agencies, who will advertise the Robertson-Cole picture in conjunction with the Emerson Phonograph record, "Kismet." This is a song and Arabian fox-trot written by two well-known vaudevillians, Herschel Henlere and Guido Diero.

The song was written several months ago and published by Will Rossiter. It was already on the market when James C. Bradford set the music for the Otis Skinner picture, and Mr. Bradford seized on it for one of the themes of the production.

The Rossiter publication had already been accepted by all the phonograph firms, and either as a vocal or instrumental number had been recorded on the Pathe, Victor, Edison, Columbia, Emerson and Gennett records, as well as on the Star Music rolls.

When the various companies learned of the acceptance of "Kismet" as one of the themes for the astonishingly successful motion picture, they realized the new opportunity to boost their sales, and during the premier showing of "Kismet" at the Strand Theatre, New York, they started their campaign, which has now reached nation-wide proportions and is expected to bring big business.

When an exhibitor books "Kismet" all he has to do is to notify the Emerson agency in his particular town, and he can be assured of every co-operation for window displays, etc., from these phonograph stores, it is said.

# National Board of Review Labels Two First National Films as Exceptional

THE National Board of Review of Motion Pictures has begun the publication each month of a bulletin containing an unbiased criticism of photoplays which merit the title of "exceptional." The Board Reviews about 99% of all photoplays published from a moral standpoint and in the announcement of the new service, the object is explained in these words:

"The National Board of Review has for some time been convinced that it could properly undertake a critique of the best of the photodrama along with its work of reviewing pictures on a moral basis. The time now seems ripe for attempting to establish an order of more serious critical appraisal of motion pictures than it has been within the policy of the trade or the press to bestow."

Two productions distributed by Associated First National Pictures, Inc., have obtained a place among the first four selected by the Board as exceptional photoplays. "Passion," starring the European emotional actress Pola Negri, and the Whitman Bennett production of "The Devil's Garden," starring Lionel Barrymore are the two pictures of this one distributing company that are named worthy for places in the list.

*Gives Reasons*

The reasons given for the selection of "The Devil's Gaarden" given in the November bulletin of "Exceptional Photoplays," says:

"This is a photodrama that is faithful to the spirit and treatment of the novel it picturizes. In these days when so much fiction, popular and otherwise, is distorted and relabelled for the screen, for no other apparent reason than that picture makers are obsessed with the idea that photoplay action necessitates the switching around of situations of emotional currents of characters, and of author's purposes alike, it is encouraging to be confronted with a picture that does not do anyone of these things, but seems to say: This story was chosen for its merits as it stands."

Classifying "Passion" as an extraordinary production, the bulletin says in part:

"It is very gratifying to find that this first foreign picture of importance to be shown in this country since the war sets a standard of which our best producers may well be envious. The appointments of the interiors are made with a care that will bring delight to the student of the Louis XV period of decoration, while the formal garden exteriors that represent Versailles recall the works of Watteau.

"But all of Director Lubitsch's skill would not suffice to make this an exceptional picture if he had not been able to depend upon his actors."

## Bouveng Goes to Stockholm

America is to become the literary center of the world, as far as the motion picture and legitimate stage fields are concerned, in the opinion of Nils Bouveng, director of the Aktiebolaget Svensk Film Industri, who has just left New York for Stockholm after a survey of the field here.

While in New York Mr. Bouveng purchased from the Alton Play Bureau the first of a series of American stories which are to be produced in Sweden for American distribution.

## Navarre Appointed Head of Fox Seattle Exchange

By appointment from Winifield R. Sheehan, general manager of Fox Film Corporation, Guy F. Navarre lately became manager of the Seattle branch of that organization. With five years of exchange experience in the Northwest, Mr. Navarre comes to the Fox corporation admirably equipped to fulfill the responsibilities of his position.

Mr. Navarre joined the forces that travel through Washington and Oregon selling film when the Artcraft Corporation was formed, covering territory out of the Seattle office. When Artcraft was consolidated with Paramount Mr. Navarre entered the combined offices as assistant manager for Famous Palyers-Lasky.

So faithfully did he perform his duties that he was promoted to the position of manager for the Seattle office of Famous Players, and there continued until November 20 of this year, when he joined Fox Film Corporation as manager of the Seattle office. Mr. Navarre, in his five years of Seattle film activities, has traveled into practically every town in the territory and is personally acquainted with almost every picture showman in the district.

## Fox Chooses George Hill to Direct Louise Lovely

George William Hill has been engaged by William Fox to direct his new star, Louise Lovely. Mr. Hill's first work will be distributed shortly after the New Year, when exhibitors and their public will see the results of an early training under David W. Griffith and finishing touches later as assistant to George Loane Tucker—experience Mr. Hill gained during several years' work in Hollywood studios.

His first job in motion pictures was at the old Biograph studio in Hollywood. There he scrubbed the floors in the sets D. W. Griffith used, but his official rating was assistant carpenter. He soon transferred to Kalem as a cameraman. For five years he turned a crank for Hobart Bosworth, Mr. Griffith and others. As second lieutenant in the Signal Corps he was assigned to the Italian front, where he superintended the taking of war pictures. He also visited Vienna, Paris, London and the Balkans for the army. Then he rejoined Mr. Griffith as cameraman, remained a year and became general assistant to George Loane Tucker.

## Kane on Way East

Arthur S. Kane will return to New York from his trip to California on Friday, December 10, according to a telegram received by John C. Ragland, general manager of Kane Pictures Corporation early this week. It is expected that Mr. Kane, who has had conferences with Charles Ray and other picture stars, as well as business associates, may have some interesting announcements to make. He has been away six weeks.

# *Realart's "The Furnace" Is Receiving Praise from Exhibitors in All Parts of the Country Wherever It Is Shown*

PLEASED patrons immensely" and "packed houses to the limit" are typical of the enthusiastic comments which Realart's William D. Taylor production, "The Furnace," is said to be exciting among exhibitors.

Skouras Brothers Enterprises controls six theatres in St. Louis . They are the New Grand Central, West End Lyric, Central, Pageant, Shaw and Arsenal. Recently, Skouras Brothers booked "The Furnace" for showings in all of its houses. The picture was first shown at the West End Lyric and the New Grand Central theatres, where it opened for a week's run December 6.

After the initial showing, Skouras Brothers sent the following wire to Realart: "We are pleased to report wonderful results with your Taylor special, 'The Furnace,' at both our New Grand Central and West End Lyric theatres, where it started a week's run today. The best part of the opening of the engagement lies in the fact that it pleased our patrons immensely. You can sell us more pictures like 'The Furnace.'"

A telegram from Detroit where the picture had a week's showing carries the same message of crowded houses and pleased patrons. "'The Furnace' opened John Kunsky's two thousand seat Madison Theatre to great business," says this telegram of November 30. "It jammed the house to the limit and continually held them out."

Another message from the same source, dated December 2, says: "'Furnace' playing unusually consistent matinee business and holding them out night performances."

This telegram is from the Rex Theatre, Oshkosh, Wis., dated November 26: "Today last day showing 'The Furnace' biggest day of the run, crowds jammed our house afternoon and evening. Broke all house records with this feature."

The following theatres are among the more recent houses to book the picture: Vaudette Theatre, Springfield, Ill., seven days run; La Salls Theatre, South Bend, Ind., four days showing; Garden Theatre, Michigan City, Ind.; Strand Theatre, Pittsburgh, Pa.; Empire Theatre, Winchester, Va., two days' run; Orpheum Theatre, Gary, Ind.; Mecca Palace, Saginaw, Mich., five days' showing; Frederick Theatre, East Pittsburgh; Regent Theatre, Scranton, Pa.

"'The Furnace' is an ideal example of what can be done by a clever director, unlimited capital and a magnificent cast," declares the reviewer in the Atlanta Weekly Film Review. "It is a picture with a sure-fire appeal, both to men and women."

# *Exhibitors Tell of Satisfaction and Spirit of Co-operation with Fox Work*

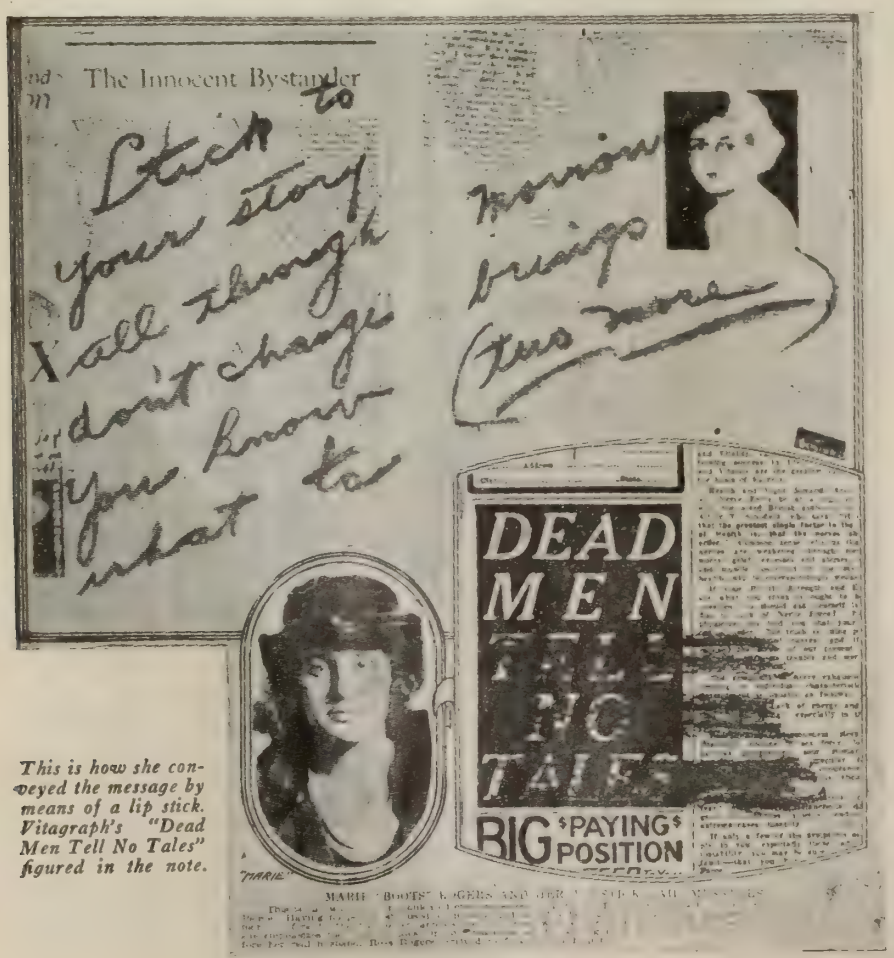
FROM many of the letters received from showmen who have played Fox special features the producer not only gets keen satisfaction that his product has brought profit to the exhibitor, but he finds in many of the communications also a spirit of co-operation that, in its continuation, is sure to make the exhibition of moving pictures an increasingly better business, officials of the company say.

One of the most pleasing expressions of friendly interest that has come to Mr. Fox recently is cited in letters and telegrams that have reached the home office in New York from James B. Clark, of Rowland & Clark, Pittsburgh, and Nate Gordon, of Boston. Both these showmen hold First National franchises for their respective territories and have, in consequence, their own attractions to exploit in their theatres. But Mr. Clark says the biggest individual stars of the screen have not been able to meet the record of "While New York Sleeps"—three weeks of capacity business.

Nate Gordon said in his letter to Harry F. Campbell, manager of the Fox Boston branch, that "While New York Sleeps" was played in the Gordon's Old South Theatre, Boston, for two weeks "with the biggest business the house has ever done under our management. It has likewise done a big business at our Olympic Theatre, Lynn, and Gordon's Central Theatre, Cambridge, and a good business at Uphams Corner Strand, Dorchester."

From the Empire Theatre, New London, Manager Pouzzner wrote to Mr. Fox: "This production impressed me sufficiently to run it on the biggest week of my year—anniversary week."

Letters from two showmen in Grand Rapids, Mich., give an effective line of this Fox special in the matter of second runs. Power's Theatre played it for a full week on the first run, and later on the Temple Theatre gave it still another week.




*This is how she conveyed the message by means of a lip stick. Vitagraph's "Dead Men Tell No Tales" figured in the note.*

## *Teaser Advertising in a Murder Mystery*

Vitagraph's teaser advertising for "Dead Men Tell No Tales" brought an unexpected result in Philadelphia last week when "Boots" Rogers, a suspect in the Pierce murder case used one of the reverse cuts to send a message to the man suspected of the crime.

She and a friend has been arrested on suspicion. Later the man who is reported to have confessed to the crime was brought in. The girl sent a note to him, written with her lip stick on a scrap of paper, and enclosed one of the Vitagraph teasers with the "Tell No Tales" crossed off, apparently to divert attention.

The Philadelphia papers all reproduced the note, most of them making a splash on the front page. The cut shows the four-column use in the Philadelphia North American.

Better still—for the Vitagraph—the story was flashed all over the country by the press associations, bringing attention to the teasers which are being run in all the big city papers and giving the Vitagraph thousands of dollars' worth of front page publicity, if breaking into the live news can be estimated on a dollar and cents basis.

## *California Director Resigns*

W. J. Stewart, director of production of the California Theatre, has resigned from that post, and will return to the East. P. Wilkerson has been appointed to succeed him.

# *Church Advertises "Free Movie Show" but Takes Up "Contributions" at Door*

ANNOUNCEMENT by W. A. Steffes, president of the United Theatrical Protective League, of war against alleged competition in the exhibiting field in South Dakota by churches under the guise of "free shows," and the beginning of a campaign designed at eventually opening North Dakota for Sunday shows by exhibitors, were the developments in the moving picture industry in the Northwest last week.

The first complaint to reach Mr. Steffes regarding unfair competition by a church came from the manager of the Colonial Theatre, Watertown, S. D., who alleges that the Methodist church of that city scheduled a free show Thanksgiving day in opposition to him. Voluntary contributions were taken by the church at the door.

*Too Much Leniency*

"There has been too much leniency by exhibitors with infringements on their business by persons and organizations who are their avowed enemies," said Mr. Steffes. "The United Theatrical Protective League purposes to make a thorough investigation into encroachments on the field of exhibitors by outside organizations."

J. C. Snyder, manager of the Grand Theatre, Williston, N. D., has evolved a plan which is meeting with much favor among North Dakota exhibitors. Mr. Snyder recently conducted a Sunday show under the auspices of the Williston board of education.

Funds sufficient to guarantee the show, which was given at the Armory, were received by contributions.

"The show was scheduled with no idea of making money," said Mr. Snyder. "We did it for the express purpose of giving the people of Williston an opportunity to see good pictures on Sunday—a right they are denied by the Sunday closing laws of the state."

Exhibitors throughout the state are reported to be watching with interest the outcome of Mr. Snyder's experiment, with a view to taking similar action if it is successful.

## *Plan to Develop Industry*

Plans for working in close harmony with the United Theatrical Protective League next year in helping develop the motion picture industry throughout the Northwest were formulated at the third annual banquet of the Minneapolis Film Board of Trade at the Dyckman hotel recently.

E. S. Holmes, manager of the Minneapolis Vitagraph exchange, was elected president of the organization, succeeding A. H. Fischer. Other officers selected were: Benjamin Friedman, Friedman Film Corporation, vice-president; C. W. Stombaugh, manager of the Minneapolis Pathe exchange, secretary, and "Mickey" Cohen, manager of the Theatre Owners' Corporation, treasurer.

## *Gloria Swanson Is Star of Elinor Glyn Feature*

"The Sheltered Daughter" is the tentative title of the story which Elinor Glyn has written for Paramount and which will serve as a vehicle for Gloria Swanson. Mrs. Glyn is now at the Lasky studio and will work in the closest co-operation with Director Sam Wood in the production. The photoplay is said to afford many wonderful scenes in some of the gayest spots of the European capitals, with rich coloring and situations that are distinctly forceful. An interesting announcement in connection with the production is to the effect that Monte M. Katterjohn, one of the most prolific and successful of screen writers, will prepare the scenario.

*Wood Now Director*

Sam Wood, after a long period of work as assistant director to Cecil B. DeMille, became a director in his own right and made a number of highly successful films for Paramount and Realart. The production of "The Sheltered Daughter" will probably start immediately after Cecil B. DeMille completes "The Affairs of Anatol," in which Miss Swanson has a leading part.

## *Marmont Hails Costume Films*

Percy Marmont, who created the leading male role in "Dead Men Tell No Tales," and who has appeared opposite a number of the important female stars of the screen, rises to prophesy the reappearance of the costume picture. "The Box-office bugaboo against these productions has been shattered on several occasions—most recently by Douglas Fairbanks in 'The Mark of Zorro.' The point is to give the people a story that has meat to it; then the clothes will not matter, if they are subordinated to the plot—the usual trouble with costume picture heretofore is that directors have spent too much time on the costumes and too little on the story proper."

There is, in fact a consistent rumor that Marmont will create the titular role in a picturization of "Caius Gracchus," a poetic drama by Odin Gregory, laid in Rome about 120 B. C.

# *San Francisco Movie Men are Investing Large Amounts in Building Theatres*

A LARGE amount of moving picture theatre construction work is under way in San Francisco and vicinity and more is being planned. There is no slump in the amusement business there, it is said. Moving pictures are more than holding their own as a form of entertainment, and exhibitors are backing their confidence in the future by investing large sums in the construction of new theatres.

The Granada Theatre should be ready for opening late in 1921. It is being erected for the Famous Players-Lasky Corporation. Rapid progress is being made on preparing the site for Loew's State Theatre and a race will be under way between this house and the Granada for the honor of opening first.

Louis R. Lurie, who recently secured a twenty-year lease on the Curran Theatre, will spend $100,000 in transforming it into a moving picture house.

Turner & Dahnken are proceeding with plans for the erection of a moving picture house to have a seating capacity of 5,000. This firm also is erecting an 1,800 seat house at Richmond, a suburb of San Francisco, and is preparing to start work shortly on a house at Monterey, Cal.

*Plans Completed*

Plans have been completed by A. C. H. Chamberlain, a pioneer exhibitor of Madera, Cal., for the erection of a 1,400 seat house in that city. J. C. Droge is preparing to erect a 1,200 seat moving picture theatre at Tracy, Cal., and has already leased the house to the managers of the Arlington Theatre, of that city.

The Odd Fellows of Corning, Cal., have arranged to erect a theatre and lodge room building and have already leased the theatre portion of the structure to the Strand Theatre Circuit, represented by A. E. Cohen. Nasser Bros., pioneer exhibitors of San Francisco, are having plans prepared for a 2,000 seat house.

## Louise's "Bank" Draws "Interest"

As a prelude it is necessary to relate that Louise Fazenda, Special Pictures comedienne, recently visited San Francisco, on the first leg of a trip to all the large cities of the country.

It is not quite so necessary, but certainly apropos, to relate that Lovely Louise is entitled to her nickname.

She was strolling by the Golden Gate (and enjoying the climate) when she noticed divers admiring glances directed at her from all sides, glances that were directed downward. Now, Louise knew that her hosiery was pretty and chic, but, then, there were other girls with equally pretty hoisery all around her. It was most perplexing, this unusual attention paid her.

Arriving at a bank to make a deposit, the mystery was explained when she sought for her "roll." A $100 bill, deposited in a most careless manner, had slipped down into the glaring light of day and had reached a place where it was visible at every step. Small wonder the boulevardiers stared!

## *Paramount Starts New Film*

Elsie Ferguson, Paramount star, who recently returned to her home in New York from a tour of the world has left for Los Angeles, where, at the Lasky studio, under the direction of William D. Taylor, she will immediately start the production of Arnold Bennett's "Sacred and Profane Love."

*Impressed With Picture*

Before leaving for the Coast, Miss Ferguson was given a private showing of Mr. Taylor's new production for Paramount, "The Witching Hour," and was so impressed by the picture that she forthwith sent the following telegram to Jesse L. Lasky at Hollywood: "Wish to compliment Mr. Taylor on this splendidly directed picture. I think the photography is perfect."

It was in the stage play of "Sacred and Profane Love" that Miss Ferguson made a decided success during its run in New York last season. Julia Crawford Ivers is writing the scenario for the Paramount screen version.

# Short Subjects of Importance

## *"The Parlor Bolsheviki"*

Mutt and Jeff have some fun with the radical ideas so prevalent nowadays in this Fox animated subject They like the "fifty-fifty" idea fine so long as they start out with nothing themselves and force others to divide up with them. But when the members of the Communists' organization want them to whack up, their notions change considerably. They wind up by making the Bolshevists sing "The Star Spangled Banner." An amusing satire.

## *Paramount Magazine*

An animated cartoon by Harry Leonard entitled "100 Per Cent. Proof," a peanut comedy, shows the tall hatted prohibitionist of the funny magazine on a "still" hunt. Ambling along on his mule he catches a scent of the forbidden stuff and discovers a cask which is suddenly deserted by its darky owners. When the cask is smashed the liquor runs into a well, from which the reformer and the mule take a drink, with the result that they both become properly "stewed." Jack Scott and Dorothy Leonard contribute a skit on "The Tired Business Man." When his better-half complains of the household bills and tries to get husband's attention, he is thinking of the mild flirtations that he had with the stenographer, dining-room girl and the manicurist. The result is that the wife becomes exasperated and complains that all he can think about is, "business, Business, BUSINESS." Pat Sullivan puts "Felix, the Cat," through some astonishing aquatic and marine adventures, with fishes and sailors and ships, from which "Felix" emerges with his usual "savoir faire."

## *"Garden of the Gods, Colorado"*

This number of the Kineto Review, through the means of unusually fine photography and wonderful long shots, shows the magnificent distances and the solemn grandeur of the stupendous heights of this section of the Rocky Mountains. Among the interesting and beautiful views are the Falls of Bear Creek, which have a drop of 287 feet, Box Canyon, and the seven falls of the river in South Cheyenne Canyon. A herd of the almost extinct buffalo, with a number of closeups, is shown grazing. Although only 320 acres in extent, this park contains some of the most magnificent scenery in the world. The peculiar pencil rock formations, looking like a fairy gnome's castle, in Wheeler National Memorial Park concluded the views of the Garden of the Gods. The reel closed with pictures of the peculiar formations of the Cave of the Winds, Manitoba, Canada, and of Castle Rocks, Temple Canyon, so-called as the Ute Indians, in ancient days, held their religious rites there.

## *"Ascending Cocovada, Brazil"*

This Kineto Review takes the theatre chair traveler on a mountain climbing trip with a company of U. S. Marines. The trip is made on foot, by cable car and the Teleferica Cable System, built in 1912 at a cost of $4,000,000. Each car weighs thirty tons. The first span goes through mid-air at an elevation of 1,900 feet and the second span is 2,500 feet. The eccentric outlines, resembling a fortress, of Sugar Loaf Mountain and some fine long-shots of the bay are among the many views of lovely and beautiful scenery in this part of the world.

## *"A Homespun Hero"*

This is a high powered, peppy two-reeler of unusually high class made by Christie. The costumes and scenic investiture are what might be expected of a feature, five-reel picture and a logical plot gives the opportunity for some real fun. A musical comedy has arrived to play a "hick" town. The leading woman receives a letter that she has a cousin in the town. She decides that it will be a treat for him to see a real show and sends him a ticket. But the "rube" is an up-to-date rancher. When he arrives at the stage door, the doorkeeper refuses to allow him to pass, saying that he doesn't look like a "rube." The cousin, played by Bobby Vernon, thereupon goes off and comes back in "rube" attire accompanied by a trained duck, which furnishes considerable of the fun. A detective sees him entering the theatre and takes him for a bigamist, wanted by the courts.

Then the fun begins. The manager exhibits symptoms of jealousy, attempts to chase Bobby out and only succeeds in getting him in the show. Finally the mix-up is straightened out, the detective is frustrated and Bobby's real identity is revealed, to the mutual rapture of the leading woman and her friend on whom Bobby has a "crush." .The feminine portion of the cast is exceedingly easy to look at. Views of the audience, which is not composed of the usual exaggerated "hick town" types, lend touches of realism.

## *Pathe Review No. 82*

Hy Mayer extracts some amusing Travelaughs from the East Side life of New York in this number, picturing the fruit vendors and other types. The former chef to Queen Victoria demonstrates how biscuits of fine quality may be made, an interesting lesson for brides of domestic inclination. The Edgar Allan Poe cottage in Fordham, New York, is shown, this being the place where "Annabel Lee" and other famous poems were written. Male spectators will particularly enjoy seeing the way in which briar pipes are made, the whole process being clearly demonstrated. Views of the French Alps, with Mt. Blanc, of recent notoriety, included, close this most appealing review.

## *"Greek Meets Greek"*

Eddie Boland and the Vanity Fair girls have a pleasing comic subject here, rather quiet in its humor but none the less effective. Eddie plays the role of a studious youth, named Socrates O'Brien, who can't get his mind off ancient history. The girls decide to "make or break" him and force him to lead the life and wear the clothes of the early Greeks. They in turn don Grecian dancing costumes and learn some interesting classic steps. Eddie wakes up considerably as the result of this treatment, and the sudden appearance of a rival leads him to pay more attention to the girls.

## *"Fickle Fancy"*

Paramount-Mack Sennett Farce of the pie-throwing type built around the story of the pawned furs. The wife receives a set of furs as a present from one who writes that he has often held her on his knee and seeks to disguise it from her husband by pawning them and pretending to find the ticket. She gives the ticket to her husband to redeem, and he brings back a cheap tippet. She soon after sees the furs on a young girl to whom he has been paying attention. In this variation, the wife fights for the furs and an uncle turns up to announce that he sent them. A general fight in the restaurant smashes most of the dishes and smears the contestants. Below the standard of Sennett farces.

*"WELL, HERE'S MY FLOWERY CONTRIBUTION TO A HAPPY PAIR," SAYS CHRIS ANTHEMUM*

*A scene from "Dice of Destiny," starring H. B. Warner, for Pathe release*

# Newest Reviews and Comments

*Conducted by* EDWARD WEITZEL, *Associate Editor*

## *"Sidelights and Reflections"*

SECOND SIGHT and the Beautiful Heroine" is a subject that has forced itself on my attention during my last three months pursuit of fun, folly and wisdom, as they are found in the films. No mere man has ever succeeded in becoming used to the marvelous intuition which is the natural birthright of every woman and which is nowhere so awe-inspiring as in the matter of dress and personal adornment. The Cinderellas of the stage and the screen, who, born to poverty, are able to throw off their rags at the wave of a magic wand and assume not only the raiment but the air and graces of a princess, have had many a rival in real life. So remarkable have some women been in adapting themselves to social conditions of which they previously knew nothing that it has appeared necessary to credit them with second sight, their sense of clothes being the most highly developed division of their psychic power.

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The gifted bards of Tin Pan Alley are not drawing on their imagination when they pen a bejazzed lyric extolling the lightning-change artist ability displayed by some simple village maiden in getting out of her old habits of mind and millinery and into the fads and fancies of city fashion, as such things are understood along the pavements and in the lobster palaces of Longacre Square.

If you go to the theatre and are told, "Six weeks ago that stylish stepper on the end of the second row was only a farmer's daughter and raked the meadow sweet with hay, you can but believe and admire. So why not be convinced by the movie heroine when she runs true to form and does a sartorial metamorphosis in some deserted part of the earth, without the help of a French dress-maker or of any other aid short of the supernatural?

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But the thing can be overdone. Within the last twelve weeks I have watched, with enjoyment, a moving picture whose heroine had never owned a pair of shoes nor a hairpin in her life, nor a pair of stockings, nor several other garments usually found in the wardrobe of a woman of fashion. No refining influence or hint of "What to Wear and How to Wear It" had ever come near the rude, backwoods cabin where she lived; but I saw her almost instantly adopt the neat, if not expensive, standards of dress of a small village in the West, and I rejoiced at her improved appearance.

Then came a greater opportunity in the same direction. I saw her go into a room and watched while she was shown an assortment of smart frocks and evening gowns that had been ordered from a famous Fifth avenue shop, and invited to put one of them on. I saw her thrill with pleasure at the chance and prepare, unaided, to make the most of it. I was not permitted to see how the miracle was performed, but when she came from that room her tout ensemble, beau monde and everything else was comme il faut.

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Her perfect thirty-six evening gown fitted her form like a glove; her neck and shoulders and her erstwhile rough and red hands might have belonged to a box-holder at the Metropolitan Opera House, so white and properly cared for were they. She moved across the floor in high heeled slippers with the ease and grace of a member of the inner circle at Newport, and I believed in her and was glad. But her crowning glory was her hair. I took a second look at that marvelously complicated coiffure, and doubt entered my soul. Not a hair was out of place. Six experts from Madame Celeste's could not have done a better job. There was but one answer: A good fairy had endowed her with second sight and guided her hands. How else could she have achieved that monumental and up-to-the-second coiffure? And all over and finished in less than ten minutes. Why! I've waited for my wife—

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*IN THIS ISSUE*

*"To Please One Woman"* (*Paramount*).
*"The Little 'Fraid Lady"* (*Robertson-Cole*).
*"Flame of Youth"* (*Fox*).
*"Midsummer Madness"* (*Paramount —see pages 851 and 914*).
*"The Testing Block"* (*Paramount*).
*"Billions"* (*Metro*).
*"Polly With a Past"* (*Metro*).
*"White Youth"* (*Universal*).
*"Cowboy Jazz"* (*S. and E.*).

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## *"The Little 'Fraid Lady"*

*Robertson-Cole Surrounds Mae Marsh with a Galaxy of Stars in Their Newest Offering*

Reviewed by Epes W. Sargent.

Robertson-Cole have spared no expense in the first production in which Mae Marsh is seen since her return to the screen. A cast of unusual excellence, a spectacular production of scenes of revelry in Greenwich Village, and some beautiful exterior locations combine to give real charm to a play abounding in improbable situations.

The story, derived from "The Girl Who Lived in the Woods," by Marjorie Benton Clark, makes a striving effort for suspense through the simple expedient of withholding the obvious, which will not fool the average patron, but the story provides Miss Marsh with limitless opportunities and serves to permit her to display a ripened technique.

When the girl's father commands her to persuade her judicial friend to abandon a murder trial "or I'll tell him that I am your ——" the audience knows very well that they are supposed to fear the worst, but they also know that the man must be the girl's father or she could not marry the hero—as she must in the end. Knowing this, the plot is robbed of its intended mystery, but even knowing this, we can still admire the work it gives Miss Marsh. The secondary star is easily a clever dog, with a bright boy, George Bertholom, Jr., a good third. In the adult cast Tully Marshall gives a strong performance, Herbert Prior plays with graceful ease and Charles Meredith is boyish and convincing, if inclined to overact at times.

The production is remarkably good. The settings are artistic, the exterior locations are beautiful and the dazzling splendors of the ball scenes have never been excelled and their handling is marked by excellent taste as well as an eye for the pictorial.

The picture should give general satisfaction.

**Cast.**

Cecelia.....Mae Marsh
Giron.....Tully Marshall
Mrs. Barrett.....Kathleen Kirkham
Saxton Graves.....Charles Meredith
Judge Carteret.....Herbert Prior
Sirotta.....Gretchen Hartman
Bobby Barrett.....George Bertholom, Jr.
Omar (the dog).....Jacques III.

From the Story by Marjorie Benton Cooke.
Scenario by Joseph W. Farnum.
Directed by John G. Adolfi.
Length, Six Parts.

**The Story.**

Cecelia, "The Little 'Fraid Lady," is so named by little Bobby Barrett because she seems to shun society. She has preempted a unting lodge belonging to Judge Carteret, and seeks to earn the necessaries of life by exchanging her paintings at the village store for groceries and dog biscuit for herself and Omar, her canine companion. Though a squatter, she resents the intrusion of the new country home Judge Carteret is building, but when she can no longer exchange her paintings for supplies, she invades the new mansion in an effort to sell her work, and attracts the attention of Saxton Graves, an interior decorator, who has charge of the work. She flees from him, but her reserve is broken down when Bobby, who is the son of Graves' widowed sister, is injured near her home, and she comes to the Graves house in response to Bobby's urgent appeals.

She is engaged to decorate the library of the judge's new home, and is given a check for one thousand dollars. Later this is taken from her by her father, Giron, after he has vainly sought to play upon her supposed intrigue with the judge to get himself clear of a murder charge. He seeks to brazen things, through with the check as a weapon, but the girl turns upon him at his accusation of improper relations with Carteret and Giron shoots himself, leaving the way clear for the marriage to Graves, while the judge wins Grave's sister.

**Program and Exploitation Catchlines:** Mae Marsh in a Story of the Clean Woods and the Unclean Haunts of Sordid Art.
Triumphant Return of This Favorite of the Screen.
A Wonderful Scenic Production of a Novel Story.
A Story of a Girl Who Found She Could Not Lead Her Life Alone.

**Exploitation Angles:** A page of exploitation ideas on this picture will be found elsewhere in this issue.

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## *"The Testing Block"*

*Paramount Presents William S. Hart In a Western Melodrama of Thrillingly High Suspense*

Reviewed by Louis Reeves Harrison

A picture of strong appeal through the courage and deep suffering of a man of small opportunity, "The Testing Block" is so well constructed and directed that it compares favorably with any previous Hart performance. The rude man of force is not converted by the gentle maid of persuasion

# Newest Reviews and Comments

to a promise of reform in the final embrace. His wild spirit is never wholly tamed, but it is tested so severely as bring out its noble qualities. Through pain and sorrow it becomes elevated to one of rude dignity. The theme is an evolution of manhood. The idea of the story is Hart's own, developed and directed in production by Lambert Hillyer. The story construction is so strong that more than one condition of high suspense is set up and skilfully maintained. The sets and romantic backgrounds are chosen with keen appreciation of the story's wild and picturesque mood.

William S. Hart as the tigerish outlaw, "Sierra" Bill, is a figure so powerful and distinct as to need no other centering of attention than that provided by his own personality. His dress is new, his attitude more intensely animal than ever before, his expression of the lawless male one to be remembered. He has gathered about him a talented support, Eva Novak as the leading woman, Gordon Russell as a fascinating-villainous heavy, Florence Carpenter pathetic in the role of a Mexican girl, and even the baby, little Richard Headrick, is fully imbued with the importance of playing his part. All these contribute to a production bound to hold any motion-picture audience, as they did that of the Rivoli Theatre, in a thrall of intense interest.

**Cast**

"Sierra" Bill.....William S. Hart
Nelly Gray.....Eva Novak
Ringe .....Gordon Russell
Rosita .....Florence Carpenter
Sonny .....Richard Headrick
Slim .....Ira McFadden

Story by William S. Hart
Adopter and Director, Lambert Hillyer
Length, Five Reels

**The Story**

"Sierra" Bill is the leader of a band of outlaws in the days of the California gold rush. His physical strength and courage are dominant, but his moral fibre has never stood of "The Testing Block" of really bitter experience. In a raid to collect a reward offered for himself, he comes upon a poster of Nelly Gray, violinist in a band of strolling players. He and his men intercept the players and compel a performance. Nelly's violin plays havoc with the bandit's heart. He gives her a bag of gold and rides away with his followers, but not to forget her. Neither has Ringe, one of the bandits.

The gold is taken by the managers of the players, and they leave the rest of the troupe stranded. The bandits decide to capture the women and draw lots for them. "Sierra" Bill wants first choice and proposes to fight for it. In order to be on a par with his drunken mates he drinks his fill. He downs one after another of the band and rides away. On reaching the hotel where the players are stranded, Bill encounters a justice of peace. Half-crazed by drink Bill drags the justice up to Nelly Gray's room and forces a marriage. He then carries off the girl.

Billy and Nelly are man and wife two years later and have a little baby boy. Bill is mining gold with fair success when Ringe comes along with a Mexican girl he is tired of and plots to steal lovely Nelly. With the aid of others he induces Nelly to leave her husband, ruins Bill at the gambling table and gets his Pinto. He causes Bill to be arrested and taunts his jailed victim that his wife has gone and his child sick. Bill is half-crazed and uses his insane strength to break through the roof of the jail. He manages to send for Nelly and wreaks his vengeance on Ringe. Nelly returns to find the Mexican girl nursing the child, the doctor in despair because the little one cannot sleep. Nelly now learns of the conspiracy and uses her wits to save her child. She does so by playing her violin. She is thus occupied, happily succeeding, when Bill returns a changed man, a nobler one that he has passed through bitterest sorrow and misery on "The Testing Block."

**Program and Exploitation Catchlines:** William S. Hart in a Story That He Wrote Himself.

A Western Melodrama Telling How a Rough Man of Force Is Made Tame By a Girl Violinist.

William S. Hart as a Roving Outlaw in a Story of the West.

**Exploitation Angles:** Play this up as Hart's own story and make capital of that. Exploit it widely as one of Hart's best and tell that he has a new character to play. You don't have to argue very hard to sell a Hart. The big idea is to get the fact of his appearance widely known through the papers and on the billboards.

## "Flame of Youth"

*Shirley Mason Blossoms Out Wonderfully In This New Five-Reel Fox Production*

Reviewed by Robert C. McElravy.

There is a wealth of pictorial charm and competent acting in this five-reel Fox production. It is a simple, human story, with a particularly strong climax. Shirley Mason is expertly directed in this and rises to her opportunities splendidly. She has done nothing more effective in her screen career thus far than her portrayal of Beebe, the peasant flower girl of Belgium.

The production has offered many fine shots to the cameraman and the photography of Friend F. Baker is a constant reminder that he was aware of this. The picture from first to last is one of decided appeal in a pictorial way, and this, combined with a pleasing plot and cast of players, make the feature one of unusual strength.

The scenes are laid in a little Belgium town, near Brussels, and begins with the infancy of Beebe. The early part of her life is sketched in lightly but effectively and makes a pleasing background for the events which follow. Her flaming love for the American artist, Victor Fleming, which leads her to trudge clear to Paris in her wooden shoes when she hears he is ill, is the main situation. A few more scenes picturing her on this long talk would have heightened the effect considerably, but the idea carries nicely. Her disillusionment and the coming of her country lover bring the story to a powerful conclusion.

Betty Schade does some exceptional work as Lady Magda and Philo McCullough, Raymond McKee and others in the supporting cast do good work. The picture should have wide appeal.

**Cast.**

Beebe.....Shirley Mason
Jeanot.....Raymond McKee
Victor Fleming.....Philo McCullough
John Forsythe.....Cecil Van Auker
Antoine.....Adelbert Knott
Lady Magda.....Betty Schade
Old Bac.....Karl Formes

Adapted by Barbara Le Marr Deely.
Scenario by Frank Howard Clark.
Directed by Howard M. Mitchell.
Length, Five Reels.

**The Story.**

Little Beebe, in "Flame of Youth," is a Belgian peasant girl of rare beauty, who was found in a basket when a baby and reared by an old woodman. After her foster father's death Beebe keeps the cottage herself and sells flowers in the market place for a living. She has a country lover named Jeanot, but her first real knowledge of love comes through the attentions of an American artist, Victor Fleming.

Fleming paints a portrait of the flower girl and makes love to her, but his attentions are interrupted at a critical moment by the arrival of Magda, an abandoned sweetheart. Magda saves Beebe from Fleming and the latter return to Paris, promising not to return. Beebe returns Magda's kindness by awakening a new interest in life in that despondent creature and finding her a home with a childless old man. Later another lover comes from Paris to claim Magda.

Beebe hears that Victor Fleming is ill in Paris and she trudges to the city on her wooden shoes to aid him. Great is her disillusionment when she finds him well and enjoying the attentions of many young women. Jeanot arrives at this moment and Beebe turns to him in her suffering.

**Program and Exploitation Catchlines:** Shirley Mason As a Peasant Flower Girl of Belgium.

Story of a Peasant's Girl's Love for An American Artist.

He Painted Her Picture and Won Her Love —Then An Abandoned Sweetheart Appears—Shirley Mason in a Human Drama.

**Exploitation Angles:** Play up Shirley Mason and tell that this is her greatest play thus far. Stick to this interest in the star to get the play over, since it is your best bet. Make as much use as you can of the story angle, dwelling upon the disillusionment angle chiefly to gain interest, telling that she walked to Paris in her wooden shoes for what? And leaving them to guess.

## "Billions"

*Metro Romantic Comedy with Nazimova In a Delightful Role of Adventurous Girlhood*

Reviewed by Louis Reeves Harrison

"Billions" is high comedy of tendency distinctly romantic, well suited to the magnetic personality of the star and admirably produced. Derived from the French drama by Jean-Jose Frappa and Henry Dupuy Mazuel, its screen charm, aside from interpretation, is due to exceptionally fine scenario construction, skilled direction and a rare co-operation of scientific factors to creat backgrounds that will be felt quite as well as seen, that stimulate the imagination. The keynote of production is beauty. The theme is that of an intelligent and true-hearted woman's love, keen and discerning while above mercenary calculation, capable of brilliant sacrifice for its object. Charles Bryant has made it consistent in his scenario, Ray Smallwood has treated it with careful attention to mood, while Bergquist and Ruoff in photography and interior artistry have rendered it all grateful to the eye.

With her unusual ability to hold true to a characterization, Nazimova has given an entirely new view of adventurous young womanhood throughout. Not for one instant does she vary from the delightful effect she creates as a girl of resource who has suddenly acquired complete freedom. While she is thoroughly feminine, there is a boyish enthusiasm in the way she enters upon living her own life. To this is added grace of movement, inherent dignity and the charm of highly sensitive personality, holding the spectator spellbound. In a generally good support honors go to Charlie Bryant. A large audience at the Capitol Theatre enjoyed "Billions" as a performance of distinct merit presented through a rare combination of artistic and harmonious effort.

**Cast.**

The Princess Trilloff.....Nazimova
Krakerfeller, multi-millionaire } Chas. Bryant
Owen Carey, poet }
Frank Manners.....William J. Irving
Pushkin .....Victor Potel
Isaac Colben.....John Steppling
Mrs. Colben.....Marian Skinner
Mazie Colben.....Bonnie Hill

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John Blanchard.....Emmett King
Bellboy .....Eugene H. Klum
Story by Jean-Jose Frappa and Henry Dupuy Mazuel.
Scenario by Charles L. Bryant
Directed by Ray C. Smallwood
Length, Six Reels

**The Story.**

"Billions" are not to be expected in the Russian colony of New York, but large wealth has made the New York home of Princess Triloff frequented by artists and musicians who appeal to her temperamental nature. Her deepest love, however, is for poetry, and it amounts to a passion so far as the poems of Owen Carey are concerned. She does not wish to be disillusioned by meeting him personally, but, finding that he lives in a Greenwich Village garret, she manages to help him by paying for the publication of his latest book. He sends in acknowledgment a first copy inscribed to his "Unknown Patron." Among his impecunious friends is Manners. The latter is present when the poet becomes heir to the vast fortune of his uncle Krakerfeller.

The poet decides that he will assume the name of his uncle and confer his own on Manners, making the latter his private secretary. Under the name of Krakenfeller the poet is being bored to death at a fashionable resort in southern California, when the Princess arrives and registers under an assumed name. He falls in love with her as the first uncalculating woman he has met, but is chagrinned to find her giving preference to his secretary. She is bright enough to get at the truth by engaging herself to the false poet, and she thus discovers a plot to compromise the real one at a country inn, where a girl is to enter his bedroom, force a scene and either achieve marriage or be paid a handsome some of money to avoid scandal. The Princess goes to his rescue and accomplishes it in a highly original way after securing a bedroom adjoining his own.

She unfastens the door between, and, at the critical moment, when the adventuress is screaming for help in his arms, the Princess slips in lightly clothed. When the door is broken open, the adventuress and her confederates are completely discomfited, for there is the Princess in the millionaire's bed. Even this daring sacrifice is unavailing, for the poet's fortune has been diverted to charity by a later will. He returns to his garret and his work. The Princess follows him. He loves her, but her wealth is in the way until a messenger comes to say that the Soviet has confiscated her "Billions."

**Program and Exploitation Catchlines:** A Romantic Comedy with Nazimova in Adventurous Girlhood Role.
A New Nazimova Picture Adapted from a French Drama.
Nazimova in a Story About Art.
She Had Billions But He Couldn't Marry Her Till She Got Rid of It.
He Fell in Love with the Princess and She Fell in Love with His Secretary—A Nazimova Production About Art.

**Exploitation Angles:** About the best way to handle this is to frankly admit that the last two or three Nazimova pictures have not been up to standard, and then acclaim this as one atoning for the others. Give an idea of the locale and get them interested in the scene at the inn without telling just what happens.

## *"To Please One Woman"*

*Lois Weber Production Depicts Tragic Effects of One Woman's Selfishness. Released by Paramount*

Reviewed by Mary Kelly.

Essentially a drama of human errors, Lois Weber's "To Please One Woman" shows how perverted womanhood brings unhappiness into the lives of many, causing the unwary to commit mistakes that result in their own ruin. The poison of this woman's selfishness infects almost everyone with whom she comes in contact. On account of her, her husband takes his life, the other man almost sacrifices the love of a good woman, a girl's heart is broken and a young boy takes a dangerous ride that results in his death. Thus, the story has rather a doleful trend, and in its introduction of the deathbed scene of the boy-hero, is unnecessarily morbid. The acting during this emotional scene, and directly after, would be more effective if more restrained, and the whole would be more balanced if a saving scene of humor had left its trace here and there.

Careful attention has been given to the settings. The selfish woman's home has been lavishly described, with magnificent exteriors and ornate interiors, bespeaking a vast outlay of expense. Her elaborate gowns aid in putting over this effect of self-indulgence and satiety. In quiet contrast is the simplicity and homelikeness of the other


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# Newest Reviews and Comments

woman's home, the kitchen baking scene, the porch party and the town picnic.

These two feminine roles have been discriminately assigned to Mona Lisa and Claire Windsor, both of whom give sympathetic characterizations. Edward Burns, as the doctor, is hardly serious enough, as a type. George Hackathorne and Edith Kessler in the juvenile roles are appealing and capable.

**Cast**

Alice Granville.....Claire Windsor
Cecilia Granville.....Edith Kessler
Dr. Ransome.....Edward Burns
Freddie Birkle.....George Hackathorne
Bobby Granville.....Gordon Griffith
Leila .....Mona Lisa
Her Husband.....Howard Gay
Lucien Wainwright.....L. C. Shumway

Scenario and Direction by Lois Weber
Story Idea by Marion Orth
Length, Seven Reels

**The Story**

Leila, a selfish young wife who has been pampered by a devoted husband, refuses to stay in the same town with her husband when his financial ruin becomes known. She retires to their summer home in Sea Girt. Shortly after her arrival she sees an attractive young doctor talking with a patient in front of his house, and making a note of his name on the sign, she decides that he shall be the next victim of her coquetry. She plays sick and, complaining of a nervous breakdown, secures his services.

Alice Granville, known as the sweetest girl in Sea Girt, is in love with the doctor and he with her. Accompanied by her romantic young sister, Cecilia, and Dr. Ransome, she goes to the town picnic. Leila hears of the excursion, and jealous of the doctor's pleasure in company with another woman, decides to break it up. She sends word to the Granville home that she is seriously ill, that it is a matter of life and death, and that they must get hold of the doctor.

Bobbie Granville, the youngest boy, hears of the call, and though sick with a fever and ordered by his mother to stay at home, he starts out on his bicycle to get the doctor for the sake of the unknown lady whom he supposes is dying. He grows worse on the way, but continues the ride until he gets to the picnic grounds. There he gives his message and the doctor leaves immediately, taking the boy with him.

Leila's ruse is undetected by Dr. Ransome, who soon becomes infatuated with her. Meantime another lover appears, and she divides her attention between keeping them both interested. Alice learns of Leila's hold upon the doctor, and suffers in silence. Bobbie gets worse and worse, and is finally given up. Meantime Cecilia has become infatuated with Leila's other admirer and goes aboard his yacht at night. Finding that her love is unrequitted she throws herself into the lake and is rescued by her country lover.

Leila's husband comes unexpectedly, discovers her faithlessness, kills himself. The doctor's eyes are suddenly opened and he leaves her forever. Bobbie's death follows, and this tragedy serves to teach the doctor a lesson, and he realizes the true worth of Alice.

**Program and Exploitation Catchlines:** Showing To What Extent Men Would Go "To Please One Woman"—How the Lives of Two Were Lost and Many Others Saddened Until her Real Unsightly Character Was Revealed, and She Was Shorn of Her Power to Charm.

Lois Weber Produces a Woman's Picture in a Woman's Way to a Woman's Taste.

**Exploitation Angles:** The vampire angle gives the best chance for sensational advertising. Use the title like this: "What Would You Do—How Far Would You Go—Would You Forget Everyone Else—To Please One Woman?" Play on this home-wrecking idea, but insist on the satisfactory ending, that retribution is meted out to the "one woman."

## *"Midsummer Madness"*

*William C. DeMille's Production for Famous Players-Lasky Sets a New Standard*

The review of "Midsummer Madness" appears on page 851 of this issue.

**Cast**

Bob Meredith.....Jack Holt
Julian Osborn.....Conrad Nagel
Margaret Meredith.....Lois Wilson
Daisy Osborn.....Lila Lee
Mary Miller.....Betty Francisco
Mrs. Osborn.....Claire McDowell
Peggy Meredith.....Charlotte Jackson
Caretaker .....Charles Ogle
Caretaker's Wife.....Lillian Leighton
Jap Servant.....George Kuwa

Story by Cosmo Hamilton
Scenario by Olga Printzlau
Directed by William C. DeMille
Length, Six Reels

**The Story**

"Midsummer Madness" is the story of the infatuation of Julian Osborn for the wife of his best friend, Bob Meredith. Osborn is married to a charming girl, who loves him devotedly, but he takes advantage of the fact that Margaret Meredith, not without reason, considers herself a neglected wife. Her husband's mind is entirely taken up with his business. He loves his wife and their small daughter, but forgets that a woman does not want all of the romance to go out of her life the moment she is married. Julian's mother is a member of his family, and the Meredith's have a young girl living with them named Mary Miller, a companion for Mrs. Meredith, to whom she is devoted and also to the child.

Meredith is obliged to go away and he tells Julian that he must help entertain Margaret until his return. The absence of his own wife permits Julian to flirt with Margaret and to take her, late at night, on an auto trip to a lodge in the mountains. Carried away by the beauty and stillness of the night the two forget everything but the moment. Margaret yields herself to Julian's embrace, but the sight of her husband and child's portrait on a table in the lodge recalls her to herself in time. Overcome with shame, she makes Julian take her home at once and is punished for her brief moment of folly by the conviction that she has stained her womanhood by thought, if not by act.

The secret visit made to the lodge by Julian becomes known, but not the name of his companion. Finally a suspicion of the tenth dawns on Bob Meredith and Daisy Osborn, and Mary Miller takes the disgrace upon herself in order to shield Margaret, but is not allowed to make the sacrifice of her good name. Margaret confesses everything, and her sincere repentence shows her husband her real worth and forces him to see that she is not wholly to blame. Julian, also repentent, convinces his wife that he will never repeat his error.

## *"Evolution of Man"*

*An Intelligent, Trained Chimpanzee as the Principal Player in Nathan Hirsch Production, Aywon Release*

Reviewed by Jessie Robb.

The title of this production, "Evolution of Man," Nathan Hirsch Production, Aywon Release, would lead the spectator to expect a drama of the nature of the "Tarzan" kind. Such is not the case. This is a five-reel story, evidently of French manufacture of Anno Domini, 1912, judging from the fashion of the women's clothes, cut and titled with some up-to-date American slang that at times is quite funny. The lighting, acting and production are distinctly of that period and naturally do not compare with the present-day methods, and the results are what would be expected.

The story is that of two clever crooks who are operating at a fashionable seaside resort, with the help of a highly trained and uncannily intelligent chimpanzee. Valuable jewels are constantly disappearing and the detectives are unable to obtain a clue. Finally, after an especially daring robbery, a clue is found that leads to the discovery of the thieves. The simian leads the detectives a chase that calls for some acrobatic stunts on the part of the chasers. The end of this is the capture of the chimpanzee, recovery of the jewels and the arrest of the crooks.

## *"Cowboy Jazz"*

*Wild West Thriller Made by the Benevolent Protective Order of the Elks, S. & E. Enterprises, State Rights Release*

Reviewed by Jessie Robb

A two-reel film of competitive western riding by experts has been made under the auspices of the Benevolent Protective Orders of Elks, distributed by S. & E. Enterpries for the state rights market. Broncho busting, wild steer roping, lariat throwing, fancy riding and the popular but dangerous pastime of the West, "bulldog steering" are the hair-raising "stunts" performed by these cowboy and cowgirl riders of the western ranches. "Bulldogging" a wild buffalo is an especially thrilling performance by Gus Schultz. Joe Gardner, wild steer roper; Guy Schultz, steer bulldogger; Chester Beyers, lariat thrower; Tommy Kirnan, fancy rider; Bryan Roach, broncho buster; Rose Henderson and Bee Kirnan are the champions who have performed for the silver screen.

A closeup or two of Gertrude Olmstead, the winner of the $10,000 prize awarded by the Elks for the most beautiful girl in Chicago, has been inserted in the picture. The photography was done by Captain Nicholas MacDonald, formerly an official photographer of the A. E. F. These stunts are the cowboy conception of the popular "jazz" and are quite a contrast to the "jazz" as performed in the East. This is a good film of dare-devil riding and can be recommended as a thriller to any exhibitor looking for a picture of the kind.

## *"White Youth"*

*Edith Roberts Featured in Five-Reel Universal Story of the Old South*

Reviewed by Robert C. McElravy

The chief feature of this five-reel Universal production, aside from the attractive feminine lead, Edith Roberts, is its entertaining pictorial delineation of "a certain old Louisiana city" and its environs. The city, it may be safely assumed, is New Orleans, and the photographic effects of the entire subject deserve commendation. They do much to render interesting a production that is otherwise quite mild in its appeal.

The plot, which is laid in modern times, is obvious in character and has a tendency to drag in the later reels, no doubt owing to the fact that the spectator has a good idea of what is coming. It concerns the granddaughter of an old general who was once a gallant in the court of Napoleon III. The old man takes her out of a convent and plans to marry her off to a man almost as old as himself, but a Yankee hero appears on the scene and frustrates this scheme.

# Newest Reviews and Comments

The story is a pretty one, for all its lack of any great originality. It has a quiet sort of humor, which reaches its greatest strength in the duel scene. The characterizations are pleasing, but the general lack of suspense deprives the plot of realism. It will make its strongest appeal through its soft, langorous southern atmosphere, moss hung trees, dancing and singing darkies, and the vivid impression it leaves with the spectator of having really strayed for an hour in the Old South.

**The Cast**

General Belame.....Alfred Hollingsworth
Aline Ann Belame.....Edith Roberts
Francois Cayetane.....Thomas Jefferson
Burton Striker.....Arnold Gregg
Calalou .....Hattie Peters
Story by Clara Beranger and Forrest Halsey
Directed by Norman Dawn
Length, 4,765 Feet

**The Story**

Aline Ann Belame, in "White Youth," is the granddaughter of General Belame, whose plantation is near a famous old Louisiana city. The girl has been reared in a convent and has never seen her grandfather. One day a letter comes, telling her to come to him and announcing the fact that he has chosen a husband for her.

The girl is transported with joy, at the thought of having a real home and a husband. But when she arrives at the Belame plantation, she discovers that her intended is the withered Monsieur Cayetane, a man almost as old as her grandfather. She instantly rebels, being a girl of spirit, and says she will not wed this man. A young Northerner, Burton Striker, happens to be at the place, having come to instal a new combination to the general's precious wine cellar. Burton sees the girl's predicament and sympathizes with her. They run away to a village fete and fall desperately in love.

The couple plan an elopement, but this is frustrated. Burton then fights a duel with Cayetane, which comes to a bloodless and humorous finish. Cayetane abandons the field and the general consents to Burton's marriage with his granddaughter.

**Program and Exploitation Catchlines:** A Story of the Old South.

Story of a Yankee Hero Who Goes South and Weds a Pretty Southern Lass. After Her Grandfather Had Already Selected a Husband For Her.

**Exploitation Angles:** Put most of this on the star, but you can get some good stuff out of the Southerner who has a safe combination put on his wine vault, and can pick some good lines out of the made-to-order marriage.

## *"Polly With a Past"*

*Vivacious Impersonation by Ina Claire in Metro's Picture Version of Belasco Stage Success*

Reviewed by Louis Reeves Harrison

George Middleton and Guy Bolton wrote "Polly with a Past" for stage presentation and Davil Belasco applied his artistery to production with results that made Ina Claire, a well-known young actress. Though long and hard rehearsals probably contributed heavily to the star's clever work, she leaped into fame through "Polly with a Past" alone. It created her, and she helped materially create the play's popularity, for it is a one-character vehicle as reflected on the screen, depending almost entirely for interest upon the central figure's skill in dual impersonation.

Ina Claire is a rather modest screen personality outside of her vivacious impersonation of the *Belle Francaise*, but once that role is assumed, she becomes transformed, her thorough training shining out with the radience of a veritable star. In the twinkling of an eyelid she is no longer a demure maid, officiating as a servant to a couple of unobservant and unappreciative bachelors, but French to the core, convincingly so in spite of a native lack of resemblance. She is French in winnning amiability, as though trained, like the *Jeunne Fille* from childhood, to betray no vexation of spirit, always to *please*. Her interpretation in facial expression, dress, movement and poise is perfection, a marvel of its kind. The rest of the company play up to her with skill, contributing in nice balance to a very pleasing entertainment.

**Cast**

Polly Shannon.....Ina Claire
Rex Van Zile.....Ralph Graves
Mrs. Van Zile.....Marie Wainwright
Clay Cullum.....Harry Benham
Authors, George Middleton and Guy Bolton
Scenario by June Mathis
Under Personal Direction and Supervision of Maxwell Karger
Length, Six Reels

**The Story**

"Polly with a Past" created for her, is nothing more than a country girl, Polly Shannon, with musical aspirations. In order to study for grand opera in Paris she tries to earn money in New York, but she is only a maid servant in elaborate bachelor quarters, when the two bachelors give her opportunity to get-rich quick. Their chum, Rex Van Zile, is the rejected suitor of a girl devoted to the "uplift." The only way for Rex to win is to need uplifting. He must be vamped. As Rex is rich enough to pay for the experiment, it is arranged that Polly shall do the vamping as an alluring young French lady with a past, the latter to be provided by the conspiring bachelors as publicity agents.

It thus appears that a fascinating siren appears at a neighboring hotel function and Rex is promptly enslaved. Meanwhile the bachelors, acting as press agents, spread about lurid reports of the siren's notorious adventures in Europe, where she has supposedly wrecked the lives of prominent men. She becomes so interesting that Rex is genuinely bewitched. A man of the world is sent for, a relative, to extricate Rex from the toils of the adventures. He offers a check of five thousand for the young man's release and raises it to ten thousand. This Polly accepts, but she turns it over to charity.

By this time Rex has lost all interest in the young lady of the uplift and refuses to be uplifted, to the amazement of the conspiring bachelors. Through the identification of an old man who knew Polly as a clean-minded daughter of a country minister, the atmosphere is finally cleared. Polly is restored to respectability in the eyes of society, but she refuses Rex, believing that he does not know his own heart, until assured by him that he loves her as Polly Shanno the country girl, far more than as "Polly with a Past."

**Program and Exploitation Catchlines:** Ina Claire in a Story About a Country Girl Who Had Musical Aspirations.

Adaptation of George Middleton and Guy Bolton play.

She Wanted a Musical Career—Became a Maid for the Bachelors in Order to Get Money—And Then It All Began.

**Exploitation Angles:** Play up Miss Claire, who is now in her second year in New York in "The Gold Diggers." Throw all of the story interest to the impersonation of the French girl with a past. Make the past the feature, but always with the hint that it is not a real past, or you will scare away many who would get the most enjoyment from this production.

*"HERE, YOU ROGUES, QUIT ROMANCING OUT HERE IN MY GARDEN," SAYS GEORGE B. SEITZ*

*Scenes from Pathe's "Rogues and Romance," which was made in Spain by George B. Seitz from his own stage play. Playing with him are June Caprice, Marguerite G. Courtot and George Semels*

# CURRENT FILM RELEASE DATES

*Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies page where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.*

## FOX ENTERTAINMENTS

**SPECIALS.**

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R, P-388.
While New York Sleeps (All-Star Cast). Vol. 45, P-719.
The Face at Your Window (All-Star Cast). Vol. 47, P-768.
Blind Wives
A Connecticut Yankee in King Arthur's Court (All-Star Cast).
Skirts (Special Cast—Six Reels).

**WILLIAM FARNUM SERIES.**

Drag Harlan. Vol. 47; P-109, C-R, P-314.
The Scuttlers.

**PEARL WHITE SERIES.**

The Thief. Vol. 47, P-767.
The Tiger's Cub. Vol. 46; P- 93; C-R, P-1220.
The Mountain Woman.

**TOM MIX SERIES.**

The Untamed. Vol. 46; P-114.
The Texan.
Prairie Trails.

**WILLIAM RUSSELL SERIES.**

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46; P-388.
The Challenge of the Law. Vol. 46; P-1152; C-R, P-1220.
The Iron Rider. Vol. 47, P-641.

**SHIRLEY MASON SERIES.**

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.
Girl of My Heart.
The Flame of Youth.

**GEORGE WALSH SERIES.**

From Now On (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger. Vol. 47; P-386; C-R, P-454.
Dynamite Allen.

**20TH CENTURY BRAND.**

Firebrand Trevision. Vol. 45; P-637.
The Husband Hunter (Eileen Percy). Vol. 46; P-530; C-R, P-766.
The Little Grey Mouse (Louise Lovely). Vol. 47, P-249; C-R, P-454.
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). Vol. 46; P-1294; C-R, Vol. 41; P-36.
Two Moons (Buck Jones).
The Land of Jazz (Eileen Percy).
Just Pals (Buck Jones). Vol. 47; P-511. C-R, P-580.
Partners of Fate (Louise Lovely).

**SERIAL.**

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934; Ex., Vol. 46; P-935.
Fantomas (Serial—Twenty Episodes).

**SUNSHINE COMEDIES.**

Mary's Little Lobster.
A Walter's Wasted Life.
His Wife's Caller. Vol. 47; P-638.
An Elephant's Nightmare.
Hold Me Tight. Vol. 47; P-106.
His Noisy Still.
Pretty Lady.
Her Doggone Wedding.
Pals and Petticoats.
The Slicker.

**CLYDE COOK COMEDIES.**

Kiss Me Quick. C-Vol. 46; P-999.
The Huntsman.
All Wrong.

**MUTT AND JEFF CARTOONS.**

The Medicine Man.
Home Brew.
Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Papoose.
The Hypnotist.
Cleopatra.
The Parlor Bolshevist.

## FAMOUS PLAYERS-LASKY

**September.**

The Right to Love (George Fitzmaurice Production). L-6,661 Ft. Vol. 4; P-1066; C-R, Vol. 46; P-218.
The Village Sleuth (Charles Ray—Ince Production).—L-4,082 Ft. Vol. 46; P-531.
Lady Rose's Daughter (Elsie Ferguson)—L-4,585 Ft. Vol. 46; P-247; C-R, P-388.
What's Your Hurry? (Wallace Reid). L-5,040 Ft. Vol. 45; P-1214; Ex. 491-493.
Humoresque (Cosmopolitan Production). L-5,987 Ft. Vol. 44; P-982; C-R, Vol. 46; P-220; Ex. 362, 493, 1,094.
Half An Hour (Dorothy Dalton)—L-4,667 Ft. Vol. 47; P-109; C-R, P-580.
Civilian Clothes (Thomas Meighan-Hugh Ford Productions). Vol. 46; P-246. Ex. 1,096; Ex. Vol. 47; P-45.
Little Miss Rebellion (Dorothy Gish)—L-4,835 Ft. Vol. 46; P-529.

**October.**

Something to Think About (Cecil B. DeMille Production). L-7,000 Ft. Vol. 46; P-836; Ex. 1234; Vol. 47, P-617; C-R, Vol. 47; P-36.
The Jailbird (Ince Production—Douglas MacLean)—L-4,961 Ft. Vol. 46; P-835; C-R, P-18.
The Round-Up (Roscoe Arbuckle). L-6,417 Ft. Vol. 46; P-110.
Deep Waters (Maurice Tourneur Production) L-5,035 Ft.
The Cradle of Courage (William S. Hart)—L-4,737 Ft. Vol. 46; P-689; C-R, P-918.
The City Sparrow (Ethel Clayton)—L-4,618 Ft. Vol. 45; P-642; C-R, Vol. 47, P-176.
Held By the Enemy (All Star)—L-5,526 Ft. Vol. 46; P-835; C-R, P-918.
A Full House (Bryant Washburn)—L-4,200 Ft. Vol. 46; P-390.
The Restless Sex (Cosmopolitan Production—Marion Davies). L-6,506 Ft. Vol. 44; P-1789.
An Old-Fashioned Boy (Ince Production—Charles Ray)—L-4,617 Ft. Vol. 47, P-250; C-R, P-580.

**November.**

Behold My Wife (George Melford Production)—L-6,556 Ft. Vol. 46; P-1153.
Sins of Rozanne (Ethel Clayton)—L-4,862 Ft. Vol. 46; P-1154.
Always Audacious (Wallace Reid)—L-5101 Ft. Vol. 47; P-384.
Her Husband's Friend (Enid Bennett—Ince Production)—L-4,539 Ft.
The Frisky Mrs. Johnson (Billie Burke)—L-5,586 Ft.
Burglar Proof (Bryant Washburn)—4,495 Ft. Vol. 47; P-512.
Idols of Clay (George Fitzmaurice Production)—L-7,230 Ft. Vol. 47; P-512; C-R, P-580.
A Romantic Adventuress (Dorothy Dalton)—L-4,736 Ft.

**December.**

Conrad in Quest of His Youth (Thomas Meighan)—L-5,926 Ft. Vol. 47; P-388; C-R, P-454.
Flying Pat (Dorothy Gish).
The Life of the Party (Roscoe Arbuckle)—L-4,944 Ft.; Vol. 47, P-641. C-R, P-714.
Heliotrope (Cosmopolitan Production)—L-6,307 Ft.; Vol. 41, P-646.
To Please One Woman (Lois Weber Production)—L-6,086 Ft.
An Amateur Devil (Bryant Washburn)—L-4,464 Ft.
The Testing Block (William S. Hart)—L-5,927 Ft.
Silk Hosiery (Enid Bennett-Thomas H. Ince Production)—L-4,556 Ft.

**COMEDIES.**

Nov. 14—Fickle Fancy.
Nov. 28—A Fireside Brewer.
Nov. 21—His Wedding Night.
Dec. 12—Dabbling in Art.
Dec. 26—Bungalow Troubles.

**PARAMOUNT-ARBUCKLE COMEDIES.**

Dec. 19—Fatty at Coney Island.

**PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.**

(One Reel.)

Nov. 7—The Port of Penang.
Nov. 14—Pyrenean Perspectives.
Nov. 21—Around About Manila.
Nov. 28—Land of the Tin Millionaires.
Dec. 5—In Finistere.
Dec. 12—Malayan Motor Roads.
Dec. 19—The Snowbound Pyrenees.
Dec. 26—Quaint Kuala Lumpur.

**PARAMOUNT MAGAZINE.**

Nov. 28—Magazine Items—Cartoon by Frank Moser.
Dec. 5—Twentieth Century Pictionary—Cartoon by Frank Moser.
Dec. 12—Twentieth Century Pictionary—Cartoon by Henry D. Bailey.
Dec. 19—Twentieth Century Pictionary—Cartoon by Earl Hurd.
Dec. 26—Twentieth Century Pictionary—Cartoon by Pat Sullivan.

**PARAMOUNT-BURLINGHAM ADVENTURE PICTURES.**

Dec. 19—The Jungfrau Railway.

**POST NATURE PICTURES.**

Nov. 7—A Setting of the Ages.
Dec. 5—Indian Summer.

## FIRST NAT'L EXHIBITORS

Go and Get It (Marshall Neilan Production—Seven Reels). Vol. 45; P-642; C-R, P-913. Ex. Vol. 47, P-187.
The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P-1212; C-R, Vol. 46; P-109.
The Jack Knife Man (King Vidor—Six Reels). Vol. 45; P-932.
Forty-Five Minutes from Broadway (Charles Ray—Six Reels). Vol. 46; P-245; Ex. 1093; C-R, P-120; Ex. Vol. 47; P-345.
Good References (Constance Talmadge—Six Reels). Vol. 46; P-687; C-R, P-918.
In the Heart of a Fool (Allan Dwan Special ——Seven Reels).
Curtain (Katherine MacDonald). Vol. 46; P-998.
Harriet and the Piper (Anita Stewart). Vol. 46; P-996; C-R, Vol. 47; P-36.
The Branded Woman (Norman Talmadge—Seven Reels). Vol. 46; P-391; C-R, P-608.
The Master Mind (Lionel Barrymore—Six Reels). Vol. 46; P-531; C-R, 608.
What Women Love (Annette Kellerman—Six Reels). Vol. 46; P-1068; Ex. 1013, 77, 361.
The Kick in High Life (Lehrman-Two Reels).
Toonerville Trolley (Dan Mason—Two Reels).
Peaceful Valley—(Charles Ray—Six Reels). Production. Vol. 47; P-388; Ex. P. 341.
Nomads of the North (James Oliver Curwood Six Reels). Vol. 46; P-836; C-R, Vol. 47; P-36.
Twin Beds (Mr. and Mrs. Carter De Haven). Vol. 47, P-248; C-R, P-314.
Passion (Pola Negri—Nine Reels). Vol. 47, P-513. C-R, P-714.
Old Dad (Mildred Harris Chaplin—Six Reels).
Wet and Warmer (Lehrman—2,061 Ft.).
The Devil's Garden (Lionel Barrymore)—5,600 Ft.). Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft.). Vol. 47, P-767.
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer).
Dinty (Wesley Barry—Marshall Neilan Production). Vol. 47, P-640. C-R, P-714.

## AMERICAN FILM COMPANY

The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy).—Six Reels). Vol. 46; P-690; C-R, P-1098.
The Gamesters (Margarita Fisher and R. C. Shumway—Six Reels). Vol. 47; P-510.
The Blue Moon.
Their Mutual Child (Margarita Fisher—Six Reels).

# CURRENT FILM RELEASE DATES

## W·W·HODKINSON

**BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.**

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.
The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.
The Spenders (Claire Adams). Vol. 47, P-769.

**ZANE GRAY PICTURES, INC.**

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R., P-1105.
Desert Gold (Hampton Production).
The U. P. Trail (All-Star). Seven Reels. Vol. 47, P-386; C-R, P-580.

**J. PARKER READ, JR., PRODUCTIONS.**

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). Vol. 47, P-639.

**DIETRICH-BECK, INC.**

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

**DIAL FILM COMPANY PRODUCTIONS.**

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.
The Tiger's Coat (Myrtle Stedman).

**ARTCO PRODUCTIONS.**

Cynthia-of-the-Minute (Leah Baird)—Six Parts). Vol. 45; P-154; C-R, P-777.

**ROBERT BRUNTON PRODUCTIONS.**

The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234; C-R, P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.
The House of Whispers (J. Warren Kerrigan). Vol. 46; P-691; C-R, P-766.

**JOSEPH LEVERING PRODUCTIONS.**

His Temporary Wife (Rubye de Remer). Vol. 43; P-733; C-R, P-2002.

**LOUIS TRACY PRODUCTIONS.**

The Silent Barrier. Vol. 46; P-997.

**NATIONAL PRODUCTIONS.**

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

**IRVIN V. WILLAT PRODUCTIONS.**

Down Home.

## PATHE EXCHANGE INC.

*Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. "The Phantom Foe" Serial Stars Juanita Hansen. George B. Seitz and Marguerite Courtot are starred in "Velvet Fingers" Serial.*

**Releases for Week of November 7.**

A Beggar in Purple (Six Parts). Vol. 47, P-251; C-R, P-454.
No. 11 of Ruth of the Rockies (The Fatal Diamond).
No. 4 of The Phantom Foe (The Open Window).
Harry Pollard Comedy (One Reel).

**Releases for Week of November 14.**

No. 12 of Ruth of the Rockies (The Secret Order).
No. 5 of The Phantom Foe (The Tower Room).
The Sandman (Vanity Fair Girls—One Reel).

**Releases for Week of November 21.**

Her Unwilling Husband (Blanche Sweet). Vol. 47, P-512; C-R, P-580.
No. 13 of Ruth of the Rockies (The Surprise Attack).
No. 6 of The Phantom Foe (The Crystal Ball).
Harry Pollard Comedy.

**Releases for Week of November 28.**

The Devil to Pay (Fritzi Brunette and Roy Stewart—Six Parts), Vol. 47; P-643.
No. 14 of Ruth of the Rockies (Regina Island).
No. 7 of The Phantom Foe (Gun-Fire).
Queens Up (The Vanity Fair Girls—One Reel).

**Releases for Week of December 5.**

Dice of Destiny (H. B. Warner). Vol. 47; P-770.
No. 15 of Ruth of the Rockies (The Hidden Treasure).
No. 8 of The Phantom Foe (The Man Trap).
No. 1 of Velvet Fingers (To Catch a Thief—George B. Seitz and Marguerite Courtot—Serial), Vol. 47; P-643.
Harry Pollard Comedy.

**Releases for Week of December 12.**

No. 9 of The Phantom Foe (The Mystic Summons).
No. 2 of Velvet Fingers (The Face Behind the Curtain).
Vanity Fair Girls Comedy (One Reel).

**Releases for Week of December 19.**

The Empire of Diamonds (Perret Production—Six Parts).
No. 10 of The Phantom Foe (The Foe Unmasked).
No. 3 of Velvet Fingers (The Hand From Behind the Door).
Park Your Car (Harry Pollard—One Reel).

**Releases for Week of December 26.**

Rogues and Romance (George B. Seitz and June Caprice).
No. 11 of The Phantom Foe (Through Prison Walls).
No. 4 of Velvet Fingers (The Man in the Blue Spectacles).
Number Please! (Harold Lloyd—Two Reels).
Vanity Fair Girls Comedy (One Reel).

## UNIVERSAL FILM MFG. CO.

*"The Vanishing Dagger" Serial Stars Elmo Lincoln; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.*

Sundown Slim (Harry Carey).
No. 6 of The Dragon's Net (Captured in China).
No. 2 of The Flaming Disk (The Span of Life).
Where Is My Dog? (Harry Mann—One Reel).
A Wild Night (Joe Martin—Two Reels).
No. 2 of The Red Rider Series (The Girl and the Law—Leonard Clapham—Two Reels).
Loose Lions (Robert Anderson and Dixie Lamont—Two Reels—Century).
One Law for All (Hoot Gibson—Two Reels—Western).

The Marriage Pit (Frank Mayo). Vol. 46; P-835; C-R, P-1220.
No. 7 of The Dragon's Net (The Unseen Foe).
No. 3 of The Flaming Disk (The Perilous Leap).
Over the Garden Wall (Edgar Allen and Ann May—One Reel).
No. 3 of The Red Rider Series (Big Stakes—Leonard Clapham—Two Reels).
Should Tailors Trifle (Two Reels and Century).
Some Shooter (Hoot Gibson—Western—Two Reels).
Wanted at Headquarters (Eva Novak).
No. 8 of The Dragon's Net (Trailed to Peking).
No. 4 of The Flaming Disk (Fires of Hate).
Mops and Hops (One Reel).
No. 4 of The Red Rider Series (When the Devil Laughed—Leonard Clapham—Two Reels).
Uncle Tom's Caboose (Charles Dorety and Peggy Prevost—Two Reels—Century).
In Wrong Wright (Hoot Gibson—Western—Two Reels).

The Gilded Dream (Carmel Myers). Vol. 46; P-11 6. C-R; Vol. 47, P-714.
No. 9 of The Dragon's Net (On the Great Wall of China).
No. 5 of The Flaming Disk (The Vanishing Floor).
My Lady's Ankle (Robert Anderson—One Reel).
No. 5 of The Red Rider Series (The Forest Runners—Leonard Clapham).
A Blue Ribbon Mutt (Lillian Byron and Charles Dorety—Two reels—Century).
Cinders (Hoot Gibson—Western Two Reels).
Fixed by George (Eddie Lyons and Lee Moman). Vol. 47, P-112.
No. 10 of The Dragon's Net (The Train of Death).
No. 6 of The Flaming Disk (The Pool of Mystery).
Hearts and Clubs (Star—One Reel).
No. 6 of The Red Rider Series (The Timber Wolf—Leonard Clapham—2 Reels).
A Lyin' Tamer (Cliff Bowes and Dixie Lamont—Century—Two Reels).
Double Danger (Hoot Gibson—Western—Two Reels.

Honor Bound (Frank Mayo). Vol. 47, P-386.
No. 11 of The Dragon's Net (The Shanghai Peril).
No. 7 of The Flaming Disk (The Circle of Fire).
Maids A-Courting (Dorothy Wolbert—Two Reels—Star).
Twin Crooks (Lillian Byron and Charles Dorety—Century—Two Reels).
The Two Fisted Lover (Hoot Gibson—Western—Two Reels).
West Is West (Harry Carey). Vol. 47, P-513.
No. 12 of The Dragon's Net (Unmasked).
No. 8 of The Flaming Disk (Through Walls of Steel).
No. 1 of King of the Circus (Blood Money—Eddie Polo —Serial).
Romeo and Juliet (Dorothy Wolbert—One Reel).
A Fishy Story (Zip Monty and Esther Jackson—Century—Two Reels).
Tipped Off (Hoot Gibson—Western—Two Reels).
Risky Business (Gladys Walton). Vol. 47, P-646.
No. 9 of The Flaming Disk (The Floating Mine).
No. 2 of King of the Circus (The Mushroom Bullet).
Shapes and Scrapes (Dorothy Wolbert—One Reel).
Hot Dog Brownie the Century Wonder Dog—Century—Two Reels).
Superstition (Hoot Gibson—Western—Two Reels).
Beautifully Trimmed (Carmel Myers). Vol. 47, P-771.
No. 10 of The Flaming Disk (Spiked Death).
No. 3 of King of the Circus (Stolen Evidence).
A Movie Bug (Dorothy Wolbert—Star—One Reel).
Laughing Gas (Charles Dorety and Bud Jamison—Century—Two Reels).
The Brand Blotter (Hoot Gibson—Western—Two Reels).

White Youth (Edith Roberts).
No. 11 of The Flaming Disk (The Dynamite Trail).
No. 4 of King of the Circus (Facing Death).
Forbidden Brew (Dorothy Wolbert—One Reel).
Tails Win (Harry Sweet and Dixie Lamont—Century—Two Reels).
The Smiler (Hoot Gibson—Western—Two Reels).

## VITAGRAPH

**SPECIAL PRODUCTIONS.**

Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-358; Vol. 47, P-615.
September—Trumpet Island (All Star Cast—Special—Seven Reels). Vol. 46; P247; C-R, P-918.
Dead Men Tell No Tales (Seven Reels). Vol. 47, P-249.
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

**CORINNE GRIFFITH.**

October—The Broadway Bubble. Vol. 46; P-1152. C-R, Vol. 47, P-176.
It Isn't Being Done This Season.

**EARLE WILLIAMS.**

The Fortune Hunter (Earle Williams—Seven Reels).
September—The Purple Cipher. Vol. 46; P-995.
Diamond Adrift.
The Romance Promoters.

**ALICE JOYCE.**

September—The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools. Vol. 47, P-252; C-R, P-714.
Cousin Kate.

**ALICE CALHOUN PRODUCTIONS.**

Princess Jones.

**ANTONIO MORENO PRODUCTIONS.**

Three Sevens.

**LARRY SEMON COMEDIES.**

Solid Concrete.
September—The Stage Hand.

**BIG V COMEDIES.**
(Two Reels).

The Back Yard.
His Jonah Day.
The Decorator.

## UNITED ARTISTS

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels).
Ooc. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 18—Pollyanna (Mary Pickford—Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels.
Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613.

# CURRENT FILM RELEASE DATES

## GOLDWYN DISTRIBUTING

Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1642; C-R, P-1787; Ex. Vol. 46; P-82.
The Great Accident (Tom Moore). Vol. 44; P-1634; C-F, Vol. 45; P-250.
Double-Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.
The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.
Going Some (Rex Beach Production). Vol. 45; P-637; C-R, P-777; Ex. Vol. 46; P-642.
Cupid—The Cowpuncher (Will Rogers). Vol. 46; P-780.
The North Wind's Malice (Rex Beach Production). Vol. 45; P-1968. Ex. Vol. 46; P-1236; C-R, Vol. 47; P-36.
The Penalty (Lou Chaney). Vol. 45; P-1069; C-R, P-314.
Earthbound (All-Star-Seven Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109. Ex. Vol. 47, P-475.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.
It's a Great Life. Vol. 46; P-248; C-R, P-388.
Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389; C-R, P-608.
Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-529; C-R, P-918; Ex. 940, 1092; Ex. Vol. 47, P-337; P-734-6.
Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.
The Song of the Soul (Vivian Martin). Vol. 46; P-1155; C-R, Vol. 47; P-36.
Officer 666 (Tom Moore). Vol. 47; P-112; C-R, P-314.
The Girl With the Jazz Heart (Madge Kennedy. Vol. 47, P-247.
His Own Law (Hobart Bosworth). Vol. 47, P-385.
The Branding Iron (Barbara Castleton). Vol. 47, P-387; C-R, P-454.
The Great Lover (John Sainpolis). Vol. 47, P-644.

**BRAY PICTOGRAPH.**

Guardian of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

**FORD EDUCATIONALS.**

(One Reels.)

Aug. 1—Into the Big Cypress—No. 212.
Aug. 8—Starting Life—No. 213.
Aug. 15.—To a Queen's Taste—No. 214.
Aug. 22—"Aqua"—No. 215.
Aug. 29—Out of the Woods—No. 216.
Sept. 12—Having a Circus—No. 218.
Sept. 19—"Air"istocracy—No. 219.
Sept. 26—In the Glory of the Past—No. 220.
Oct. 3—Between Friends—No. 221.
Oct. 10—For the Future—No. 222.

## L-J-SELZNICK ENTERPRISES

Distributed by Select Exchanges.

**SELZNICK PICTURES.**

The Man Who Lost Himself (William Faversham). Vol. 44; P-150.
The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.
Aug. 2—Panthea (Norma Talmadge).
Aug. 2—Johnny (Herbert Kaufman Masterpiece—One Reel).
Aug. 9—Darling Mine (Olive Thomas). Vol. 45; P-1213; Vol. 46; C-R, P-527.
Aug. 23—The Point of View (Elaine Hammerstein). Vol. 45; P-1065; C-R, P-1211.
Aug. 30—The Poor Simp (Owen Moore). Vol. 46; P-687.
Oct. 3—Everybody's Sweetheart (Olive Thomas). Vol. 46; P-996; C-R, Vol. 47, P-176.
The Sin That Was His (William Faversham). Vol. 47, P-641.
The Daughter Pays (Elaine Hammerstein). Vol. 47, P-642.
December 10—Broadway and Home (Eugene O'Brien).
December 30—Pleasure Seekers (Elaine Hammerstein).

**SELECT PICTURES.**

Aug. 16—Just Outside the Door (Edith Hallor).
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One-Way Trail (Edythe Sterling). Vol. 4, P-1236; C-R, Vol. 45; P250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson), R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.

**NATIONAL PICTURES.**

The Invisible Divorce (Leatrice Joy—Walter McGrail). Vol. 45; P-252.
July 19—Marooned Hearts (Conway Tearle). Vol. 47; P-385; C-R, P-714.
Aug. 23—Out of the Snows (Ralph Ince), Vol. 47; P-389; C-R, P-454.
The Palace of Darkened Windows (Claire Anderson). Vol. 47, P-514.
December 20—The Road of Ambition (Conway Tearle).

**SHORT SUBJECTS.**

(Released by Select.)

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series.
Chaplin Classics.
Kinograms.
Selznick News.

## METRO PICTURES CORP.

Sept. 13—The Price of Redemption (Bert Lytell—Six Parts). Vol. 46; P-686; C-R, P-766.
Sept. 20—Clothes (All-Star—Six Parts). Vol. 46; P-689; C-R, P-766.
Oct. 4—Blackmail (Viola Dana—Six Reels). Vol. 46; P-994.
Oct. 4—The Hope (All-Star—Six Parts).
Oct. 18—The Saphead (Crane-Keaton—Six Parts).
Oct. 25—Body and Soul (Alice Lake—Six Reels). Vol. 46; P-1292; C-R, Vol. 47; P-36.
Nov. 1—The Fatal Hour (All-Star Cast—Six Reels). Vol. 47, P-251; C-R, P-314.
Nov. 8—Are All Men Alike? (May Allison—Six Reels). Vol. 47; P-110.
Nov. 15—Someone in the House (All Star Cast—Six Reels).
Nov. 29—The Misleading Lady (Bert Lytell—Six Reels).
Dec. 13—Hearts Are Trump (All-Star Cast—Six Reels). Vol. 47, P-768.
Dec. 20—Polly with a Past (All-Star Cast—Six Reels).
Dec. 27—Cinderella's Twin (Viola Dana—Six Reels).

**NAZIMOVA PRODUCTIONS.**

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-9, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova—Six Reels).

**C. E. SHURTLEFF, INC.**

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All-Star—Six Reels). Vol. 47, P-510; C-R, P-580.

**MAURICE TOURNEUR PRODUCTIONS.**

Sept. 27—The Great Redeemer (All Star—Six Reels).

**TAYLOR HOLMES PRODUCTIONS.**

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

**S-L PRODUCTIONS.**

(Sawyer and Lubin.)

Sept.—Love, Honor and Obey.

**HOPE HAMPTON PRODUCTION.**

Mar.—A Modern Salome (Six Reels).

**BUSTER KEATON COMEDIES.**

Sept. 1—One Week.
Oct. 27—Convict 13.
Dec.—Neighbors. Vol. 47, P-511.
Dec. 22—The Scarecrow.

## ROBERTSON-COLE

Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640; C-R, P-777.
An Arabian Knight (Sessue Hayakawa). Vol. 46; P-534.
Big Happiness (Dustin Farnum). Vol. 46; P-251.
Occasionally Yours (Lew Cody—Six Reels). Vol. 46; P-1293; C-R, Vol. 47; P-176.
The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.
So Long Letty. Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46, P-1295; C-R, Vol. 47; P-176.
Kismet (Otis Skinner—Nine Reels). Vol. 47, P-39; C-R, P-314.
The Little 'Fraid Lady.

**SUPREME COMEDIES.**

Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

**MARTIN JOHNSON.**

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

**ADVENTURE SCENICS.**

Sons of Salooskin.
Ghosts of Romance.

## PIONEER FILM CORP.

Thoughtless Women (Alma Rubens).
Place of Honeymoon (Emily Stevens with Montagu Love). Vol. 47; P-110.
Midnight Gambols (Marie Doro).
What Women Want (Louise Huff). Vol. 47, P-646.
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Luke McLuke's Film-osophy.
Sonny Series.

## REALART PICTURES

**Special Features.**

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-933; C-F, P-1233; Ex. P-1594; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-766.

**Star Productions.**

Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.
A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.
The Soul of Youth (Lewis Sargent). Vol. 45; P-1216; C-R, Vol. 46; P-109.
Sweet Lavender (Mary Miles Minter). Vol. 46; P-532; C-R, P-1076.
39 East (Constance Binney). Vol. 46; P-534; C-R, P-766.
You Never Can Tell (Bebe Daniels). Vol. 47; P-993; C-R, P-1076. Ex. 1239.
Food for Scandal (Wanda Hawley). Vol. 47; P-111; C-R, P-176.
Eyes of the Heart (Mary Miles Minter). Vol. 47; P-250; C-R, P-454.
The Furnace (William D. Taylor). Vol. 47, P-387.
Her Beloved Villain (Wanda Hawley). Vol. 47, P-644.
Blackbirds (Justine Johnstone—Six Reels). Vol. 47, P-645.
The New York Idea (Alice Brady). Vol. 47, P-769.

## ASSOCIATED PRODUCERS

**THOMAS H. INCE PRODUCTIONS.**

Homespun Folks (Lloyd Hughes—Six Reels). Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels.

**J. PARKER READ, JR.**

The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836; C-R, P-1220.
A Thousand to One (Hobart Bosworth—Six Reels).
Love (Louise Glaum—Six Reels). Vol. 47, P-770.

**ALLAN DWAN PRODUCTIONS.**

The Forbidden Thing (James Kirkwood—Six Reels). Vol. 47, P-509. C-R, P-714.

**MAURICE TOURNEUR PRODUCTIONS.**

The Last of the Mohicans (Barbara Bedford 6 Reels). Vol. 47, P-589. C-R, P-714.

**MACK SENNET PRODUCTIONS.**

A Small Town Idol (Ben Turpin).

# CURRENT FILM RELEASE DATES

## EDUCATIONAL FILMS CORP.

**Chester Comedies.**
(Two Reels.)

The Big Show.
A Tray Full of Trouble.
The One Best Pet.

**Christie Comedies.**
(Two Reels.)

Out for the Night.
Seven Bald Pates.
Don't Blame the Stork.
Striking Models.
A Homespun Hero.
Shuffle the Queens.
Going Through the Rye.
Mr. Fatima.

**Torchy Comedies.**

Torchy in High.
Torchy's Millions.
Torchy Turns Cupid.

**Mermaid Comedies.**

Dynamite.
Nonsense.
The Simp.

**Specials.**

A Day with Carranza.
Modern Centaurs.
The Race of the Age (Man o' War—Two Reels).
Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs—(One Reel).

**Robert C. Bruce Series.**

The Song of the Paddle.
Hope of Adventure.
The Great Mirror.

**Chester Outing Scenics.**
(One Reel.)

Wanted—An Elevator.
Pigs and Kava.
Dreams Come True.

**Screenics.**
(Split Reel.)

Forbidden Fanes.
Barks and Skippers.

## MISCELLANEOUS RELEASES

**EQUITY PICTURES.**

For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

**FEDERATED FILMS EXCHANGES OF AMERICA, INC.**

Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

**Montebanks Comedies.**
(Two Reels.)

His Naughty Night.
A Rare Bird.
Nearly Married.

**KINETO COMPANY OF AMERICA, INC.**

Urban Popular Classics.
Charles Urban's Movie Chats.
Kineto Reviews.

**CAPITAL FILM COMPANY.**
(Two Reels Each.)

Escaped Convict.
The Square Gambler.

**Fritzi Ridgeway Productions.**
(Two Reels.)

The Girl of the West.
Almost an Outlaw.
The Avenging Trail.
Western Rays.
Shadows of the Past.
A Fight to the Finish.

**Lester Cuneo Productions.**

Lone Hand Wilson.

**DEMOCRACY PHOTOPLAY COMPANY.**

Democracy. Vol. 46; P-113; C-R, P-388.

**SPECIAL PICTURES CORPORATION.**
(Comedyart—Two Reels Each.)

**Comedyart.**

Shorty's Long Suit.
Rocked to Sleep.
Sweet Dynamite.
Hay Fever.
Open the Bars.

**Comicclassic.**

Oct. 17—A Pajama Marriage (Neely Edward)
Oct. 31—A Seminary Scandal (Charlotte Merriam).
Nov. 14—Watch Your Husband (Charlotte Merriam and Neely Edwards).

**Sunset Burrud Scenics.**

Oct. 17—The Highway of Wonderland.
Oct. 24—Going North.
Oct. 31—Dawnland.
Nov. 7—Totem Land.

**Claypole Comedies.**

Sept. 26—Up On the Farm.
Oct. 3—Dreams.
Oct. 10—Bubbles.

**Moranti Comedies.**

Oct. 3—Almost.
Oct. 17—Guilty.
Oct. 31—Kids.

**Chester-Conklin.**

Oct. 7—Home Rule.
Nov. 14—Who Am I?

**STOLL FILM CORPORATION OF AMERICA**

Jan. 2—Squandered Lives.

**FINE ARTS.**

Up in Mary's Attic (Five-Reel Comedy—Eva Novak and Harry Gribbon). Vol. 46; P-781; Ex. 146; 1015; C-R, 930.

## STATE RIGHT RELEASES

**ARROW FILM CORPORATION.**

The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

**Comedies.**

Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (One a Month).
X L N T Ardath (One a Month).

**ASCHER PRODUCTIONS.**

Below the Deadline.

**B. Y. S. FILMS.**

Headin' Home.

**CELEBRATED PLAYERS FILM CORP.**

Andy on the Beach.
Andy on Pleasure Bent.
Howdy Partner.
There's a Reason.
Ship Ahoy.
The Toreador.
The Broilers.
Flicker, Flicker, Little Star.
Mixing Business With Pleasure.
Up She Goes.
Westward Ho.
A Hunting We Will Go.
Get to Work.

**CANYON PICTURES CORPORATION.**

Galloping Devils (Franklyn Farnum).

**C. B. C. FILM SALES.**

The Victim (Six Reels).
Dangerous Love (Six Reels).
Screen Snapshots (Twice a Month).
The Great Baseball Scandal.
Man o' War.
Star Ranch Westerns (Every Two Weeks)—Two Reels).

**Hall Room Boys Comedies.**

Nov. 15—Hired and Fired.
Dec. 1—A Close Shave.

**CLARK CORNELIUS CORPORATION.**

The Devil's Angel.
Adam and Eva.

**GEORGE H. DAVIS.**

Isobel or the Trail's End. Vol. 47, P-645.

**CLIMAX FILM CORPORATION.**

Love's Battle (Joe Moore and Eileen Sedgwick).
The Fourth Face (All-Star Cast).

**COMMONWEALTH FILM CORPORATION.**

Hidden Light (Dolores Cassinelli—Six Reels)

**FEDERATED FILM EXCXHANGES OF ILLINOIS, INC.**

Sun-Kist Comedies (Alice Howell—One a Week).

**INDEPENDENT FILM ASSOCIATION.**

**Neal Hart Series.**

Oct. 1—Hell's Oasis. Vol. 46; P-1155.
Nov. 15—Skyfire.
Jan. 1—The Lumberjacks.

**Damfool Twins Comedies.**

Nov. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Ever Marry (Two Reels).

**JANS PICTURES, INC.**

A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

**THE FANARK CORPORATION.**

The Crimson Cross.

**FIDELITY PICTURES COMPANY.**

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.
Love's Flame (Thomas J. Kerrigan).
The Fighting Kentuckians.

**GRAPHIC FILM CORPORATION.**

The Wrong Woman.

**GAUMONT COMPANY.**

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

**DAVID P. HOWELLS.**

The Son of Tarzan (Serial).

**BERT LUBIN.**

Honeymoon Ranch. Vol. 46; P-1292.

**VICTOR KRAMER FILM FEATURES, INC.**

Mad Love (Lina Cavalieri). Vol. 47; P-111; C-R, P-454.
Voices (All-Star—Six Reels). Vol. 46; P-1155; C-R, Vol. 47; P-714.
Skinner Dress Suit (Bryant Washburn—Reissue).
Burlesque on Carmen (Charlie Chaplin—Four Reels).
The Champion (Charlie Chaplin—Two Reels)
Work (Charlie Chaplin—Two Reels).
The Jitney Elopement (Charlie Chaplin—Two Reels).
By the Sea (Charlie Chaplin—One Reel).

**PLYMOUTH PRODUCING CORPORATION, Cleveland, O.**

Top-Notch Comedies.

**REELCRAFT PICTURES CORPORATION.**

**Royal Comedies.**

Oct. 30—Married to Order (Rosemary Theby)
Nov. 10—Where Are Your Husbands? (Billy B. Van).
Nov. 20—Oh Buoy (Sammy Burns).
Dec. 10—I'll Say He Forgot (Otis Harlan).

**Romances of Youth.**

A Bold Bad Pirate.
Summer Days.
Sunshine.

**Billy Franey Comedies.**

Referee.
In and Out.
The Landlady.
The Moocher.
The Bull Fighter.
The Bath Dub.
The Camera Man.
The Thief.

**GUY CROSWELL SMITH, LTD.**

The County Fair.

**S. E. ENTERPRISES.**

Cowboy Jazz (Western).
It Might Happen to You. Vol. 47; P-389.

**D. N. SCHWAB PRODUCTIONS.**

Girls Don't Gamble (David Butler). Vol. 46, P. 248.
Smiling All the Way (David Butler). Vol. 47; P-510; C-R, P-580.

**JOAN FILM SALES.**

The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.
She Played and Paid (Fannie Ward). Vol. 47, P-642.

**C. B. PRICE CO., INC.**

Indian Dramas (Fifteen Single Reels—Princess Mona Darkfeather).
His Pajama Girl (Billie Rhodes).
Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Cast).

**SUPERIOR PRODUCTIONS.**

Female Raffles Series.
The Oath of Vengeance (Two Reels).

# PROJECTION

By F. H. RICHARDSON

## Ventilation Problem

L. M. Karnan, secretary Farrugut Club, U. S. Naval Prison, Portsmouth, N. H., has a problem which he sets forth as follows:

We have a problem with regard to the top ventilation of our projection room. It is situated in the balcony of the main part of the prison. The top of the room is above the top of the windows and it would be impractical to block the space between the projection room and the windows. The walls are more than two feet thick, of solid concrete on metal girders, and even should we cut through it would necessitate the carrying of the flue through a tower more than a hundred feet.

On page 230 of the Richardson Handbook, Third Edition, I note you speak of carrying a vent pipe from the projection room to the open air outside the building, or "to a special incombustible vent flue."

Could you give me any information, or a diagram showing the proper construction of such a vent flue?

### *No Bearing on Subject*

The reference on Page 230 has little or no bearing on the subject. It is merely a provision of Massachusetts law which requires that if a projection room vent pipe be run through the wall of a building it must join a special, incombustible flue leading above the top of the wall. Friend Karnan would better have consulted the handbook index, where under the general heading "Operating Room" and the subhead "Vent Flue" he would have been directed to page 227.

The prison problem seems to be that of finding a place where such a flue may properly end and also to avoid cutting through two feet of concrete and iron and running a long distance.

We could not, of course, talk intelligently as to what the possibilities in this direction might be without a comprehensive plan of the layout or a personal examination of the premises, either of which is, we suppose, impractical.

We would, however, suggest one or two possible ways out of the difficulty—possibly we say, mind you. They, both may be impractical for reasons of which we do not know.

First, if there is an ordinary chimney of fairly ample dimensions available, it would be possible to connect with it, using a fan to hurry the air along.

### *The More Feasible Plan*

Second, and more likely of accomplishment, install a metal vent pipe leading from the projection room wall to the window, as follows: Make the projection room end round, with a suitable hood to receive an exhaust fan of suitable dimensions.

In this connection we would suggest two hoods, and two 18-inch fans blowing into the same pipe, their speed to be controlled by field rheostats. This would make it extremely unlikely that you would ever be entirely without ventilation by reason of fan breakdown.

After leaving the projection room wall let the pipe change its shape to wide and flat, the dimensions being the width of the window opening and the thickness sufficient to make a total area of say 200 square inches.

Leaving the projection room wall at the projection room ceiling line, or from the roof if that be practical, let the pipe join the ceiling of the auditorium (which we take to be not much above that of the projection room) at an angle, or if it be a passageway between the projection room and window, then let it curve over the passage, and join the window at its top.

You would thus have the required outlet and the circulation by means of the fans. From the outside of the window you can run a metal pipe above the outer wall, or not, as may seem best.

This information is of necessity based mostly on guesswork. If it is insufficient, then we will have to ask more definite information before being able to advise intelligently.

### *Notice to All!*

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department remit one dollar.

### *THE LENS CHART*

*Are You Working by "Guess" or Do You Employ Up-to-Date Methods?*

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

## Department Helps

Russell R. Kerr, projectionist, Indiana, Pa., writes:

Brother Richardson: Here goes. I have been reading the department for something like a year, and in that time have learned more than in all the other five years I have been projecting pictures. I have a handbook and a set of Hawkins Electrical Guides. They are both fine.

Recently I sent a copy of your article, "Criminally Foolish Laws" to the Department of Labor and Industry of this State, advising them to take advantage of your generous offer to set them right in so important a matter. I have the following reply:

### *The Reply*

"Beg to acknowledge yours of recent date regarding article in Moving Picture World of July 20, also criticism of the Safety Standards of the Industrial Board applying to motion picture projectors. This matter will be brought to the attention of the Industrial Board at its next regular meeting, Tueday, November 9. I thank you for having called my attention to this matter."

### *So Here It Is*

The letter was signed by the secretary of the board. We do not know if brother Kerr intended it to be published, but can see no harm in so doing, so here it is.

As to the Industrial Board, our offer holds good. If they want bona fide information as to why such ill advised rules and laws not only serve no good purpose, but actually do a great deal of harm, besides working unnecessary hardships on the men, we are quite willing to lay the matter before them, in detail, at their invitation, but we do not feel like taking time to go to Harrisburg unless there is at least a reasonable chance of accomplishing something.

Anyhow it is gratifying to know that there is at least one projectionist in the great state of Pennsylvania who is sufficiently energetic to back up our efforts to remove a serious handicap to their work.

## Canadian Official Reads Dept.

From C. F. Spence, secretary of the Canadian Theatre Inspectors' Association and one of the Government inspectors of Manitoba, located at Winnipeg, Manitoba, comes a letter, a section of which reads as follows:

At this time, by way of introduction, I may say that I have been a constant follower of your interesting department in the Moving Picture World for some years past, and have taken part in many discussions by local men having for their subject the various questions and letters published therein.

Before entering the Government service I was employed in the theatrical profession for about twenty-seven years.

I had the pleasure of organizing Local Union 63 of the stage employees, and later, Local 299 of the projectionists. In fact, friend Richardson, I am now what is commonly termed an "old timer," 'though I do claim to have young ideas. I endeavor to keep abreast with the times, instead of being like some old-timers who persist in sticking to the old ways.

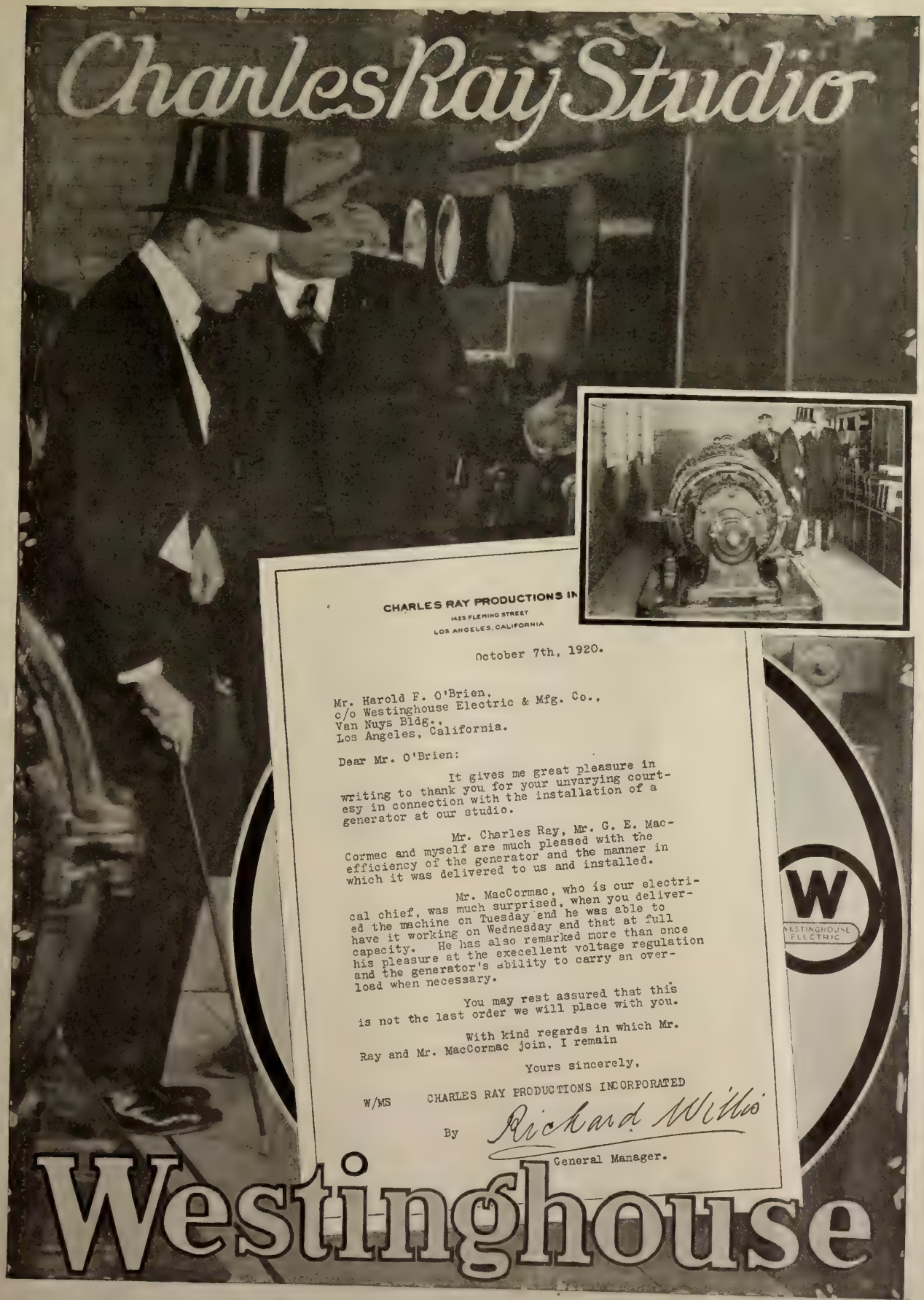
### *Canadian Officials Progressive*

We are glad indeed to know friend Spence; also to know that the Canadian official, unlike, we are sorry to say, all too many of our United States officials, is a progressive—an old-timer who has the advantage of the experience of years, which combined with progressiveness is about the very best combination of which we know. Incidentally it has struck us that at least in western and middle Canada, officials have to be on the job to hold it.

There are two kinds of "old-timers." One is the sort brother Spence typifies, who links experience garnered through years of practical work with modern ideas gathered from technical books, and the ideas advanced by others through technical departments.

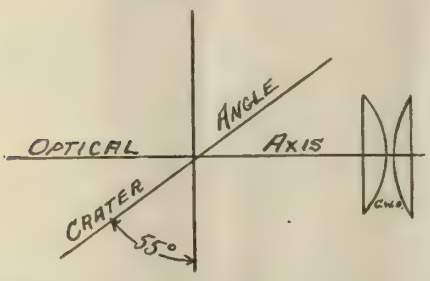
The other is the old-timer who is just simply an "old-timer," and nothing more. He has the experience of years, yes, but that experience has served only to fossilize him. He has only that very limited knowledge which may be gained through personal experience.

He sneers at books and "departments," forgetting that the department represents and is merely a clearing house of knowledge, and the books are for the most part


Charles Ray Studio
CHARLES RAY PRODUCTIONS IN
1425 FLEMING STREET
LOS ANGELES, CALIFORNIA
October 7th, 1920.
Mr. Harold F. O'Brien,
c/o Westinghouse Electric & Mfg. Co.,
Van Nuys Bldg.,
Los Angeles, California.
Dear Mr. O'Brien:
It gives me great pleasure in writing to thank you for your unvarying courtesy in connection with the installation of a generator at our studio.
Mr. Charles Ray, Mr. G. E. MacCormac and myself are much pleased with the efficiency of the generator and the manner in which it was delivered to us and installed.
Mr. MacCormac, who is our electrical chief, was much surprised, when you delivered the machine on Tuesday and he was able to have it working on Wednesday and that at full capacity. He has also remarked more than once his pleasure at the execellent voltage regulation and the generator's ability to carry an overload when necessary.
You may rest assured that this is not the last order we will place with you.
With kind regards in which Mr. Ray and Mr. MacCormac join, I remain
Yours sincerely,
W/MS CHARLES RAY PRODUCTIONS INCORPORATED
By Richard Willis
General Manager.
W
WESTINGHOUSE ELECTRIC
Westinghouse

the boiled-down, carefully compiled and arranged extract of all that is known, not

FIG. 1.




merely by one man, but by all men, of the subject dealt with up to date.

We hope some of these fine days to have the pleasure of meeting the Manitoba officials personally, and of visiting the city of Winnipeg, though when that will be we cannot say, though we do hope to be able to "make" the Toronto meeting of the Canadian inspectors next year in Toronto.

## *How to Get the Angle*

In a letter signed by G. W. Bennewitz and E. W. Ledyard, projectionists, the Strand Theatre, Sioux Falls, South Dakota, we have the following:

In going over the various articles on crater angle, brother Ledyard and myself found a contradiction. The attached drawings illustrate the same, show an easy method of getting correct angle and show the wrong and right angle.

In April 10 issue appears an article under the caption, "Should Get Another Lens," in which, in first paragraph after sub-title "The Idea Is——," the statement is made that the crater angle should be a fifty-three angle with the face of the condenser. Figure one shows what this would result in, it being a true 55 degree angle with the condenser face.

In April 17 issue, in questions and answers, No. 8 reads: Question: What is the most economical angle of crater to lens? Answer: 35 degrees.

In July 10 issue, "How Did He Do It?", brother Dobson forgot to mention the fact that the crater image would be inverted when projected through a pin hole in the lamphouse door.

Most of us know this, but there are still those who do not, and when they tried the experiment they would find the image to be upside down and would declare it a fake.

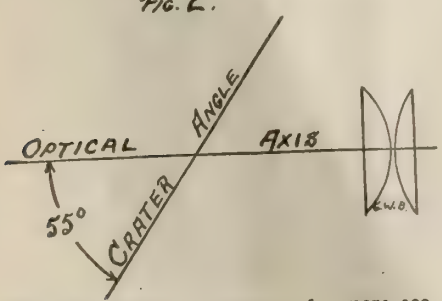
In August 14 issue, "Crater Angle Diagram" is not of much use, as you say, since the 55 degree angle line is not included. Brother Creamer had the right idea and was working from the optical axis, but his diagram would give the impression that a 65 degree angle was best.

**As Regards Drawings.**

And now as regards attached drawings, Figure 1 is a true 55-degree angle with the face of the condenser, which as you will see at a glance, is very far from being economical.

Figure 2 is a true 55 degree angle with the optical axis, which is the correct angle

FIG. 2.



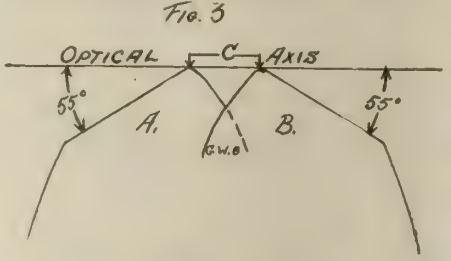

and, as is plain to be seen, a far more economical angle than the one shown in Fig. 1.

Figure 3 is not a true 55 degree angle, but is drawn to show how the crater image will look when inverted by projection through a pin hole. A shows the image when projected through a pin hole in the left hand lamphouse door (meaning left hand side of a lamphouse when viewed from the rear, I suppose.—Ed). B is the same when projected through the right hand lamphouse door. C shows the tips of the crater images; the line drawn to represent the optical axis should be drawn through this point.

Figure 4 shows how an ordinary 2-foot rule may be used to lay off the 55-degree angle. When the rule is opened so that from the 6-inch mark on one leg and the 18-inch mark on the other, the distance is 5 17-32 inches, the inside edges of the rule will represent a true 55-degree angle.

Figure 5 shows how to lay off the angle with a plain ruler. Have point C at tip of crater, Figure 3, then measure back six

FIG. 3




inches along the optical axis and draw line C B. Measure six inches from point C to point A and when you have a distance of 5 17-32 inches between A and B line A C will be the desired 55-degree angle.

FIG. 4.

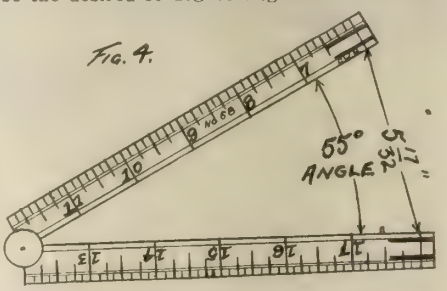



Figure 6 illustrates another method of laying out the 55-degree angle. Secure a sheet of cardboard about six by eight inches in dimension, cutting side A B with a straightedge. Draw line C D at right angles to side A B, then lay out line F E at a 55-degree angle to line C D. Then strike an arc and when the crater is well burned in and the light properly adjusted at the spot, pull table switch and allow crater to cool.

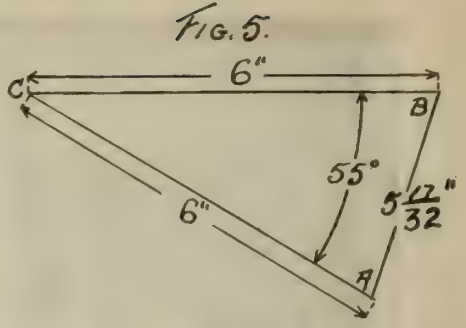
Open both lamphouse doors and place the cardboard inside the lamphouse, with side A B against the front wall or the condenser mount, and against the side of the carbons. Make a line on the cardboard by drawing a pencil across the face of the crater. If this line is parallel with line F E all is well. If not, then re-adjust carbon and burn crater until you get it right, so that the two lines have the same angle. As soon as that point is reached in the proceedings, project the crater image and mark the angle on floor or wall, wherever you are projecting the image.

## *We Are Obliged*

We are obliged to you boys for your excellent drawings; also for calling attention to errors of the past. That they were nothing more than inadvertent misstatements is self evident, but they should nevertheless not be allowed to stand.

The only flaw in your plan is the failure to describe the method of locating the optical axis line when describing procedure as to Figure 5. If the image be projected straight to the projection room wall, or a screen on the lamphouse door of the left projector, the method is simple, but if the projection be to the ceiling or floor it is more complicated, and we would ourselves have to have such a projection before us in order to dope the thing out.

FIG. 5.




## *He Cuts a V Groove*

Donald I. Brown, chief projectionist, Victory Theatre, Putman, Connecticut, says:

In last number of the "World" I noticed a projectionist claims that by putting the carbon in the lamp with the trade mark side toward the lens he gets better results. Is he using A. C. or D. C.?

I use White A. C. special carbons, pulling sixty amperes through a Fort Wayne Compensarc, of which we have two, and find that by filing a small grove in the upper carbon, using a three-cornered file for the purpose, the crater is kept more even and the arc burns a great deal steadier. Cannot say as to whether or not this has any bearing on the trademark matter or not, but as you say????? Let us hear from others.

And now I am going to ask you once more to PLEASE find out why I have not received my handbook. It was ordered just one year ago and has not showed up yet. Why???

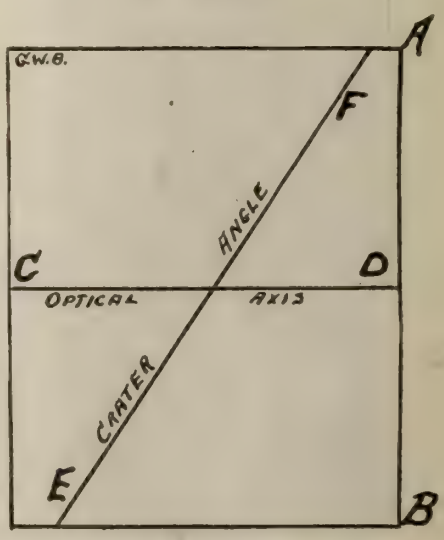
### *Possessed of Patience*

Well, brother Brown, if you ordered a handbook a year ago and have not yet received it you are entitled to go right up to the very head of the class as being possessed of the patience of our some-time-ago ancestor Job, though how "Job" is made into "Jobe" I could never understand

The matter will be immediately investigated. Most men would have torn our reputation to very fine shreds and have purchased thin sheet asbestos on which to write the complaint had such a thing happened to them.

It is up to the book department. Get busily busy, gentlemen. As to the groove, it was tried out and discarded years ago. At one time a carbon manufacturer, the

FIG. 6.




Seimens, I think it was, made their carbons with a V groove on one side, but they soon discontinued it.

# *The* ARGUS MOV-EZY *Swivel-seat* CHAIR

## ADD 100% TO YOUR PATRON'S COMFORT

Attend your own show as one of the audience.

Come early, sit in the back row and watch your patrons instead of the screen.

Note, as the house fills, how row after row of spectators rises to permit the entrance of individuals to centre seats.

Note the stumbling, confusion, spilled hats and wraps and the general discomfort to both passers and those passed.

Figure out how many hats are crushed, how many toes trodden upon and how many grouches started.

And then note that the same trouble commences all over again as the early comers leave.

There's no use growling about the "end seat hog."

It's natural to want that end seat and human nature to hang on to it so long as moving over to centre means a barricade to be jumped on leaving.

Then figure out for yourself just what it would mean to both your house and your patrons if you were equipped with seating that obviates all standing and confusion, that makes each seat as comfortable and convenient as an end seat.

The ARGUS MOV-EZY Swivel Seat CHAIR accomplishes all this.

ONE quarter turn and passageway is clear.

See How Effectively MOV-EZY Operates

Chair lines up and faces forward automatically.

Each MOV-EZY is an individual chair with two arm rests, and is equipped with a hat hook that actually protects the patron's hat.

No interruptions to the show.

No annoyance to patrons. No crowded aisles.

Less time wasted in filling and emptying the house.

The swivel device does NOT reduce seating capacity.

Immediate deliveries.

*Theatre Owners and Dealers can both profit by the big possibilities in this new idea.*

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Address inquiries to Seat Department—Attention L. C. Toole, Manager, 729 Seventh Avenue, New York

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### *Florida on the Map*

A. D. Hotaling, Chief Projectionist, the Grand Theatre, Orlando, Florida, arises to remark:

It has been some time since I last wrote our department, so, not having seen anything from the Florida men lately, I write in the hope of keeping our state on the projection map.

I noticed a recent letter from a New York projectionist claiming that if a carbon is placed in the lamp with the trade mark toward the condenser, the results are better. I, also, have found this to be the case. The only possible explanation I am able to offer is this: I assume him to be using National carbons, on one side of which are a series of dashes, interrupting which, at regular intervals, is the name trade mark "National." My theory is this: these dashes cut more or less deeply into the wall of the carbon, thus forming a path of a trifle less resistance, which tends to hold the crater to the condenser side.

Some years ago, while using A C, I had more or less trouble holding a steady arc, because of it traveling around the outer edge of the carbon, as you know an arc sometimes will, particularly if it be a bit too long. To remedy this I filed a flat strip on one side of both upper and lower, which same I placed toward the condenser in trimming the lamp. By this scheme I succeeded in giving old man Ride-around a well earned vacation.

It is this experience which prompts me to believe that the aforenamed solution of the D C matter may have merit.

Presently I will send you photographs and description of my lay-out here at the Grand. Some equipment, I think you will agree, for a small town.

#### *Editor Doubts*

The editor doubts the "path of less resistance" idea, as applies to the length of the carbon, because the core would or should more than offset any effect there might be of that sort. However, we think it is possible that, as applies to the crater itself, the slight added compression of the carbon, caused by the indentations made by the printing wheel (as we remember the matter the imprint is made after the carbon leaves the die) might have some such effect as is described. Frankly this theory seems a bit far-fetched to us, but still it is possible. Anyhow if there really is such an effect, then that apparently is the only possible explanation.

As to the photographs, why yes, send them along. Incidentally why not have photos of some of the many fine, modern projection installations. We think likely our readers would enjoy seeing just what the "other feller" has to work with, and in many instances projectionists can secure copies of photographs from the management or from the architect with very little trouble. For the next few months we would not mind printing one photograph a week, provided they be accompanied by adequate description. Send 'em along.

And, by the way, what has become of all our old Miami friends. Have not heard from them in a coon's age. Where is Barnhill—um, yes, and Mrs. Barnhill too. Good scouts, both of 'em, but silent as a pair of cocained oysters.


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## *SUBSCRIBE AT ONCE*

**By sending Three Dollars today you will save Ten Dollars and will always be sure that you will not miss an issue.**


### *Handbook Too Cheap*

Our old friend Uncle Sam has, through his postal department, delivered the following message from Projectionist Charles Oldham, Plainfield, Connecticut:

Dear Mr. Richardson: I have been a reader of the department for three years, but this is the first time that I have written.

Two months ago my employer installed Mazda on the Powers and Motiograph projectors, of which I have charge. The lamps are 30 amperes, 30 volts—900 watts.

My trouble is this: Since the installation of the Mazda the reading on the screen has been blurred. It is all on the first line. The letters converge at their tops. The rest is O. K.

The lenses are Gundelach 4.75 E. F., two-inch diameter. Working distance four inches. Size of picture 13 feet. Distance of projection 70 feet. Prismatic condenser. Mazda globe 2.5 inches from the condenser.

#### *Have Tested the Lenses*

I have tested the lenses for distortion, as per handbook, page 100, and they are all right. Also I stopped the lenses, which takes a little of the distortion away, but it will not remove it all. The diameter of light cone from aperture to lens is 1.75 inches.

Have tried the lamps at different distances from aperture, but cannot remove the trouble that way. I get best results with the Mazda globe two inches from the condenser and the condenser eight inches from the aperture, but still the trouble shows, though not so bad.

Move the lamp further back and I cannot make the spot small enough. As an experiment I put in the lenses we had when we used the arc. They gave the same result.

Before closing let me say that I would not be without the handbook for any money. My only criticism in relation to it is that $4 is too cheap. I am at the Lilly theatre.

#### *We Were at Loss*

We had never heard of such an effect, and were at loss to account for it. We consulted able Mazda men who also were unable to offer any solution and called up the Nicholas Power Company and laid the matter before them. They were of the opinion that the trouble was due to the lamp being out of alignment, so we gave them your address and asked them to take the matter up with friend Oldham direct, which they agreed to do.

We would like to know what the trouble is when it is finally located for, with all due respect to the N. Power man we are skeptical as to the correctness of his diagnosis.

Mebby so, but it strikes us that if the lamp were sufficiently out of line to produce that effect you would get danged little light on the screen, because when a Mazda is out of line, even so little as one-sixteenth of an inch it raises merry sheol with the illumination.

And anyhow we fail to see just why the lamp being out of line would produce such an effect, or if that were the seat of the trouble why stopping down the projection lens would have any particular effect on it.

Well, we shall see what we shall see, so please report the final finding, if you will be so kind.

### *Descriptions Wanted*

John H. Dariott, presumably a projectionist, Gordon's Old South Theatre Company, Boston, Mass, wants to know if a description of the "Weaver" automatic douser or a description of the new safety film device invented by one Nicholson, of Johnstown, Pa., has appeared in the department. Wants to know where descriptions may be had if we have not printed them.

No these devices have not been described, for the very simple reason that the inventor has not as yet presented them to this department for examination and test. Inventions of this character, which have been galvanized into brief life, but have quickly fallen by the wayside and expired, would form a procession of very respectable length. We have examined the good Lord only knows how many ourselves during the past ten years.

Some were elaborate, costly and very efficient mechanisms, which, in case of film fire, did about everything except actually appear on the stage and request the audience to file quietly out. Others were simple, inexpensive and quite efficient, performing the duty assigned to them with certainty. But regardless of what they were they seemed to all of them to fail to reach the point of successful marketing. We do not know where you can get the desired descriptions.


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Chief Projectionist

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"We use a 7/8"x12" Electra as an upper carbon, in combination with a 7/16"x6" copper-coated Electra-Nega, as a lower carbon.

"We pull 110 amperes, with a throw of 207 feet, and project a picture 21'6" wide by 15'9" high.

"Electra carbons give a steady, white light of excellent quality. They are long burning and have no 'hard spots' or faulty cores.

"I strongly recommend them to all managers and exhibitors who expect perfect results on the screen and are willing to provide the operator with the best 'tools' available."

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We all learn more quickly from pictures than from wordy explanations—sermons are strengthened, lectures made more interesting, sales more quickly made, lessons more thoroughly taught.

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# Better Equipment

Conducted by E. T. KEYSER

# *Those Who Delay Ordering Equipment May Find the Prices Sharply Advanced*

MISGUIDED exhibitors who are holding off from placing orders for equipment with the vague idea that a downward revision of prices is coming stand about as much chance of being rewarded for their patient procrastination as a fisherman who spends an afternoon angling in a mud puddle.

It's all right to hold to the theory that that which goes up must come down, but it is just as well to ascertain just what has gone up any appreciable distance before arranging to catch it on the drop.

The items of merchandise that are due to slump in price in the more or less immediate future are those on which unreasonable profits have been made when selling at war-time figures but it will be extremely difficult to place any picture theatre equipment in this category.

*A Few Comparisons*

The erstwhile thirty-five-dollar suit of clothes climbed to seventy-five and shed most of its wool in the ascent, but projection machines in spite of added refinements and attachments that render the present models several hundred per cent. more effective than their pre-war predecessors never experienced any such price inflation.

The five-dollar-per-pair foot covering of pre-war days now costs five dollars for each shoe, a jump of one hundred per cent. in price accompanied by about sixty per cent. depreciation in quality while motor generators advanced about fifty per cent. and retained all their winding insulation. Ventilating fans also went up but about twenty per cent.

The seventy-five-cent neckwear changed its price tag to read: "Only two fifty" and felt as if the silk worms had gone on strike, but the projection screen experienced but a twenty-five per cent rise and with no depreciation in its quality.

Sugar that once was procurable at about six cents per pound went to a figure that made it cheaper to lose the fruit crop than to preserve it while laboratory equipment rose from but twenty-five to forty per cent.

*No Profiteering in Equipment*

When these facts are taken into consideration, it will be realized that the manufacturers of picture theatre and laboratory equipment have been uniformly absent from the profiteering ranks.

There has been no undue inflation in the prices of equipment and there can consequently be no subsequent reduction from present costs.

In fact, so far from profiteering the equipment manufacturers have been holding down prices in the face of constantly increasing cost of production. Labor, raw material—rentals and the whole general overhead have been on the upward scale. If these take a downward trend, these manufacturers will probably be able to keep prices at their present figures. If these reductions do not occur in manufacturing costs, the chances are that the present prices must be raised.

It will thus be seen that so far from saving by delay, those who hold out for reductions are actually risking an advance.

On another page of this issue appears an impressive list of new picture houses now being planned or built. There is nothing abnormal in the length of the list—it is an average of the building activities that are reported to us weekly—which, multiplied by fifty-two will give a fair idea of the continuous demand for new equipment for new houses.

Each new house means competition for the older ones and these latter must meet this competition by means of improved equipment it is therefore plain how fallacious is any hope that decreased demand for equipment will cause a cutting of prices that as we have shown are already at rock bottom.

*A LIGHTING EFFECT IN "KISMET"*

*Which C. G. Nesbitt. eastern sales manager of the Sun-Light Arc Corporation, points out is due entirely to the use of his illuminating outfit, and could not have been secured had a constellation of suns been impressed for the job*

## *Henson Gave Thanks for His New Mirroroid Screen*

There's a West Virginia exhibitor who found something to offset the high price of turkeys when he summed up his reasons for Thanksgiving thankfulness. He is E. G. Henson, of the Charlestown New Opera House, and his reason for joyousness was a Mirroroid screen.

We are going to let him tell his own story by printing in full his letter to the Mirroroid Corporation explaining the situation:

*What Henson Wrote*

New Opera House,
Charlestown, W. Va., Nov. 25, 1920.

Mirroroid Corporation,
725 Seventh Avenue,
New York.

Gentlemen:—Maybe I am not thankful, this day of all days—the reason is simply this—my screen ordered of you came in O. K., and after hanging, etc., I was able to use it at my Thanksgiving matinee. Pleased? Well I guess yes. This screen in my mind is way above many of the others. In this game the exhibitor who makes good is one that can see no other thing at all, except results—Mirroroid Screen has that one feature, at least the one you sent me. My patrons have passed on it in this way—no one in the house knew a new screen was being used, and as they left the theatre their talk alone was only how good and bright the picture was,—absolutely no flicker, haze, eyestrain, or many of the other minor knocks you hear about the show. The public is pleased—they are the ones that keep the house open—I am tickled.

Thanking you, I am,
Yours very truly,
E. G. HENSON.

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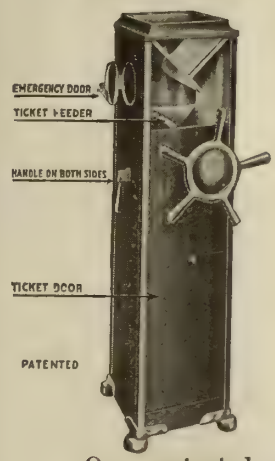


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THAN ANY OTHER CHOPPER —REGARDLESS OF PRICE

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# *Making Lobby and Vestibule Conform with the Characteristics of the House*

*By ELMER GEORGE KIEHLER*

IT is needless to repeat that "The first impression is the lasting one"; it stamps itself indelibly in the mind of the observer. Knowing this to be a fact, the architect must bear same in mind in designing theatre lobbies and entrance vestibules.

It is not only essential that the theatre, itself, be attractively and beautifully designed and decorated, but it is also imperative that those portions of the building preceding the auditorium should be as expressive as the auditorium itself.

They must possess an air of warmth, cosiness and comfort, and, in a sense, should tend to portray the character of the auditorium.

The accompanying illustrations of outer vestibules of notable Detroit houses are of two distinct types, the vestibule in No. 1 is that Orchestra Hall, in which two box offices are used, one on either side, one being used for advance sale tickets.

The photograph shown in No. 2 is the outer vestibule of the Kramer Theatre, this being a motion picture and vaudeville theatre running continuous shows.

### *White Alabama Marble Wainscoting*

Orchestra Hall is located in one of the very busy sections of the city and faces the main thoroughfare. Great care was exercised in the selection of the materials for this vestibule. White Alabama marble was used for the wainscoting and field of the floor, and the base and borders of York fossil.

The doors and cabinet work in this lobby are of dark walnut and the doors panelled with white holly and ebony inlay. Antique iron was used for the grilles in the lobby and these have been decorated with gold and polychrome touches.

By the use of these materials, with just a little cleaning, the entire lobby may be entirely refreshed. These materials were not, however, selected purely on the merits of the service they would give, but also because they adapted themselves well to the composition.

The design and the colors of the marble, together with colorings of the grilles and the lighting fixtures, gives a very imposing and monumental effect.

### *Pink Tennessee Marble*

In the vestibule shown in No. 2 a ceramic tile was used with a gray and green border. The marble for the base of this vestibule is of pink Tennessee.

The walls are of Keene's cement, panelled with wood moulds and the pilasters are of wood, having composition caps. These materials are very serviceable and quite adaptable to houses in suburban districts.

The general color sceheme of this lobby is green and gold, with touches of polychromes in the gold caps, pilasters and in the lighting fixtures. The cornices are also enriched with snatches of colors.

### *Box Office Is Spacious*

One will note by the photograph that the entire audience can be controlled by one ticket taker and directed either to the main floor or to the balcony. This eliminates the expense of an extra usher.

The box office is very spacious and the ticket seller has an unobstructed view of the entire lobby.

In the case of Orchestra Hall, this being a theatre in which advance sales are made, it is always well to screen the ticket racks so as to enable the ticket seller to properly dress the house by careful sale of seats.

### *An Elliptical Lobby*

No. 3 is the lobby of Orchestra Hall. This is elliptic in plan, with a spacious white Alabama marble stairway at either end, and on either side of these stairways are gorgeous torcheres, the shafts of which are covered with velvet velour and the lanterns of same are of bronze.

The walls are of dark walnut panelled with white holly and ebony inlay. The cornice is glazed in light brown, the ornamentation being wiped to a lighter shade, and enriched with tones of blue and red. A very pretentious polychrome fixture hangs in the center of the lobby.

### *For Amphitheatre Types*

No. 4 and the illustration shown on this page are foyers in the amphitheatre type of buildings, No. 4 being the foyer of the Rialto Theatre and the latter that of the Majestic Theatre.

The ramps on either side of the lobbies lead to the vomitories which enter the auditorium at several points. The floors of both lobbies are of linotile, which is a most satisfactory flooring, particularly for the ramps.

Adjoining these foyers are cosy lounge rooms which are very cleverly furnished and beautifully decorated, each lounge having its fireplace and giving an unusual home-like effect to the entire foyer. Wicker furniture with cretonne covers has been used in both of these schemes, which develops an air of cheer and comfort.

*A FOYER IN AN AMPHITHEATRE TYPE HOUSE*

*The illustration is from a photograph of the Majestic, Detroit, designed by C. Howard Crane*

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*FOUR NOTABLE EXAMPLES OF SPACIOUS AND ARTISTICALLY DECORATED THEATRE ENTRANCES*

*Above, left to right: Outer vestibules of Orchestra Hall and Kramer Theatre. Below, left to right: Lobby of Orchestra Hall and foyer of Rialto Theatre. These are all Detroit houses, and were planned by and decorated under the supervision of C. Howard Crane, architect; Elmer George Kiehler, associate, and Cyril E. Schley*

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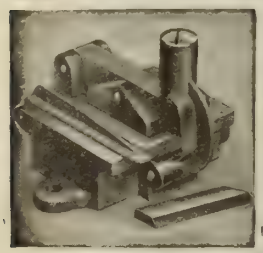

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Arnold H. Kornicker announces that the Stanley Frame Company, of 729 Seventh avenue, New York, is now under his sole management.

Mr. Kornicker, who has held a controlling interest in the company since its organization, is thoroughly impressed with the magnitude of the present building activities in the picture theatre field and the demand for new ideas in lobby decorations that will bring this detail of equipment into harmony with the advanced type of theatre architecture now in vogue.

With this purpose in view the Stanley Frame Company has designed an entirely new line of frames, stands and lobby equipment far exceeding in effectiveness its former remarkably artistic products.

That the picture houses have been quick to grasp the seat-selling possibilities of the new Stanley line has been demonstrated on several recent business trips taken by Mr. Kornicker by the thoroughly satisfactory orders taken by him.

*ARNOLD H. KORNICKER*
*Of the Stanley Frame Company, New York*

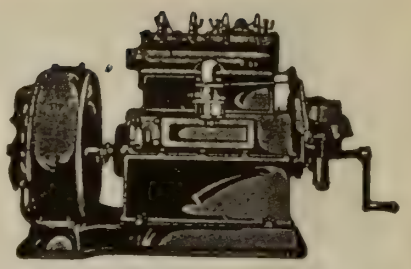
A magnificently illustrated catalog of the improved and revised line has just been issued that will be of interest to every progressive jobber and supply house, and another that will prove of material asistance to the exhibitor who desires to beautify his new house or to bring an old theatre up to the modern mark of excellence.

## *Argus Boosts Simplex Sales in Los Angeles*

The new office of the Argus Company, Inc., located at 836 Olive street, Los Angeles, is said to be the last word in efficiency and design, and that this branch of the popular Argus Company means business is evidenced by the fact that an entire new building has been specially erected in which to house its activities.

From E. C. Andrew, the Argus Pacific Coast manager, comes a report that indicates that the Simplex projector is much in demand on the West Coast.

According to the report, the following installations have been recently made: One Type "B" Simplex, Lasky studio, Hollywood; one Type "B" Simplex, Sunshine Theatre, Los Angeles; one Type "B"

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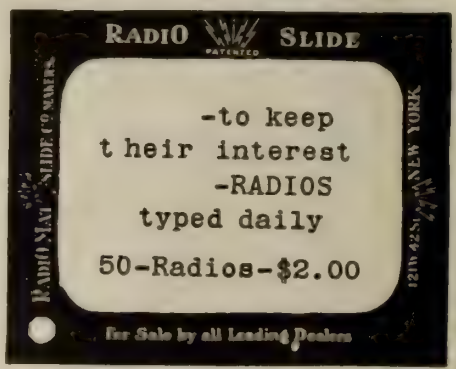




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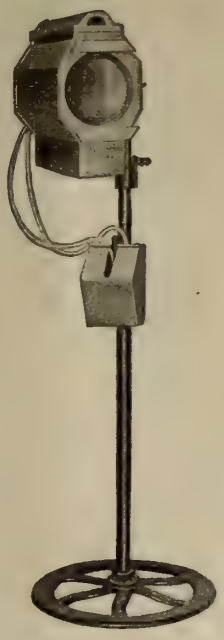

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**My patrons all say that the light is clearer and there is not so much eye-strain. That in itself pays for the screen, while the electricity bills have decreased somewhat.**

**Thanking you for the interest you have taken in our behalf, I remain,**

**Very truly yours,**
**Southampton Amusement Co.,**
**Ben Rosen, Manager.**

**This letter was in reply to one of ours asking his opinion of the screen.**

**Fill out this Coupon. Mail it to us.**

## Mirroroid Corporation

**725 7th Avenue, New York City, N. Y.**

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### BUSINESS OPPORTUNITIES

PENNY WISE, pound foolish is the exhibitor who buys the best equipment and does not insure proper installation. "Motion Picture Electricity," by J. H. Hallberg, is the exhibitor's salvation in all things electrical. 270 pages, illus. $2.50 postpaid. Chalmer's Publishing Co., 516 Fifth Avenue, New York.

### CAMERAS WANTED

WANTED—Bell & Howell Pathe studio model or Debrie camera; must be in good condition; will pay cash. Address Jacob Baker, 11202 Grafield, Cleveland, Ohio.

### CAMERAS, ETC., FOR SALE

FOR SALE—Pathe Metal Camera, two extra magazines and Precision Tripod; used one month; will sell cheap. 11202 Grafield, Cleveland, Ohio.

FOR SALE: DERBIE—Motion Picture Camera, complete outfit, latest model, practically new. J. F. Howell, care Akeley Camera, Inc., 250 West 49th Street, New York City.

TWO HUNDRED-FOOT capacity motion picture camera, Tessar lens, direct focus, four magazines and carrying case. Practically new, guaranteed. Price, $125. E. M. Reynolds, 1046 Lakeview Road, Cleveland, O.

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OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pennsylvania.

ONE WAGNER ROTARY CONVERTER, 50 amp. D. C., suitable for use on 110 volts, A. C., 60 cycle line, complete with transformer and throw-over resistance. Guaranteed first class condition. $250.00. Webster Electric Co., 719 9th St., N. W., Washingtoon, D. C.

ONE FORT WAYNE COMPENSARC, A. C. to D. C., 220 volt, 60 cycle, single phase motor, connected to 50 ampere, two lamp D. C. generator, complete with switchboard, voltmeter, ammeter, and starting box. Guaranteed first class condition. Special price, $450.00. Webster Electric Co., 719 9th St., N. W., Washington, D. C.

FOR SALE—Two Power's 6-A Machines, motor driven Automatic Loop Setter, guaranteed in first class condition. $400.00 will take the outfit. Will pack and ship anywhere. J. J. Ryan, Hogan Opera House, Susquehanna, Pa.

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ONE POWER'S 6-A motion picture projecting machine, complete with motor and rheostat. Best offer. Box 161, M. P. World, New York City.

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FOR SALE—"Gloria's Romance," 40 reels, featuring Billie Burke; "Perils of Our Girl Reporters," 30 reels; "Seven Deadly Sins," 37 reels; "Social Pirates," 30 reels; "Lafayette, We Come," 6 reels, featuring E. K. Lincoln; also 17 "Mary Pickford" single-reel specials, with paper; large selection of serials, features, comedies, travelogues, educationals; excellent condition. Guaranty Pictures Co., 130 West 46th Street, New York City; 11th floor.

THE SPOILERS, with William Farnum; eight reels; $200.00. The Ne'er Do Well; ten reels; $250.00. Excellent condition; advertising matter on each subject. Noxall Film Company, 729 Seventh Avenue, New York City.

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Simplex, Hal E. Roach, Culver City; one Type "B" Simplex, Cecil B. De Mille studio, Hollywood; two Type "S" Simplex, D. W. Griffith studio and Philharmonic Auditorium, Los Angeles; one Type "S" Simplex, Earl C. Anthony, Burlingame. A very creditable Simplex representation in an exceedingly short period.

## *How Gold King Screens Were Evolved by Jones*

S. H. Jones, president of the Gold King Moving Picture Screen Company, Oklahoma City, commenced his connection with the industry as an exhibitor in Altus, Okla., in 1911.

Before he had been a year in the show business he was overcome by a desire to obtain a clearer picture than he had up to that time been able to secure.

The more he thought over the project, the more of a strangle hold it took upon him, so he finally capitaulated to it, negotiated for a bolt of cloth at the nearest dry goods emporium and proceeded to experiment on his purchase, one square yard at a time.

The local druggist, from whom he procured the chemicals for his experimental coatings, had about made up his mind that Jones was starting an analytical laboratory on the side when the latter struck the right combination and made a full-sized screen, which he hung in his picture theatre.

### *Wished That He'd Done It Before*

The first show that he shot on to that screen was so much better than anything that had preceded in his house that the entire audience became saturated with the idea that Jones had blown himself to a new projection machine and a lot of fancy equipment. Many of them observed audibly that they wished he had done it several months previously.

When the show let out, Jones was the center of a large and appreciative gathering of congratulators on his supposedly new projector, to whom he had the time of his life explaining that this time it was the screen that was entitled to the blue ribbon.

The screen made such a hit that its fame spread to the surrounding towns, and before he knew it Jones, who had applied for and obtained a patent, was supplying Gold King screens to his former fellow exhibitors.

## *L. W. Atwater Wins His Promotion in the U. T. E.*

L. W. Atwater, who for the past year and a half has successfully managed the New York branch store of the United Theatre Equipment Corporation, is now connected with the executive office, at 1604 Broadway.

The business at the New York branch has been most gratifying under the careful guidance and efficient management of Mr. Atwater and his many friends will wish him continued success in his added responsibilities.

He will supervise the sale of the new U. T. E. Proctor Automatic Projector, now being manufactured for distribution outside the territory in which the United Theatre Corporation holds the franchise for distribution of the Powers' Cameragraph.

Mr. Atwater is a pioneer in his experience with motion picture machines, having started in the motion picture industry with the Edison Company in 1904. He was sales manager for the Nicholas Power Company as well as the Precision Machine Company, manufacturer of the Simplex machine. In these capacities he has come in personal contact with users of projection apparatus in this and other countries. There is probably no one better versed in sales promotion of theatre equipment than he.

The New York branch is now in charge of Edward A. Cumberland, who needs no introduction as he has officiated as assistant manager for many months.

## *Sun-Light Arc on Job*

On Wednesday night, December 1, a large building at Fifty-second street and Broadway, New York, collapsed. Within an hour from the time of the accident being reported, a Sun-Light Arc motor generating set and two Sun-Light Arc Lamps were on the job flooding the scene with two hundred thousand candle-power of light.

The daily press and the news weeklies responding to the emergency call, found no need for flash or other lights by which to take stills and grind film when and as they desired. The abundance of pure actinic light furnished by the Sun-Light Arc equipment obviating the necessity for any other illumination.

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# *Each of These Projects Constitutes a Market for Equipment and Material*

HERE is a pretty healthy looking list of current picture theatre building activities. All over this country new houses are being built or planned and old ones renovated and enlarged.

Taken all in all, the picture theatre field represents today's very best bet for the manufacturer of anything that enters into the construction or equipment of buildings in which quality is the prime consideration. Because the concern or individual erecting a picture house proposes to occupy and conduct the same as a business enterprise, which causes it to differ considerably in specifications from a structure to be rented or sold.

The builder of a picture theatre is putting together a structure which is to be used as a money-making plant by the party for whom it is built, and the said party realizes that economy, *by the year*, and initial cheapness in something to be passed on to an innocent purchaser, are two very different matters.

Which is the reason that the picture theatre building activities constitute a market for the best in structural material and equipment with initial cost as a secondary consideration.

*Moving Picture World Is Their Guide*

And it is to the Moving Picture World that the men behind these building activities turn for suggestions, information and advice regarding the details of construction and equipment of their houses.

They know that the best plans and descriptions appear first in the World, that the best theatrical architects are listed among its advertisers, and that only the makers of reliable products, worthy of repeat orders, can obtain space in its advertising columns.

And this is why the World's mail contains so many requests for suggestions in regard to plans, material and equipment.

It also explains why the first act of every prospective builder of a picture house is to secure the current issue of the Moving Picture World and the second to study its text and advertising pages.

Every week we receive subscriptions from exhibitors who planned their house arrangements and bought their equipment aided by information derived from copies of the World purchased at the newsstands and, now with the house running, are subscribing because they realize that they cannot afford to miss an issue.

BIRMINGHAM, ALA.—Birmingham Enterprises will expend $25,000 to remodel theatre, erect marquee over entrance, rearrange and enlarge lobby, rebuild balcony, install number of seats, rearrange aisles, etc.

FAYETTEVILLE, ARK.—E. C. Robertson, manager Victory Theatre, has plans by C. H. Hill, Dallas, Texas, for theatre, to cost $50,000.

FORT SMITH, ARK.—Moving picture and vaudeville theatre will be erected on Ninth street, near Garrison. Will be conducted under management Hoyt & Kirkpatrick.

LOS ANGELES, CAL.—A. Lincoln Miller Productions, Inc., has been organized with $100,000 capital.

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LOS ANGELES, CAL.—Educator Cinema Corporation has been organized with $500,000 capital.

LOS ANGELES, CAL.—Ivanhoe Studio Company has been organized with $100,000 capital.

RIVERBANK, CAL.—J. W. Wright has leased his theatre to K. Robinson, of Modesto.

JOHNSTOWN, COLO.—Edward Musey, has secured building in centre of downtown business section for purpose of opening moving picture theatre, with seating capacity of about 1,000. Plans to show high-class productions, with musical numbers featured by photo-player orchestrations.

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*Pennsylvania*
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SEAFORD, DEL.—Hudson Film Corporation has been organized with $125,000 capital to produce moving pictures.

WILMINGTON, DEL.—Alexander Amusement Enterprises, Inc., has been organized with $100,000 capital to conduct places of amusement.

WILMINGTON, DEL.—Paycen's Motor Shows, Inc., has been organized with $5,200,000 capital to produce moving pictures.

WILMINGTON, DEL.—Frederick Theatre Company has been organized with $200,000 capital to conduct places of amusement.

WILMINGTON, DEL.—Smart Pictures, Inc., has been organized with $2,500,000 capital to produce moving pictures.

WILMINGTON, DEL.—Golden State Motion Picture Corporation has been organized with $530,000 capital to conduct laboratories, etc.

WILMINGTON, DEL.—Virginia Films, Inc., has been organized with $250,000 capital to produce and exhibit moving pictures.

WILMINGTON, DEL.—Grant E. Hamilton Film Corporation has been organized with $100,000 capital to produce and exhibit moving pictures.

CENTRALIA, ILL.—Contract has been let for $50,000 theatre to be operated by Hall & Griffin.

CHICAGO, ILL.—J. C. Christenson and S. T. Croydon, 2704 West North avenue, have purchased site at southwest corner North and California avenues for erection of theatre and store building, to cost $1,000.000.

HEBRON, ILL.—W. M. Miller has purchased Hebron Opera House.

TERRE HAUTE, IND.—Sum of $500,000 has been subscribed for erection Barhydt Theatre, at Seventh and Ohio streets. Probably will not decide upon plans for house or break ground for construction work until early spring, 1921. Address Harry J. Baker, attorney.

WHITING, IND.—Venius Theatre Company, Gary, Ind., has plans by Whitney & Williams, 122 South Michigan avenue, Chicago, for two-story brick and concrete theatre, 50 by 120 feet, to be erected on 119th street, with seating capacity of 800, to cost $50,000.

CORNING, IA.—F. C. Reese has taken over management of Villisca Opera House.

OSKALOOSA, IA.—Rivola Theatre Company has plans by Voise, Kreatsch & Kreatsch, 911 S. & L. Building, Des Moines, for moving picture theatre, to cost $75,000.

WEST BRANCH, IA.—Emmett Robinson has purchased Pastime Theatre and reopened it for business.

GARDEN CITY, KAN.—M. O. Willey and Ray Carrier will open moving picture theatre here.

BOWLING GREEN, KY.—C. H. Smith has contract to erect one and two-story theatre, 50 by 150 feet, for Setter Amusement Company, to cost $150,000.

GRAHAM, KY.—W. G. Duncan Coal Company, Greenville, Ky., has plans by J. Joseph, Atherton Building, Louisville, Ky., for moving picture theatre to be erected here, to cost $15,000.

NORTH READING, MASS.—North Reading Amusement Company has been organized with $100,000 capital.

BALTIMORE, MD.—C. Weikert, Rosseville, Md., has contract to erect moving picture theatre on Belair road, near Belmont avenue, for Henry Gyt, to cost $12,000.

*BALTIMORE, MD.—Adam Kratz, 243 South Smallwood street, has contract to make alterations to theatre at 3211 Greenmount avenue, for Waverly Theatre, 412 East Baltimore street, to cost $15,000.

BALTIMORE, MD.—American Theatres Company has been organized with $250,000 capital to build and operate moving picture theatres. First house will be erected at Greenmount avenue and 33d street, with

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CAMBRIDGE, MD.—Cambridge Amusement Company has plans by Oliver B. Wight, Munsey Building, Baltimore, for moving picture theatre, to cost $100,000. Address H. W. Webb, Fidelity Building, Baltimore.

CHARLEVOIX, MICH.—Majestic Theatre, owned by A. F. Young, of Detroit, has been purchased by L. A. Moon, present owner Palace Theatre. New owner will remodel house.

HIBBING, MINN.—Fred Gorham, Virginia, Minn., has contract to erect South Hibbing Theatre for Finkelstein & Rubin, 408 Hennepin avenue, Minneapolis. W. J. Razac will be manager.

MINNEAPOLIS, MINN.—Abraham Engler, manager Tryst Theatre, 2511 University avenue, has plans by M. A. Wright, 600 Pittsburgh Building, for moving picture theatre to be erected on Rice street, near Manitoba, to cost $75,000.

KANSAS CITY, MO.—Orpheum Realty Company, 1212 Baltimore avenue, has plans by Frederick McIlvain, Orear-Leslie Building, for remodeling brick and frame theatre at Ninth and May streets, to cost $25,000.

KANSAS CITY, MO.—Contract has been let for construction, two-story theatre, 100 by 115 feet, with seating capacity of 3,000, at 1214 McGee street for A. Pantages, Seattle, Wash., to cost $750,000.

KANSAS CITY, MO.—Nesco Picture Company has been organized with $250,000 capital to engage in moving picture business. Address Harry Coffman, general manager.

KANSAS CITY, MO.—L. W. Shouse, Convention Hall, has plans by S. E. Edwards, Massachusetts Building, for theatre to be erected at Seventh and Walnut streets, to cost $10,000.

REPUBLIC, MO.—Lawrence Coggin will erect moving picture theatre, with seating capacity of 400.

HAMILTON, MONT.—L. H. Sutton and W. J. Hartwig, of Helena, have purchased site on Main street, between Second and Third, for erection of theatre, with seating capacity of 1,000. Pipe organ will be installed.

FORSYTH, MONT.—Lincoln Theatre has been purchased by Lester Harvey.

GREENSBORO, N. C.—L. B. Flora, Danville, Va., has contract to erect theatre and store building, 80 by 144 feet, for National Amusement Corporation, to cost $125,000. Address Thomas G. Leitch.

LINCOLN, NEB.—Hostetler Amusement Company will erect theatre here. Address John E. Hostetler, president, Omaha, Neb.

JERSEY CITY, N. J.—Burns & Schafer Amusement Company has been organized with $100,000 capital to conduct amusement enterprises.

*WEST HOBOKEN, N. J.—Roosevelt Corporation, 527 Charles street, has let contract to erect theatre, store and office building on Courtlandt street, to cost $300,000.

BEMUS POINT, N. Y.—Grace Emery, Bradford, Pa., has plans by Johnson & Ford, Fenton Building, Jamestown, N. Y., to convert residence into one-story moving picture theatre and tea-room, 30 by 60 feet, to cost $15,000.

NEW YORK, N. Y.—Carbon Picture Producing Corporation has been organized with $100,000 capital by A. V. R. Morris.

NEW YORK, N. Y.—Filmoil Corporation has been organized with $100,000 capital by L. Wyszatacki to engage in moving picture business.

NEW YORK, N. Y.—Loew's Eighty-sixth Street Corporation has been organized with $100,000 capital by Marcus Loew to conduct theatrical and moving picture business.

NEW YORK, N. Y.—Argonaut Distributing Corporation has been organized with $100,000 capital by B. L. Maxfield, 3058 Bedford avenue, Brooklyn, to handle moving pictures.

NEW YORK, N. Y.—Gladiator Photodrama, Inc., has been organized with $1,000,000 capital by H. E. Mills, 250 Harris avenue, Long Island City, L. I., N. Y.

OSWEGO, N. Y.—H. E. Morton and Charles Sesonsky will erect theatre on East Second street.

UTICA, N. Y.—Great North Way Film Corporation has been organized with $300,000 capital by John J. Bradley to conduct theatres, etc.

CINCINNATI, O.—United Theatre Company will erect theatre on Walnut street, to cost $1,000,000.

CLEVELAND, O.—Kenyon Painter has acquired site at northeast corner Euclid avenue and East 17th street, for erection 16-story theatre and office building. Theatre entrance will be on East 17th street.

LIMA, O.—Sigma Theatre Company has increased its capital from $100,000 to $150,000. Will make improvements to house.

MUSKOGEE, OKLA.—Lynch moving picture interests have taken over management of New Yale Theatre. House will be remodeled and seating capacity increased.

MUSKOGEE, OKLA.—Paramount Picture Corporation has purchased New Yale Theatre and will make improvements and install new fixtures.

OKLAHOMA CITY, OKLA.—S. A. Lynch interests have purchased Dreamland Theatre at 308 West Main street and will expend $100,000 in making improvements.

PORTLAND, ORE.—Acme Products Company has been organized with $50,000 capital by G. L. Allen, A. O. Berg and N. Lewis, to handle products of all kinds in connection with moving picture business.

COATESVILLE, PA.—W. R. Beard & Son have contracts to make alterations and construct new front to Palace Theatre on Main street for Lagges Brothers, 253 East Main street, to cost $30,000

EASTON, PA.—H. Showberger, care H. Anderson, 527 Hamilton street, will erect one-story brick and balcony moving picture theatre, 60 by 165 feet, at 520-26 Northampton street.

EASTON, PA.—Owner company, care E. O. Carrell, 2038 Ealer avenue, has let contract to erect one and two-story moving picture theatre, 50 by 105 feet, on Washington boulevard, near 17th street.

MT. CARMEL, PA.—L. J. Chamberlain Amusement Enterprises, Inc., will erect theatre with seating capacity of 2,000, on Third street, near Maple, to cost $200,000.

PHILADELPHIA, PA.—H. Green has taken title to one-story moving picture theatre at 1710-14 West Susquehanna avenue, and also one-story moving picture theatre, 1828-32 West Morris street.

*PHILADELHPHIA, PA.—Campbell Construction Company has contract to erect moving picture theatre, 48 by 110 feet, at 2512 East Clearfield street, for William Butler, to cost $35,000.

PITTSBURGH, PA.—S. V. Thompson has sold Superior Theatre on California avenue, north side, to Michael Clsavicki.

PITTSBURGH, PA.—Henry E. Wilkinson is new director Olympic Theatre.

PITTSBURGH, PA.—Roosevelt Theatre will be erected at Penn avenue and East Liberty street.

SCRANTON, PA.—D. J. Bundy, 80 Wall street, New York, has plans by Eugene De Rosa, 110 West 40th street, New York, for fire repairs to Colonial Theatre at 239 Wyoming avenue.

MITCHELL, S. D.—Albert Staedle has taken over lease of Metropolitan and Gale theatres.

MEMPHIS, TENN.—Arthur Maingault, 507 Simpson street, has plans by Charles Das, 506 Goodwyn Institute, for one-story brick and concrete theatre, 40 by 80 feet, to cost $75,000.

DALLAS, TEXAS.—Texas-Oklahoma Enterprise, Inc., has been organized with $30,000 capital by E. H. Halsey, Allen T. Morrison, Louis J. Dent and others to erect and conduct opera houses and theatres.

DALLAS, TEXAS.—Fred A. Jones has contract to erect National Theatre to be completed by February 1, 1921.

WACO, TEXAS—City commissioners, W. J. Neale and others plan to issue $65,000 bonds to improve William Cameron Park, erect moving picture theatre, etc.

YOAKUM, TEXAS.—Mrs. M. Stewart has purchased Bijou Theatre.

OGDEN, UTAH—Ogden Theatre Company has organized with $25,000 capital to operate Ogden Theatre for moving pictures and other attractions.

NORFOLK, VA.—Johnson Construction Company, Law Building, has contract to erect one and two-story moving picture theatre and store building, 97 by 210 feet, on Granby street for Pryor Brothers and J. C. Hester, Danville, Va., to cost $250,000.

CHEHALIS, WASH.—J. D. Rice is having plans prepared for moving picture theatre.

COLFAX, WASH.—New Liberty Theatre will be erected, to cost $50,000.

KETTLE FALLS, WASH.—Joseph Soffa will remodel building for moving picture theatre.

MT. VERNON, WASH.—R. K. Dunham has purchased Rex Theatre here and Acme Theatre at La Conner.

MT. VERNON, WASH.—L. L. Goldsmith has leased Mission Theatre.

DE PERE, WIS.—Alexander Conkey and John Cleland have purchased Majestic Theatre for $10,000.

SEATTLE, WASH.—G. & G. Theatre Company, operating houses in Ballard, Freemont and the University district, plans to erect new one in latter place to be known as the Varsity, with seating capacity of 1,000, and to cost $50,000.

FAIRMONT, W. VA.—Fairmont Amusement Company has plans by Dreher, Churchman, Paul & Ford, 1424 Walnut street, Philadelphia, for one-story brick and terra-cotta moving picture theatre, 45 by 200 feet, to be erected on Main street, near Quinn.

WEIRTON, W. VA.—B. Rabinovitz has plans by M. F. Glesey, German Bank Building, Wheeling, W. Va., for theatre to be erected on Second street.

CAMBRIA, WIS.—A. A. Kuehn has purchased building to be converted into moving picture theatre.

GREEN BAY, WIS.—Cady Land Company has purchased building at Main and Washington streets and will convert it into theatre and office building.

JANESVILLE, WIS.—Peter L. Myers has sold Myers Theatre to Jamesville Amusement Company. Extensive improvements will be made. Company plans to conduct house for moving pictures and vaudeville and possibly run musical comedies and other high-class shows.

KEWAUNEE, WIS.—Kewaunee Opera House Company has been organized and will erect community theatre.

LA CROSSE, WIS.—Cooper Amusement Company has acquired building and grounds of Riviena Theatre.

MILWAUKEE, WIS.—Butter Fly Theatre at 212 Grand avenue, owned by Newman Theatre Company, Kansas City, Mo., will be remodeled. Address Leo A. Landau, manager.

WAUKESHA, WIS.—Park Theatre will open December 1, under management of Loren Thurwacher.

PLAINFIELD, WIS.—Ray Wilson has sold his moving picture business to Alvin Fischer.

CASPER, WYO.—New American Theatre will open soon under management of A. G. Talbot.

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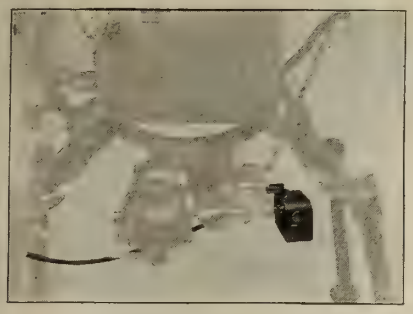
*Additional information since previous report.



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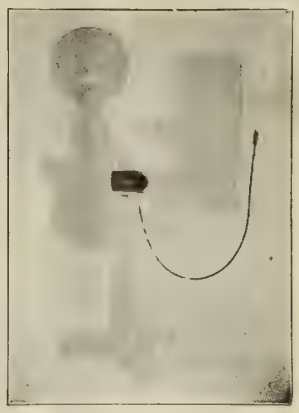

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Negatives and Sample Prints a Specialty

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430 CLAREMONT PARKWAY

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6 Simplex Machines, complete with lenses, Hand drive.....$225.00
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All orders subject to prior sale.

All machines furnished with lenses, reels, and rewinds. Machines can also be purchased on our installment plan.

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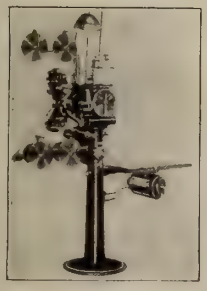
We are the Oldest Supply House in the Motion Picture Trade.

2d Floor, Consumers Bldg.

220 SO. STATE STREET CHICAGO, ILLINOIS

*Everything For the Theatre*



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We built several hundred Cosmograph machines during the World War, for use in camps, etc. These machines are 1916 Models and lacking many of the IMPROVED AND MODERN APPLIANCES WE ARE NOW USING. Several of these machines are being thrown on the market, giving the impression that they are late models at Bargain Prices.

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DO NOT PURCHASE REBUILT COSMOGRAPH MACHINES OR ANY OTHER KIND AND EXPECT US TO STAND BACK OF THEM, UNLESS PURCHASED DIRECT FROM US OR ONE OF OUR AUTHORIZED DEALERS.

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SOME GOOD DEALERS' AND DISTRIBUTORS' TERRITORIES OPEN. WRITE FOR PARTICULARS.

## THE COSMOGRAPH MOTION PICTURE MACHINE CO.

LEO. E. DWYER, Gen. Sales Mgr. *Established 1910* MOREHEAD, KENTUCKY

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# Directo Hold-Ark

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***Projector*** ***Carbons***

**Place an order with your nearest dealer at once and learn why projectionists all over the country are so satisfied with the results produced by SPEER PROJECTOR CARBONS.**

**SPEER CARBON COMPANY**
**ST. MARYS, PA.**

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## Projection Lenses

Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

IT'S ALL IN THE LENS

**Gundlach-Manhattan Optical Co.**
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# EAGLE ROCK FILM

*The Quality Raw Stock*

**Right Photographically.**
**Maximum Service in the Projector.**

*Made by*

THE EAGLE ROCK MANUFACTURING CO.
**Verona, New Jersey**

*Mile after mile of*

# EASTMAN FILM

is exposed and developed each month at the Research Laboratories, so that through continuous practical tests we may be sure that the quality squares with the Eastman standard.

*Eastman Film never has an opportunity to be anything but right.*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Simplex

# EVERY THEATRE erected in BROOKLYN during the past six months OPENED with Simplex PROJECTORS

FARRAGUT THEATRE BROOKLYN 3000 SEATS

ASTORIA THEATRE BROOKLYN 4000 SEATS

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STONE THEATRE BROOKLYN 1600 SEATS

with a total of

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THE PRECISION MACHINE CO. INC.
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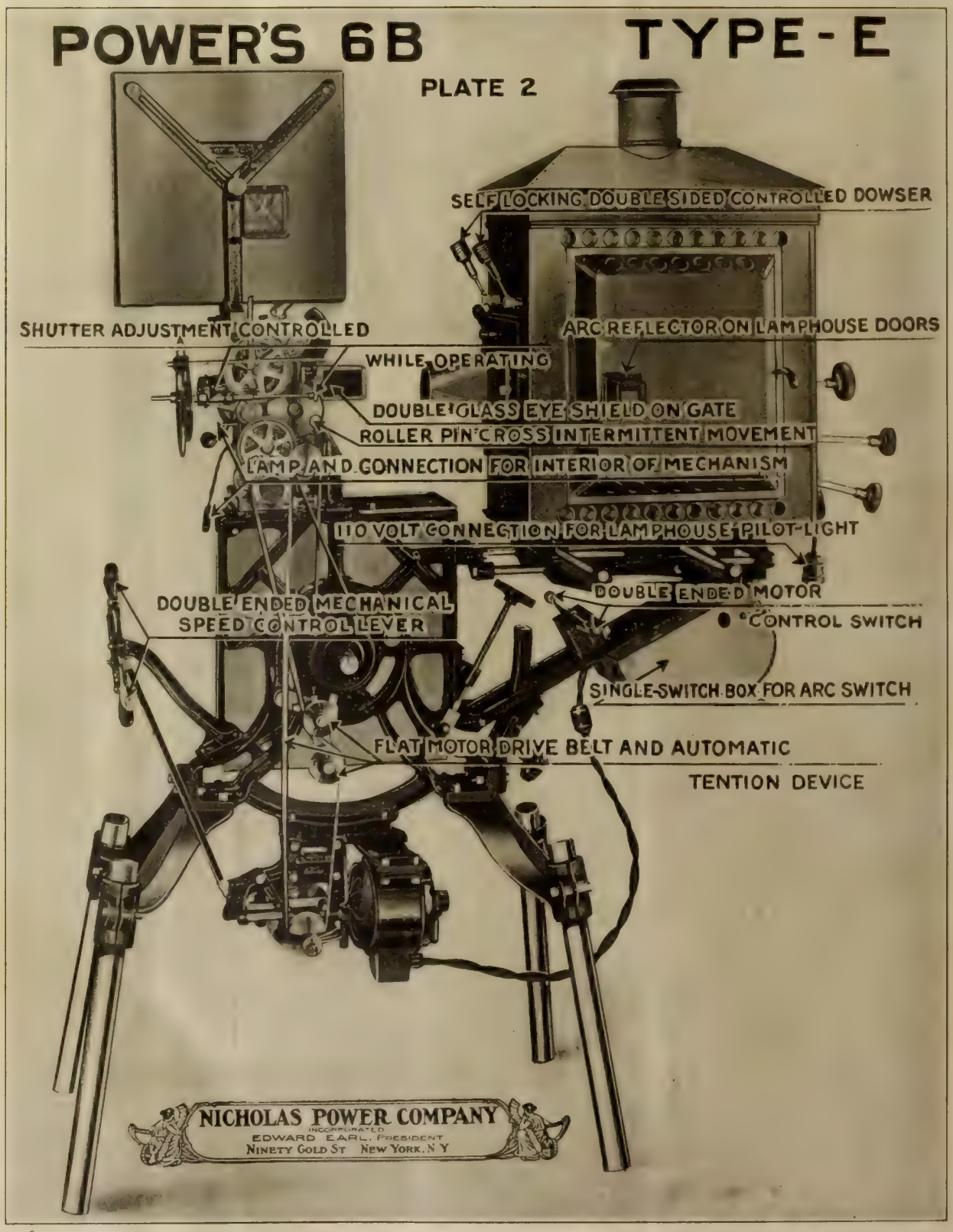
# BASIC MECHANICAL SUPERIORITY

## PLUS LATEST REFINEMENTS AND IMPROVEMENTS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NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST NEW YORK, N Y

Vol. 47, No. 8 DECEMBER 25, 1920 Price 25 Cents

# MOVING PICTURE World

CALIFORNIA STATE L...

FOUNDED IN 1907 BY J. P. CHALMERS

Here's best wishes of the season:
May your ticket-rolls melt fast;
May your gains exceed all reason;
May each showing beat the last.
May your friend, Success, come rushing
With extended, cordial hand;
May your ushers wilt from ushing—
May your patrons have to stand.

M E T R O
PICTURES CORPORATION

*Published by* CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE - NEW YORK CITY

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

# Sawdust or Cork?

WORDS and epithets of sufficient contempt can not be found to fittingly describe that contractor who sells life preservers wherein he has substituted sawdust for cork. Yet such so-called life preservers are made,—and they are sold, too, but how many of them would be sold if the man who had to trust his life to them did the actual buying? The motion picture exhibitor is not unlike the passenger whose life may depend upon a rotten life preserver. In the exhibitor's case his *living*, if not his life, depends, in a great measure, upon the posters with which the distributor supplies him. If the passenger is wise to examine the life preserver before sailing,—the exhibitor should likewise examine the posters before booking. To know that the film he comtemplates using is to be accompanied by RITCHEY posters is to know that such a film will yield the maximum returns to which his efforts have entitled him.

To the exhibitor the RITCHEY poster is directly profitable. It serves to intensify his every effort by centering his patrons' attention upon his program in the most attractive possible way. It is definitely designed to be his chief aid and main assistant, and if his program is as the sail that carries him to success, RITCHEY posters are as the ropes and rigging, that, holding the sail firmly in place, effectively prevent a financial shipwreck!

Ritchey

RITCHEY LITHO. CORP.

406-426 W. 31st STREET, NEW YORK TELEPHONE, CHELSEA 8388

"The greatest legitimate dramatic production the screen has ever seen".
Arthur James
in an Editorial in the
Moving Picture World
JESSE L. LASKY PRESENTS
WILLIAM DeMILLE'S
PRODUCTION
"Midsummer Madness"
With Lois Wilson, Lila Lee, Jack Holt and Conrad Nagel
Adapted from the novel "His Friend and His Wife" by Cosmo Hamilton.
SCENARIO BY OLGA PRINTZLAU
A Paramount Picture

ADOLPH ZUKOR
Presents a
George Fitzmaurice
Production
"PAYING" THE PIPER
with
DOROTHY DICKSON
CALMA TELL,
GEORGE FAWCETT
and ROD LA ROQUE
Photoplay by Ouida Bergere
A Paramount Picture
FAMOUS PLAYERS-LASKY CORPORATION
A COMPANION piece to "On With the Dance."
Another flashing, sparkling spectacle of money-mad Manhattan.
The many-sided soul of a city, mirrored in flaming, radiant drama.

# Important Announcement for 1921

## DOMINION FILM COMPANY, Inc.

*CO-OPERATION—PRODUCTION—EXPLOITATION*

### James Oliver Curwood Productions

James Oliver Curwood, Mgr.

"NOMADS OF THE NORTH"

By James Oliver Curwood

### Renco Film Company, Inc.

H. J. Reynolds, President

"LAVENDER AND OLD LACE"

BY

MYRTLE REID

(3 others to follow)

### Winnipeg Productions, Ltd.

By arrangement with
Dominion Film Co., Inc.

RALPH CONNOR STORIES

"THE FOREIGNER"

"CAMERON OF THE ROYAL MOUNTED"

### Catherine Curtis Corp.

By arrangement with
Dominion Film Co., Inc.

RALPH CONNOR STORIES

"THE SKY PILOT"

"THE MAN FROM GLENGARRY"

### Legend Film Corporation

Wm. Bowen, Mgr.

Something new in 2-reel comedies with

JOHN JUNIOR and
EDNA SHIPMAN

### San Gabriel Producing Co.

CO-OPERATION IN
THE PRODUCTION

OF

SPECIAL FEATURES

### National Film Corporation

RE-ISSUES OF

"TARZAN OF THE APES"

AND

"THE ROMANCE OF TARZAN"

AND

*Still Going Strong!*

NELL SHIPMAN

IN

"Back to God's Country"

BY

By James Oliver Curwood

729 Seventh Avenue

MANAGEMENT OF Ernest Shipman AND ASSOCIATES

Phone: Bryant 9416

# NELL SHIPMAN

IN

# Black To God's Country

A PHOTOPLAY which has launched a NATION (CANADA) into the SUCCESSFUL PRODUCTION OF PICTURES.

FIRMLY FIXED, the AUTHOR, JAMES OLIVER CURWOOD, as the LEADING SCREEN WRITER OF THE DAY, ESTABLISHED the VERSATILE TALENTS of NELL SHIPMAN, the STAR; and

The ABILITY of DAVID HARTFORD, the DIRECTOR. It also demonstrated that we showed GOOD MANAGEMENT when we BLENDED TOGETHER these ELEMENTS OF SUCCESS and then COPPER-RIVETED them by arranging with ASSOCIATED FIRST NATIONAL PICTURES for WORLD-WIDE DISTRIBUTION.

A GROSS return of OVER $500,000.00 to date proves that EXHIBITORS EVERYWHERE are making REAL money —and—judging by RETURN BOOKINGS—will CONTINUE TO DO SO FOR YEARS TO COME.

A FIRST NATIONAL ATTRACTION

729 Seventh Avenue
New York

MANAGEMENT OF
Ernst Shipman
AND ASSOCIATES

Phone
Bryant, 9416

RENCO FILM COMPANY
Los Angeles
724 SOUTH SPRING ST.

MR. EXHIBITOR:

What's your idea of the picture you are just leaning forward to grab?

It's the picture with the ready-made audience, isn't it? The picture that will bring a line before the box office without forcing a publicity campaign. It's the picture with a name backed by a favorite director and popular stars.

First time you think of it, ask your wife or your mother if she has read "Lavender and Old Lace." Ask her, too, if she's going to see the photoplay of that famous story when it appears locally. Millions of women--and men, too--have laughed and wept with the white-haired sweetheart of Myrtle Reed's wonderful love epic. The book went into forty editions. You'll find it is known and loved in nearly every home in America.--There's your audience.

Renco gave "Lavender and Old Lace" to a director of national reputation, Lloyd Ingraham. His name is enough. Renco also gave this picture a real "all star" cast--Marguerite Snow, Seena Owen, Victor Potel, Louis Bennison, James Corrigan and Lillian Elliott. You know them and the photoplay throngs know them.

"Lavender and Old Lace" means packed houses. It's one of the big pictures of the year.

H. J. Reynolds

President.

RENCO FILM CONPANY.

New York address:
223 West 52nd St.

Telephone:
Circle 4205.

# MARY PICKFORD'S

## New Picture - to be Released January Ninth

## "THE LOVE LIGHT"

Written and Directed by
Frances Marion
Photographed by Charles Rosher
and Henry Cronjager

The untold millions who love Mary Pickford for all the sweetness and happiness that she has brought into their lives will hail "The Love Light" as a great picture—perhaps the greatest of all the wonderful Mary Pickford productions.

Miss Pickford has never screened so beautifully, nor has her exquisite talent ever been offered greater scope.

The story, now rich in humor and now tense in its hold on the heart, could stand alone as a splendid offering, but with the beauty and art of Mary Pickford it should prove an overwhelming box-office triumph.

NOTE

This is not the usual "blind" advertisement written without the opportunity of an actual view of the picture. The man who wrote this advertisement went to California for the specific purpose of pre-viewing "The Love Light" and this is a sincere expression of his opinion.

## UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

# AMAZING!

# DOUGLAS FAIRBANKS'

*Newest Production*

# "The Mark of Zorro"

*From the "All Story Weekly" Novel "The Curse of Capistrano" by Johnston Mc Culley*
*Directed by Fred Niblo.*

## *The World's Record*

We thought we realized the incomparable popularity and box-office value of Douglas Fairbanks; we felt that his new production "The Mark of Zorro" was indeed a great picture but we were unprepared for the amazing demonstrations that are taking place wherever the picture is being shown.

For example, in one week's showing, the Capitol Theatre, New York, established a world's record with "The Mark of Zorro" by playing to 94,501 admissions and a box-office total of $48,103.43.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

WILLIAM FOX
presents
The Stupendous Dramatic Production of Modern Life
THE FACE AT YOUR WINDOW
Endorsed by the American Legion, the Americanism Committee, the Brotherhood of Railway Trainmen, and men prominent in all walks of life.
STORY BY MAX MARCIN
SCENARIO BY EDWARD SEDGWICK
DIRECTED BY RICHARD STANTON

We are ready!
Are you?

To be released immediately

The great 1921
American-made 20-episode serial —

# Fantomas

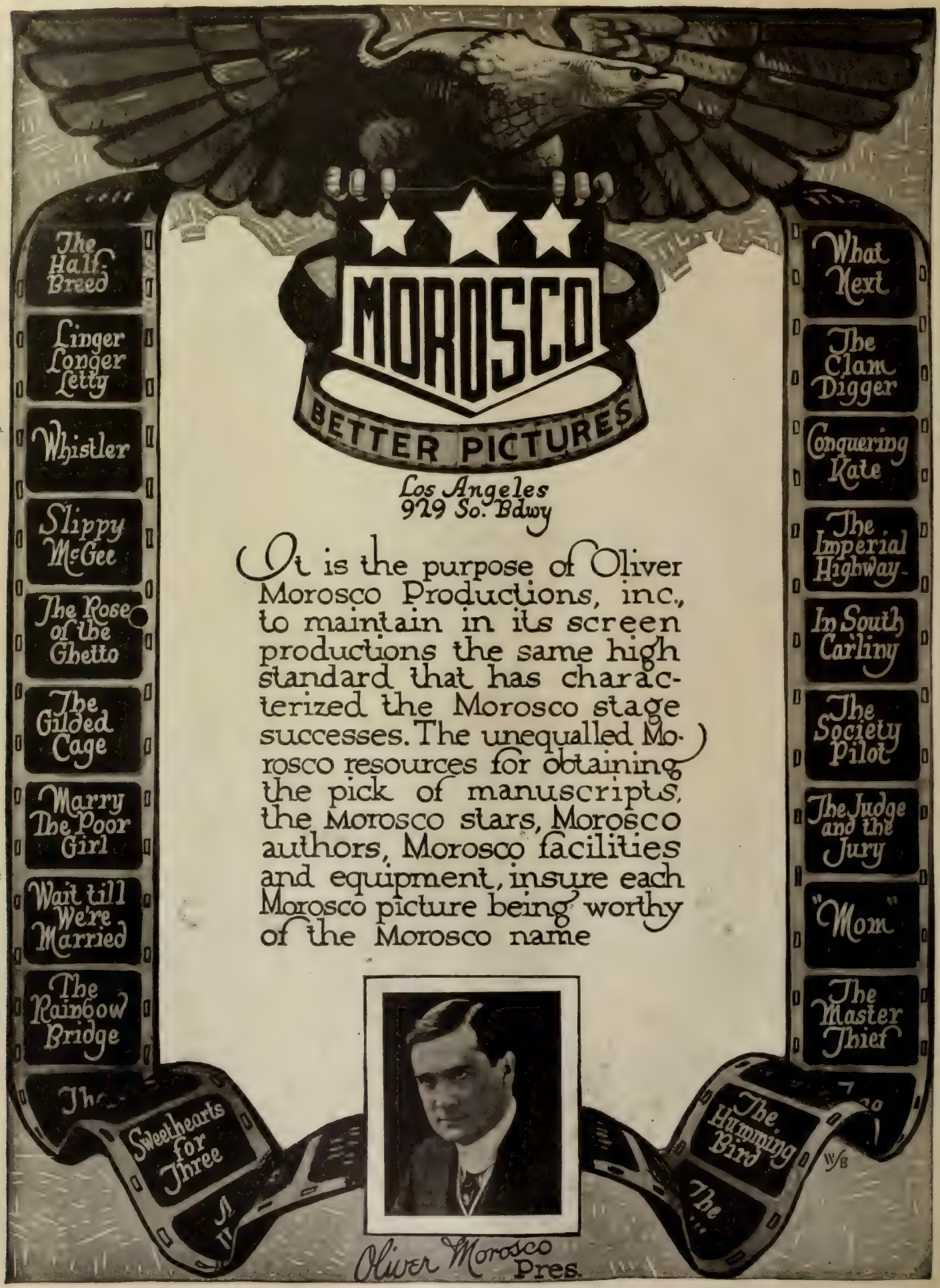
from the world-famous mystery stories of
MARCEL ALLAIN and PIERRE SOUVESTRE

Book it
Today!

Scenario and
Direction by
EDWARD SEDGWICK

the 2nd FOX SERIAL

Fox


MOROSCO
BETTER PICTURES
Los Angeles
929 So. Bdwy
The Half Breed
Linger Longer Letty
Whistler
Slippy McGee
The Rose of the Ghetto
The Gilded Cage
Marry The Poor Girl
Wait till We're Married
The Rainbow Bridge
What Next
The Clam Digger
Conquering Kate
The Imperial Highway
In South Carliny
The Society Pilot
The Judge and the Jury
"Mom"
The Master Thief
Sweethearts for Three
The Humming Bird
It is the purpose of Oliver Morosco Productions, inc., to maintain in its screen productions the same high standard that has characterized the Morosco stage successes. The unequalled Morosco resources for obtaining the pick of manuscripts, the Morosco stars, Morosco authors, Morosco facilities and equipment, insure each Morosco picture being worthy of the Morosco name
Oliver Morosco Pres.

# MACK SENNETT

*Presents* HIS 6-PART COMEDY-DRAMA

# "A SMALL TOWN IDOL"

Mack Sennett has never made anything so Stupendous as this before and neither has anyone else /.

# MACK SENNETT'S

## "A Small Town Idol"

**[A Plot Glorified With Girls]**

It takes a youth, removes him, innocent, but in disgrace, from his small town home; it sets him adrift in a great city, gives him a job in a motion picture studio and a leading woman to adore; it releases the tongue of slander at home and breaks the heart of his trusting country girl; it restores him as a mighty screen hero of a Western melodrama and composes all his difficulties in a romance of tender beauty. All this is garlanded with a thousand girls of typical Sennett beauty perfections. Such, in faint, inadequate synopsis, is this latest six-reel achievement from the hands of the maker of "Mickey."

**Featuring**

**BEN TURPIN**

**MARIE PREVOST**

**CHARLIE MURRAY**

**PHYLLIS HAVER**

**MELODRAMA**

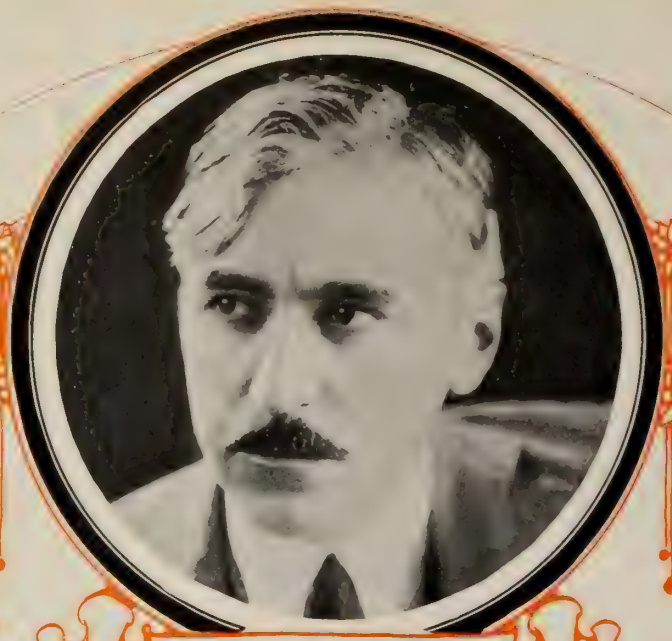
till you gasp and grip your chair arms

**SPECTACLE**

till your vision is over-whelmed

**COMEDY**

till your sides ache and the tears roll down your cheeks



# MACK SENNETT

The Comedy King has come by his title by virtue of the default of competitors. There is only one Mack Sennett. Beginning with the first rays of light projected through Biograph film and continuing in the van of picture making, Mack Sennett is a figure unique. It isn't accurate to say that "he grew up with the business;" the business grew up with him, and now in the full stature of a matured perfection, he appears for the first time as a producer distributing through his own releasing agency — Associated Producers. Signalizing this epochal event is a production, "A SMALL TOWN IDOL," that is the last word—the ultimate expression—of a genius for devising drama in pictures, riotious comedy in motion and realized visions of extravagant beauty.

THOMAS H. INCE ~ MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN
GEORGE LOANE TUCKER ~ MAURICE TOURNEUR ~ J. PARKER READ JR. ~ C. GARDNER SULLIVAN

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POPULAR
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KINETO
COMPANY
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AMERICA
INC.

*AN ASSET FOR EVERY THEATRE*

# CHARLES URBAN'S MOVIE CHATS

**They are so delightful to theatre audiences because they have substance. They have the lightness, and humor, too; but more than that they have a fullness, a "worthwhileness" that makes them superb entertainment to your patrons. Their variety, their completeness, their world-sweep, their information, their beauty make them an asset for every theatre which plays them regularly.**

**Exhibitors who are building *now* for the *future* are booking**

*CHARLES URBAN'S*
*MOVIE CHATS*

**Released through States Rights Exchanges**
**Some Territory Still Available**

## KINETO COMPANY OF AMERICA

**INCORPORATED**

**71 W. Twenty-Third St.** C. Urban PRESIDENT. **New York City**

URBAN
POPULAR
CLASSICS

KINETO
COMPANY
of
AMERICA
INC.

Mesco Pictures
CORPORATION

PRESENTS

JESSE JAMES, JR., *in the eight reel* SCREEN SENSATION

# "JESSE JAMES UNDER THE BLACK FLAG"

**STARTLING** ~
*in story and action*
**SUPREME** ~
*in suspense*

*The first authentic portrayal of the adventures of Jesse James, the bandit, the most hunted man in the history of American Outlawry*

*What people say of a few of the many high points in this picture*

## ACT—Youngers' Last Stand

"A tangled mass of riotous color, clouds of dust, clanking spurs, roughly clad, weather-beaten men with hard, firm-set faces, mounted upon pitching, lunging horses. Danger. Thrills. The greatest exhibition and nearest authentic, realistic production of the Old West I have seen in a generation."

WALTER CORCORAN.

## ACT—Silver Pack-Train Episode and Quantrell's Camp

"Men and women booted and spurred, eyes and guns flashing — hair-raising situations, blanketed Indians of the Pueblos, dare-devil stunts by native Mexicans of the plains. Setting: the snow-capped mountains of the Sangre de Christo range. Only one word could adequately express my thoughts as I stood there spellbound witnessing a sight, the equal of which, I never expect to see again—marvelous."

FRANK READING.

# Warning to Exhibitors

Taking advantage of the National advertising campaign the Mesco Pictures Corporation is putting back of the production, "Jesse James Under the Black Flag," competitors are now showing and attempting to sell State Rights to an antiquated picture called "The James Boys In Missouri", "The Life of Jesse James" or by a similar name. The picture they are showing was made about ten years ago with the direction and characterization in vogue at that time. It was withdrawn from the market for years, and is now being revived apparently for no reason except to gather big profits from the publicity our production has gained.

*JESSE JAMES, Jr., Says: "Unauthorized persons are now showing moving pictures supposed to portray the life of my father, Jesse James. The only true history ever written of my father's life, entitled, 'Jesse James Under the Black Flag', is in the hands of the Mesco Pictures Corporation of Kansas City, Missouri, and is now being reenacted for production. This story portrays facts that have never before been revealed. It has been rewritten for pictures and is being directed by FRANKLIN B. COATES for Mesco Pictures Corporation. It is an authentic, gigantic, thrilling, spectacular production.*

*"I feel sure the fair-minded exhibitor will not mistake an old, worn-out picture for the super-production we are engaged upon. Look for the sign of the genuine:*

Mesco Pictures
CORPORATION

State Right buyers can arrange now for the only picture authorized by me of my father's life—'Jesse James Under the Black Flag', by communicating with Mesco Pictures Corporation, 207 Sheidley Building, Kansas City, Mo."

Respectfully,

Jesse James Jr

## BENJ. B. HAMPTON PICKS ANOTHER WINNER!

Harry Leon Wilson, author of "The Spenders" is the newest addition to that ever-growing group of great authors whose works Benj. B. Hampton is bringing to the screen via the W. W. Hodkinson Corporation.

Mr. Wilson's humorous classics "Ruggles Of Red Gap," "Ma Pettingill" and his many other stories, published in book form and in "The Saturday Evening Post" have established him as one of the leading writers of America.

"The Spenders" is one of his greatest books and Mr. Hampton has treated it in a characteristically masterful manner, giving it so splendid a production as to make it a strikingly strong link in the chain of Benj. B. Hampton pictures that are being offered to the exhibitor.

A HODKINSON RELEASE

*A* **Benj. B. Hampton** *Production*

# "The SPENDERS"

*from the novel by*

## Harry Leon Wilson

*With an All Star Cast including*

**Joseph Dowling - Niles Welch**
**Claire Adams - Robert Mc Kim**

*Directed by* Jack Conway *Produced by* Great Authors Pictures, *Inc.*

*Distributed by*
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City

**Benj. B. Hampton Productions Now Being Booked Through W. W. Hodkinson Corporation**

DESERT GOLD THE SAGEBRUSHER THE WESTERNERS RIDERS OF THE DAWN

SOMETHING
for
EVERY
THEATRE
in
REELCRAFT
Service
REELCRAFT SCENIC
ROMANCES OF YOUTH
BILLY FRANEY COMEDIES
BUD AND HIS BUDDIES
ROYAL COMEDIES
BETTY COMPSON
BILLY RHODES
IN
L CHRISTIE PRODUCED
NGLE REEL COMEDIES
PARAGON COMEDIES
GEORGE CLARKE
MERRY CHRISTMAS
from
REELCRAFT
PICTURES CORPORATION

# STATE

in

Lyric Productions

Present

# RUBYE DE REMER

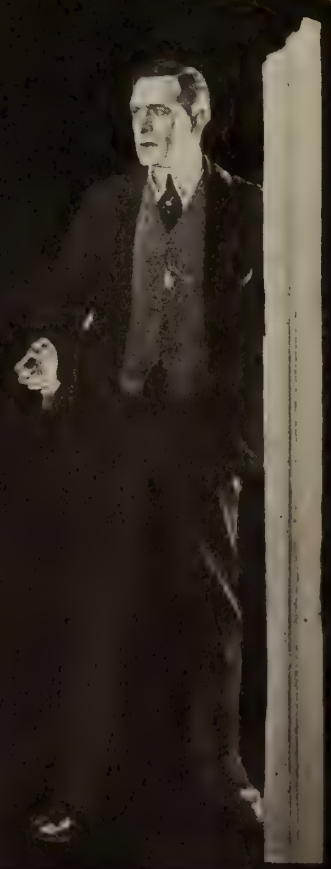
*The* First of Two Special Productions

# "THE WAY WOMEN LOVE"

by Herman Landon

# RIGHTS

An ARROW Attraction



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Arrow Film Corporation

W. E. Shallenberger, Pres.

EXHIBITORS MUST GET THIS FACT—
THE TRADE MUST GET THIS FACT—
THE STARS MUST GET THIS FACT—
FRONT RANK DIRECTORS MUST GET THIS FACT—

# THE BIG FIVE PRODUCTIONS

will have the capital and experienced management

***to produce or acquire***

most of the biggest productions
on the market for the coming year.

*Arrangements will soon permit of detailed announcements.*

THE BIG FIVE PRODUCTIONS.

# You've Asked for More

— because Selznick Star Series have been the backbone of your business for years.

**This Season There Are Five!**

# Announcing Two Additional Selz

Lewis J. Selznick
Presents

# CONWAY TEARLE

in

## FOUR SPLENDID PRODUCTIONS

Being Sold in Series

Initial Release

**"SOCIETY SNOBS"**

**A HOBART HENLEY PRODUCTION**

**Ready Feb. 20**

Conway Tearle has long been the outstanding figure among the screen's popular leading men and his rise to stellar parts is but another impressive evidence of the greatness of his vogue.

There is waiting for exhibitors who book this new Star Series an enthusiastic Conway Tearle following in every corner of the country.

Mr. Tearle's past performances in diversified roles on the photoplay screen have given him a ground work for stellar success which is rarely equaled in the motion picture field.

**DISTRIBUTED**

SELZNICK PICTURES
REG U.S. PAT. OFF.

# nick Star Series!

Lewis J. Selznick
Presents

# MARTHA MANSFIELD

in

## FOUR SPLENDID PRODUCTIONS

Being Sold in Series

Initial Release
AN ALAN CROSLAND PRODUCTION
Ready Mar. 30

Martha Mansfield is internationally known as one of the screen's most beautiful women and is recognized everywhere for her noteworthy achievements in screen successes of the past. Miss Mansfield rises from the foremost ranks of feminine leads to her rightful place in stardom in compliance with the insistent demand of exhibitors who have long seen in her sure-fire stellar possibilities.

—and Miss Mansfield is being started right Her first story is a powerful one and Alan Crosland has been chosen to direct it.

BY SELECT

# Figure The New Ones On What These Established Star Series Are Doing

SELZNICK
REG U.S. PAT. OFF.
PICTURES

## ELAINE HAMMERSTEIN

Making
**Six Splendid Productions**
**Current Season**

First Release:
"The Daughter Pays"

Second Release:
"Pleasure Seekers"

Third Release:
"Poor Dear Margaret Kirby"

*Distributed By Select*

## EUGENE O'BRIEN

Making
**Six Splendid Productions**
**Current Season**

First Release:
"The Wonderful Chance"

Second Release:
"Broadway and Home"

Third Release:
"Worlds Apart"

*Distributed By Select*

## OWEN MOORE

Making
**Six Splendid Productions**
**Current Season**

First Release:
"The Chicken in the Case"

Funnier
Brighter
Better
than

"The Poor Simp"

Which is Still Creating a Furore Throughout the Country.

*Distributed By Select*

A Merry Christmas and a Happy New Year

TO

EACH AND EVERY MAN, WOMAN AND CHILD IN THE MOTION PICTURE INDUSTRY

FROM THE

World Motion Picture Corporation

John H. Knief
President

Peter C. Heidelberger
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EXECUTIVE OFFICES
500 FIFTH AVENUE
NEW YORK CITY

PRODUCING World's News Pictures

HAVE YOU RECEIVED A COPY OF OUR HANDSOME PHOTOGRAVURE SECTION OF World's News Illustrations?? -- IF NOT WRITE IN FOR IT.

# *"That Something"*

# HERMANN FILM CORPORATION

## First Super Production

**Personally Supervised**

## By E. P. HERMANN

**The Glorious Success**

## By W. W. WOODBRIDGE

**Distributed by Western Pictures Exploitation Company**
**Irving M. Lesser, Gen. Mgr., 635 H. W. Hellman Bldg., Los Angeles**

***Available at Following Recognized Exchanges:***

Greater New York, New York State, Northern New Jersey—Empire State Film Corporation; New England States—Federated Film Exchanges, Inc., of N. E.; Eastern Pennsylvania, Southern New Jersey—Masterpiece Film Attractions, Inc.; Western Pennsylvania, West Virginia—First National Exhibitors Circuit of Eastern Pennsylvania; Delaware, Maryland, District of Columbia, Virginia, North and South Carolina, Georgia, Alabama, Florida—Associated First National Pictures of Washington, D. C.; Michigan, Ohio—Standard Film Service Corp.; Kentucky, Tennessee—First National Exhibitors Exchanges of Kentucky and Tennessee; Illinois, Indiana—Celebrated Players Film Corporation; Minnesota, Wisconsin, North and South Dakota—Associated First National Pictures of Northwest; Iowa, Nebraska—A. H. Blank Enterprises; Kansas, Western Missouri—Crescent Film Exchange; Missouri, Southern Illinois—United Film Exchange; Texas, Oklahoma, Arkansas—True Film Company; California, Nevada, Arizona, Oregon, Washington, Idaho, Montana—Unity Feature Service.

# STUDIO SPACE AVAILABLE FOR BIG PRODUCING COMPANIES

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**UNEXCELLED SCENIC ADVANTAGES**

## E. H. HERMANN FILM CORPORATION, Santa Monica, Calif.

STATE RIGHTS

# LEW CODY

IN A GASNIER PRODUCTION

"A DANGEROUS PASTIME"

CAST INCLUDES

Cleo Ridgely - Elinor Fair

Mrs. Irving Cummings

WIRE : WRITE

Western Pictures Exploitation Company
Irving M. Lesser, General Manager

H. W. HELLMAN BUILDING
LOS ANGELES

or

117 WEST 46TH STREET
NEW YORK CITY

# This Is "NEPTUNE'S BRIDE"

PLUVIA
The World's Most Perfectly Formed Girl

## Marvelous Mermaids
## Beautiful Wood Nymphs
IN NATURE'S GARB
## Massive Settings!

## Produced by ORMSBY FILM CORPORATION
LOS ANGELES

Written and Directed by CAPT. LESLIE T. PEACOCKE

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**Eastern Pennsylvania, Southern New Jersey—Masterpiece Film Attractions, Inc.**

**Western Pennsylvania, West Virginia—First National Exhibitors Circuit of Eastern Pennsylvania.**

**Delaware, Maryland, District of Columbia, Virginia, North and South Carolina, Georgia, Alabama and Florida—Associated First National Pictures of Washington, D. C.**

**Michigan and Ohio—Standard Film Service, Corp.**

**Kentucky and Tennessee—First National Exhibitors Exchanges of Kentucky and Tennessee.**

**Illinois and Indiana—Celebrated Players Film Corp.**

**Minnesota, Wisconsin, North and South Dakota—Associated First National Pictures of Northwest.**

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**Texas, Oklahoma and Arkansas—True Film Company.**

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**G. O'D. BLANCHFIELD**

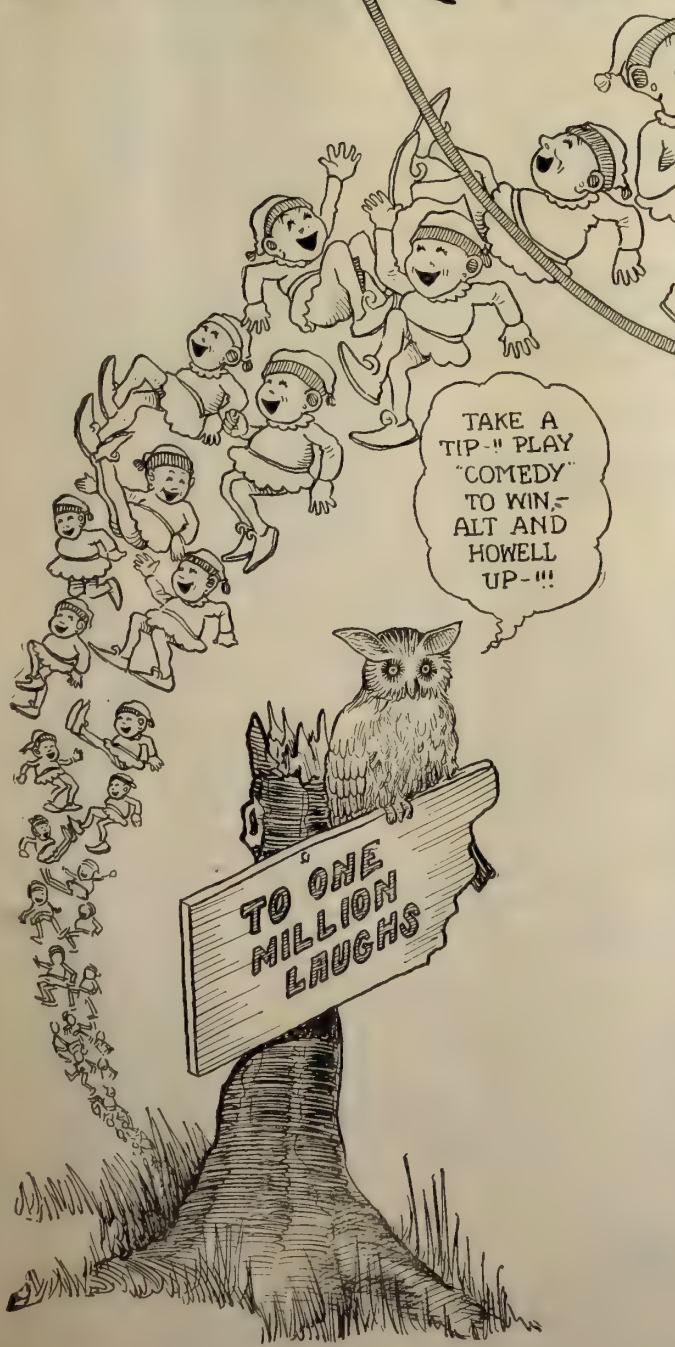
**212 Superba Theatre Bldg.**
**LOS ANGELES**

## DISTRIBUTED BY WESTERN PICTURES EXPLOITATION COMPANY
IRVING M. LESSER, General Manager

635 H. W. Hellman Building, Los Angeles, Cal.

# THE PAIR THAT PARES THE CRUST OFF THAT GROUCH

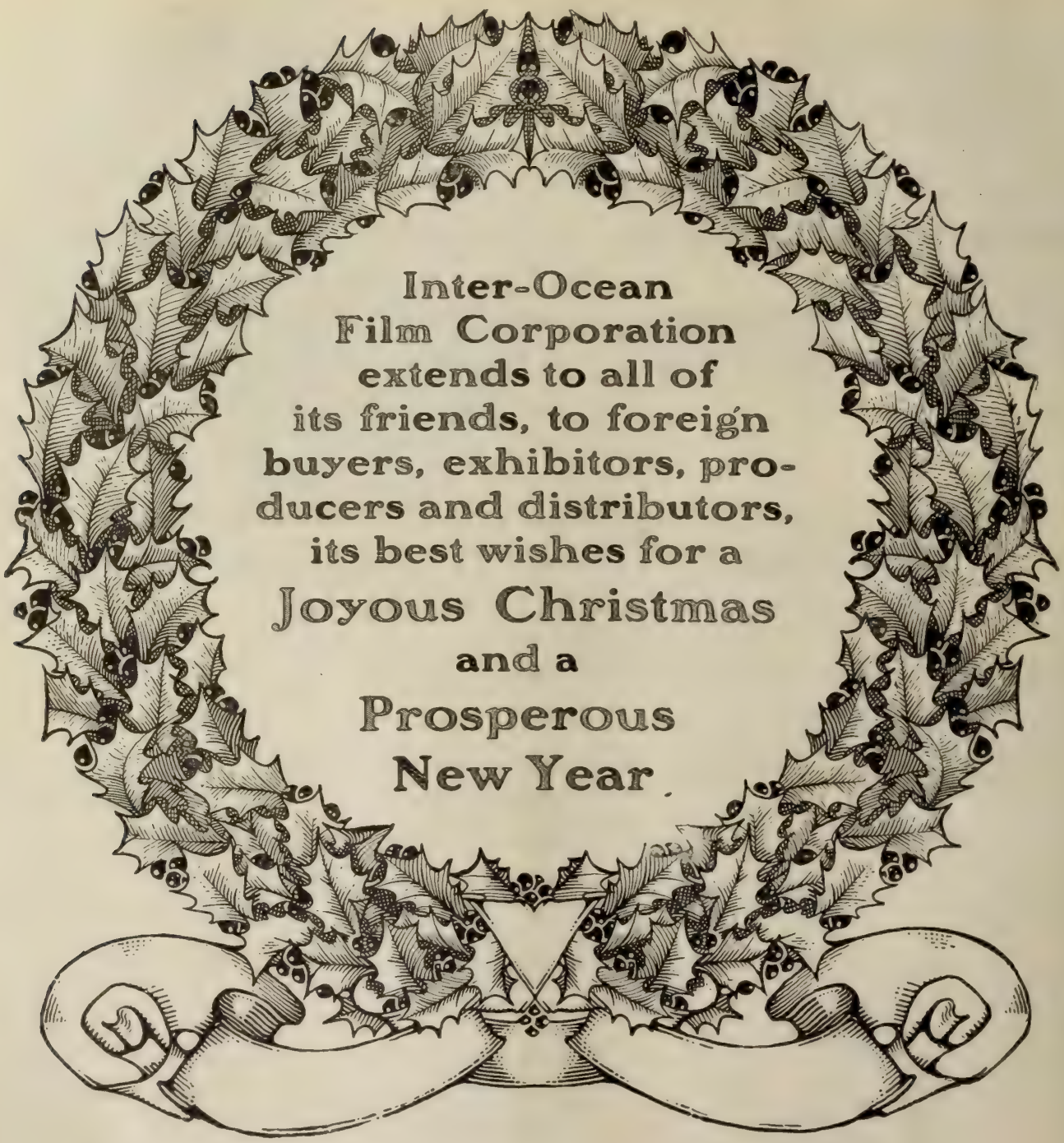
Alt and Howell

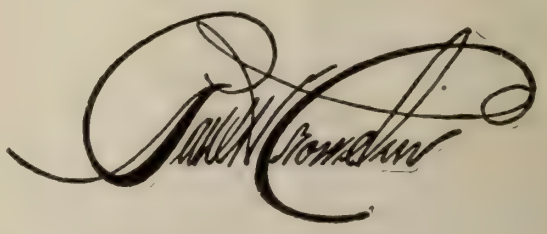



**Alexander Alt** has held aloft one great objective throughout his nine years in pictures. He has reached it today. Together with **Helen Howell** who has worked faithfully by his side he is turning out a new series of two reel comedies. To make them different is the essence of their problem, and that they have solved it in good measure can best be attested by those who have seen them. This much can be said right here: Their comedies embrace such themes as are enjoyed by old and young alike, there is a humanness about them that reaches the heart, a modernness that gives snap and speed, and fun that lingers long after the last scene. You will recognize in them another forward step in the development of better pictures. The first two of these comedies are now ready. Write or wire for full information.

UNION FILM COMPANY

STUDIOS, 315 HAMMOND STREET,
SHERMAN, CALIFORNIA



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CORPORATION
INTER-OCEAN BUILDING
218 W. 42nd ST. NEW YORK CITY
PAUL H. CROMELIN
PRES. & GEN'L. MGR.

# INDEPENDENT FILMS ASSOCIATION NEWS

PUBLISHED BY THE INDEPENDENT FILMS ASSOCIATION CHICAGO

EDDY ECKELS - GEN MGR
RICHARD ROBERTSON DIRECTOR OF EXPLOITATION

WORLD DISTRIBUTORS EXPLOITATION SECTION


Heartiest wishes for a Truly Merry Christmas and a New Year overflowing with Happiness and Prosperity.

INDEPENDENT FILMS ASS'N.
Eddy Eckels
Pres.

Harry Rice Richard Robertson E.H. Barrymore Howard Robertson H.E. Belford Floyd Williams R.W. French.

Pinnacle Productions, Inc. presents

# NEAL HART IN DANGER VALLEY

Pinnacle Pictures

## Exploitation Hitherto Unapproached

THE exhibitor who attempts to get business with unknown players is in the same position as the merchant who undertakes to sell unadvertised goods.

He must either spend so much money in local advertising that his profits are wiped out—or else see his competitor monopolize the trade with advertised goods.

The druggist doesn't advertise Coca-Cola. He doesn't have to. That is done for him by the Coco-Cola Company.

The unapproached exploitation of the Independent Films Association has created a market for its product in the same way—and the exhibitor booking through its member independent exchanges secures ADVERTISED GOODS for which a demand has already been created.

Secure bookings through the exchanges having membership in the Independent Films Association—they handle only brand-new ADVERTISED productions.

### *PARKING FANNY*
### *(A Parable)*

There was once an exhibitor who had a goat named Fanny.

The exhibitor used to park his Fanny around the film exchanges run by the hired men of the New York Film Czars.

New York heard Fanny was growing plump—so the order went out to the hired men, "Cut down on Fanny' feed—keep more for ourselves."

The exhibitor noticed how lean Fanny was getting, so he looked about and found plenty of fodder around the independent exchanges. Furthermore, he was told he could park his Fanny there as often as he pleased.

When the Czars saw this, they wired their hired men, "Get the exhibitor's goat."

But it was too late. The exhibitor now parks his Fanny around the Independent Exchanges—and she is gaining weight rapidly.

GOLDWYN
*Presents*

# PAULINE FREDERICK

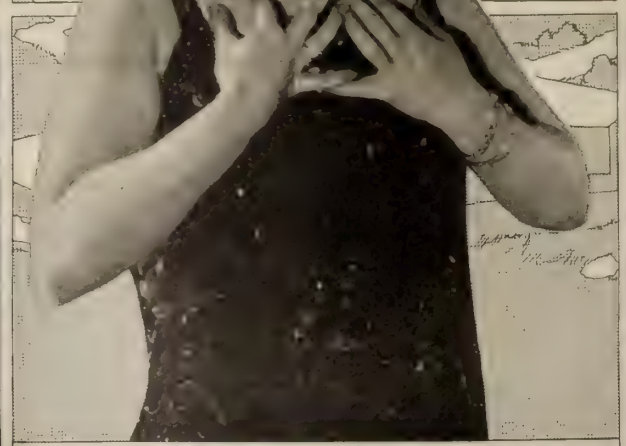
*in A. H. Woods Notable Success*

# ROADS OF DESTINY

*Written by* Channing Pollock
*(Suggested by O. Henry's Short Story of the same name)*
*Directed by*
Frank Lloyd

THE DICE OF DESTINY were cast and David Marsh took one of the fork roads. (Would his fate have been different had he taken another road? This great question of life itself is the theme of "Roads of Destiny," O. Henry's big story which made Channing Pollock's big play and now Goldwyn's stirring picture.

JUST AS IN "MADAME X" Pauline Frederick plays a character role in "Roads of Destiny," an adventuress who manipulates the roulette wheel in a gaming den. Exhibitors will find that "Roads of Destiny" has just the romantic heroic flavor that makes for crowded houses and crowded lobbies.



GOLDWYN PICTURES CORPORATION

Hal Roach

*presents*

# Harold Lloyd

in the Comedy Special

## *"Number, Please?"*

Produced by ROLIN

Directed by HAL ROACH

A certain sensation
in *every* house

PATHÉ Distributors

Lloyd—
*long on laughs*

# Harold Lloyd

## in the Comedy Special

## *"Number, Please?"*

THE first of the Lloyd Comedy Specials was issued only twelve months ago.

Within the year it has become evident both to exhibitors and the public that Lloyd has become the *leading* screen comedian of the world, and Hal Roach the greatest of all comedy directors and producers.

Furthermore, and this is very important, these two have shown that pure comedy is possible without vulgarity; and that true art in acting, direction and story is better than crude slapstick.

It would be fine if it were possible to show you the hundreds of enthusiastic exhibitor letters,– the multitude of highly laudatory newspaper and magazine clippings on the subject of these comedies.

It is impossible, but they exist. They agree that the Lloyd Special Comedies are the *best* on the market today.

Pathé Distributors

## Lloyd—

take him by and large

*The world's greatest screen comedian*

# A 1921 MASTER PLAY

A Genuine Special

# "IN THE SHADOW of the DOME"

A David G FISCHER production

Five Months in production

CAST

DIXIE LEE
William Parke Jr,
Donald Hall
Margarite Gale
Eulalia Jensen
and 1000 others

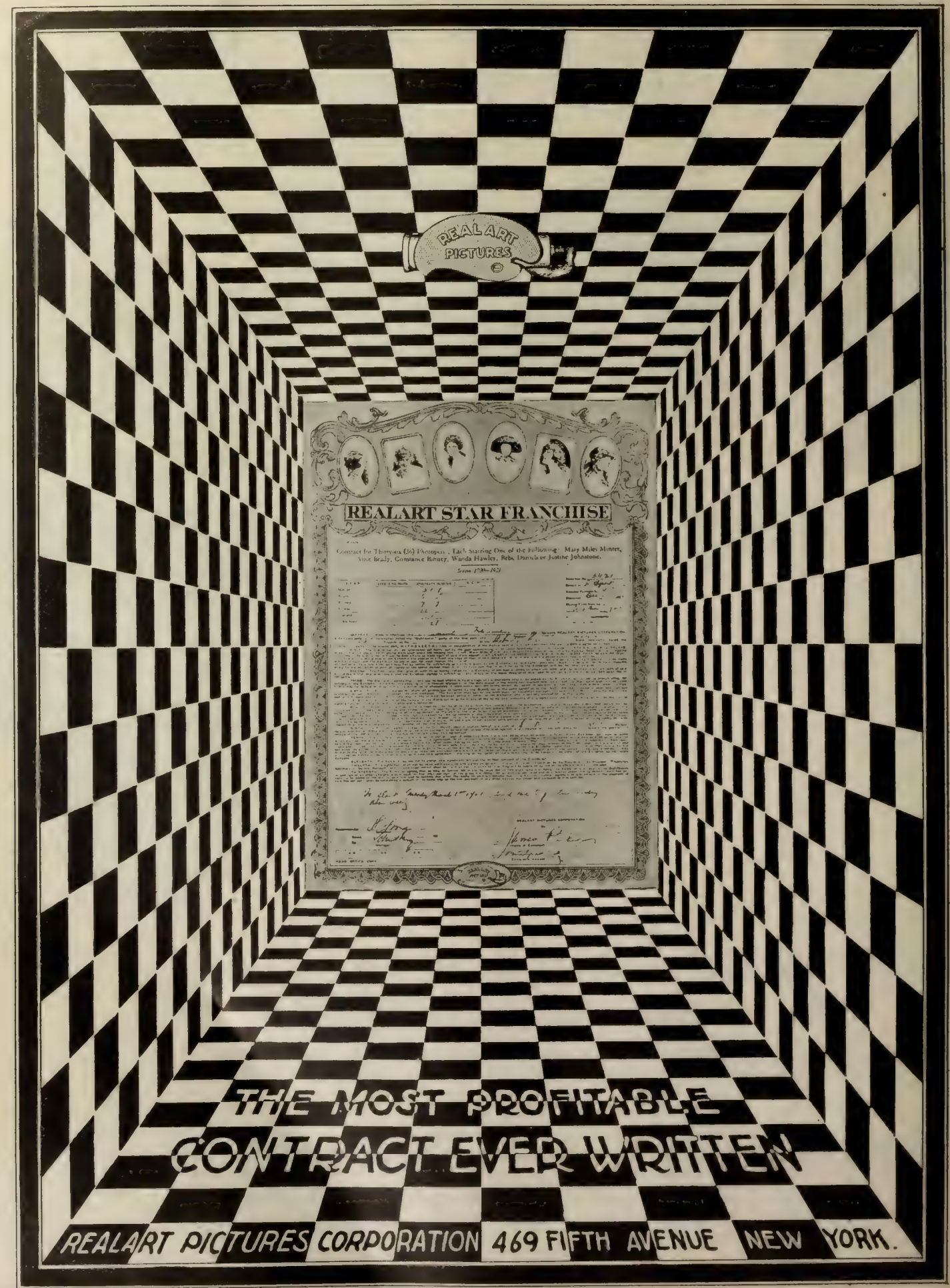
## Eight Swiftly Moving realistic reels of Life in the National Capitol

Produced by

## FOX-FISCHER MASTERPLAYS INC

Executive Offices ~ 1311 "H" Street N, W, Washington
New York Offices ~ 145 West 38 Street,

C. E. Mellard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REALART STAR FRANCHISE
THE MOST PROFITABLE
CONTRACT EVER WRITTEN
REALART PICTURES CORPORATION 469 FIFTH AVENUE NEW YORK.

# SECOND RECORD SMASHED!

## Second showing of

## ROBERTSON-COLE'S

*Triumph*

# OTIS SKINNER

IN

# "KISMET"

*by Edward Knoblock*

*Directed by*

**GASNIER**

A NATIONAL INSTITUTION

MARK STRAND THEATRE

BROOKLYN NEW YORK

MITCHEL H. MARK
REALTY CORPORATION

MOE MARK
President and General Manager

Office of
EDWARD L. HYMAN
Managing Director

Nov. 29, 1920.

Robertson-Cole Co.,
Division of Films,
1600 Broadway,
New York City.

Gentlemen:

"KISMET", week of November 21st, shattered every record for one week's business in this theatre, and more than justified the lavish exploitation campaign preceding its engagement.

Our equipment for handling huge crowds was nearly paralyzed by the unprecedented numbers waiting to see this picture. This condition existed throughout the week.

The writer takes this means of expressing both thanks and appreciation for the splendid co-operation extended by your force.

Very truly yours,
Edward L. Hyman
Managing Director.

R-C PICTURES

# STOLL FILM
## CORPORATION OF AMERICA

presents

Through Pathe Exchange, Inc.,

# "THE LURE OF CROONING WATER"

From the Novel by Marion Hill
Featuring Ivy Duke and Guy Newall

It's a story of the stage, of midnight suppers and nerve racking life, and of green fields and the charm of the country; of an actress who under the spell of rural surroundings falls in love with a married man, only to repel him when her persistence breaks down his reserve.

Unconsciously the Woman has fallen in love with an Ideal----with a Man who not only utterly disregards her but who seemingly is insensible of proved feminine charms, one whose indifference she interprets as devotion to honor, home and fidelity

The infatuation lasts only so long as he is cold to her, so long as he is not like other men she has known. When he yields he becomes in her eyes common clay, the halo that surrounds him "fades into thin air", and her faulty outlook is instantly righted

So she sends him back to the Greater Woman, his fellow toiler, the Mother: "He is your man, I haven't harmed him"

*A Tense Domestic Tragedy of and for Every Day Human Beings*

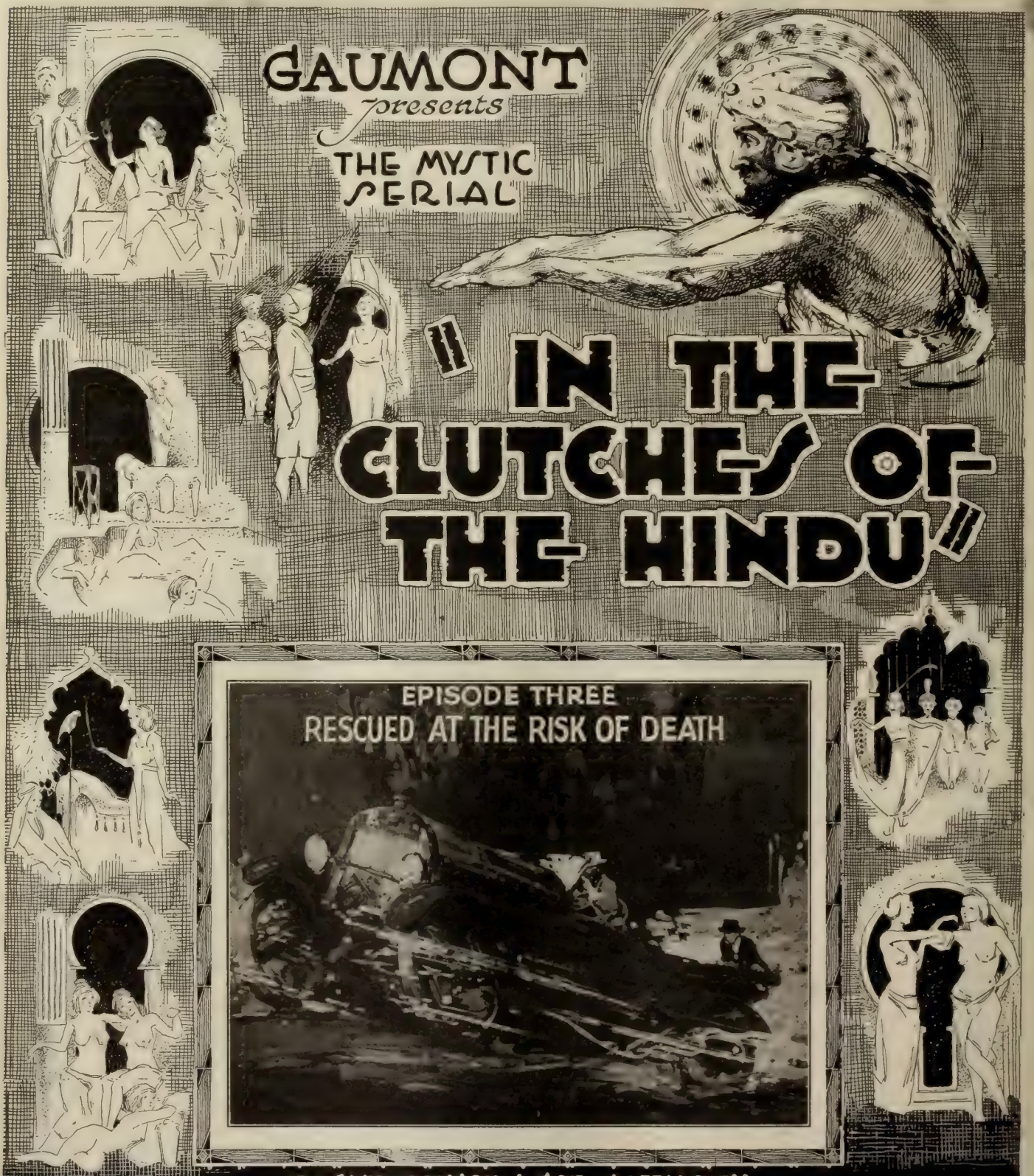
# STOLL FILM

**CORPORATION OF AMERICA**

George King - President
130 West 46th Street N.Y.C.

Released
January 9
"The Hundreth
Chance"

GABLIK STUDIOS


GAUMONT
presents
THE MYSTIC SERIAL
"IN THE CLUTCHES OF THE HINDU"
EPISODE THREE
RESCUED AT THE RISK OF DEATH
DISTRIBUTORS FOR GAUMONT
ALANTA, Wasserman & Stephens.
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PITTSBURGH, Simles Film Co.
ST. LOUIS, Independent Producers Film Co.
WASHINGTON, Federal Features.
CANADA, Canadian Exhibitors Film, Ltd.

The Prosecuting Attorney was relentless a Crusher of Women's Souls whose one God was the God Success—She Was Friendless—Circumstantial Evidence was Against Her —She Sealed Her Lips to Shield Another—He Sent Her to the Penitentiary—And Then—*He Fell Madly in Love With Her!*

SUNRISE PICTURES CORPORATION
*presents*

# PEGGY HYLAND
*in*
# "The PRICE of SILENCE"

from the famous novel
"At The Mercy of Tiberius"
by Augusta J. Evans Wilson

A human interest story that bares the soul and heart of a noble woman under the most trying circumstances. Swift, clean and replete with tense dramatic moments.

An Independent Super-Special that will soon be the talk of the country because of its beauty and unusual theme.

To be sold on a State Right Basis with the exception of Greater New York and Northern New Jersey which will be distributed by Sunrise Exchange.

FOR QUICK ACTION WIRE OR WRITE

*Sunrise Pictures Spread Rays of Happiness*

SUNRISE PICTURES
CORPORATION
220 WEST 42nd ST. NEW YORK CITY

# Hello!

## HERE I AM

IN FIVE REEL
WESTERN
SUPER-FEATURES

FIRST RELEASE
"I AM THE WOMAN"

"Texas Guinan"

PRESENTED BY
VICTOR KREMER

# CURRENT RELEASES

JACK LONDON'S
*The* STAR ROVER
ALL STAR CAST

POLLY WITH
A PAST
*Starring* INA CLAIRE

BUSTER
KEATON
*in* NEIGHBORS

HEARTS ARE
TRUMPS
*By Cecil Raleigh*
ALL STAR CAST

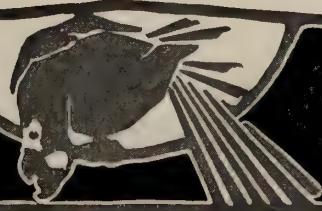
# COMING RELEASES

CINDERELLA'S
TWIN
*By Luther Reed*
*Starring* VIOLA DANA

JEWEL CARMEN
*in* THE SILVER
LINING
*A Roland West Production*

THE LURE OF
YOUTH
*By Luther Reed*
ALL STAR CAST

THE MARRIAGE
*of* WILLIAM ASHE
*By Mrs. Humphrey Ward*
*Starring* MAY ALLISON



# METRO
PICTURES CORPORATION

What does cave man stuff get you? The girl said: "A laugh, usually." The man said: "I guess you're right."--at first--until he got desperate. That's the starting point of all the outlandish adventures in the latest picture
starring
Mr. BERT LYTELL
It's a comedy drama geared up to take the laugh hills on high . . . . . It's title is
The MISLEADING LADY
And there's a print waiting for you at the Metro Exchange
Scenario by LOIS ZELLNER from the play by CHAS. GODDARD and PAUL DICKEY. Directed by GEO. IRVING. Produced under the personal supervision of MAXWELL KARGER
METRO PICTURES CORPORATION
JURY IMPERIAL PICTURES Ltd. Exclusive Distributors throughout Great Britain. Sir WILLIAM JURY Man. Dir'ctr.

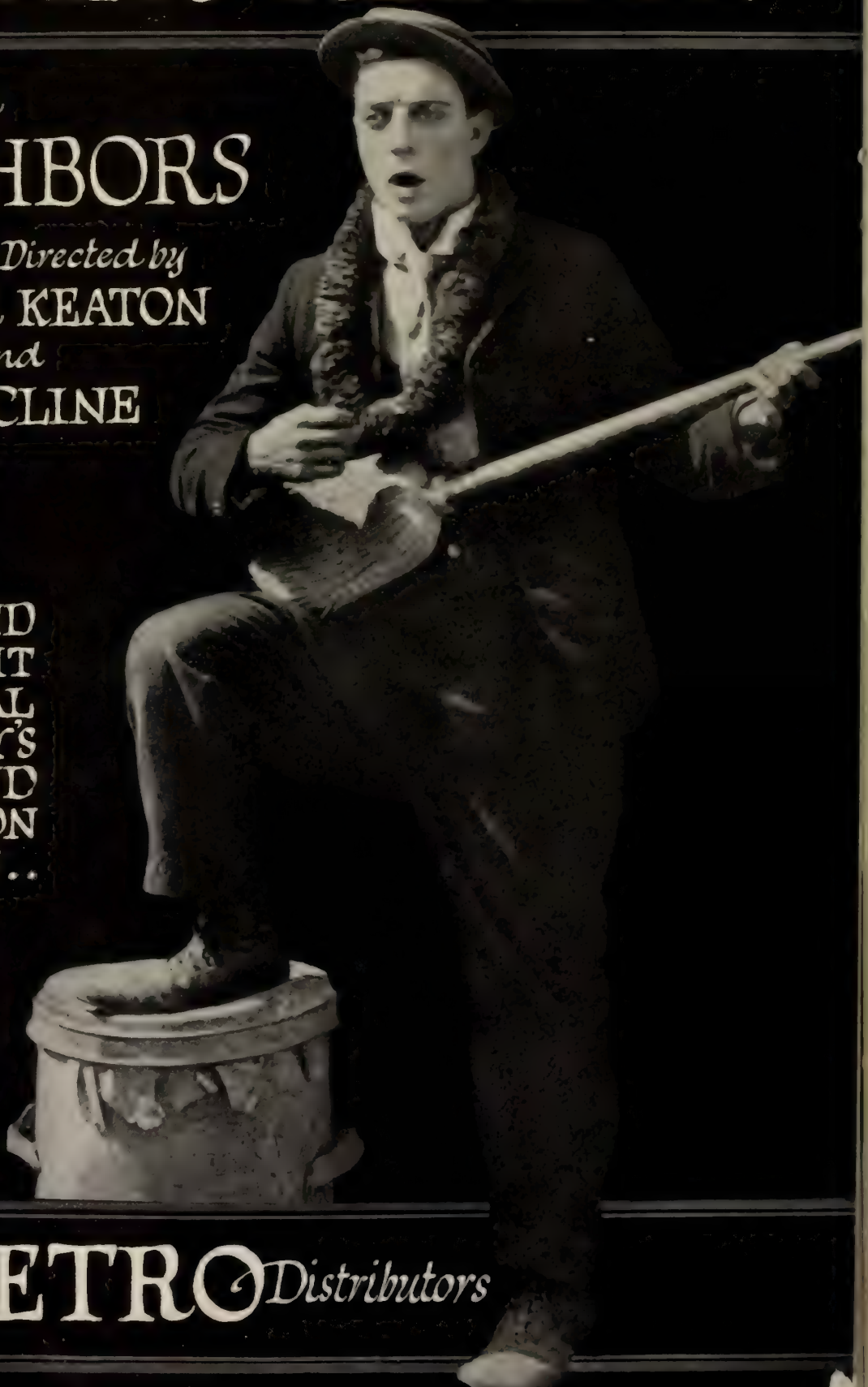
JOSEPH M. SCHENCK *Presents*

# BUSTER KEATON

*in*

## NEIGHBORS

*Written & Directed by*
BUSTER KEATON
*and*
EDDIE CLINE



*Book it and advertise it like a special · everybody's doing it and cashing in on big profits..*

*Exclusive* METRO *Distributors*

# For 1921 we anticipate steady, wholesome development in the motion picture industry.

We have the courage to predict an ever—greater success in our chosen field—

We believe that we can achieve what we can adequately conceive —

We daringly prophesy brilliant achievement and we promise to concentrate earnestly on the proposition to make ***Rothacker Prints*** and ***Rothacker Service*** 100% quality and 100% constructive.

Our mind is filled with gratitude and appreciation for the courtesies from trade and press which make our business life pleasant and profitable.

We joyously contemplate the New Year with its rich possibilities.

# Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

***There are reasons—***
***Come and see them.***

Established 1910

*H. Browning, Grand Theatre, Middleton, Conn.*
*"Through our First National Franchise we are able to offer our patrons a most comprehensive array of super-special attractions"—THAT'S ANOTHER REASON WHY*

*There'll be a Franchise everywhere*

# A Powerful Picture That Holds Big

MEN AND WOMEN
PACK THEATRE TO LEARN

# "THE TRUTH ABOUT HUSBANDS"

**Whitman Bennett's Presentation of his personally supervised Production and a tremendous story of Life as it really is, adapted from "The Profligate," by Sir Arthur Wing Pinero.**

**Directed by Kenneth Webb**

## Your Patrons Will Want to See the Veil of

*W. S. Butterfield, Bijou Theatrical Circuit, Michigan.*

*"I consider the First National franchise for my chain of theatres good business insurance policies"—THAT'S ANOTHER REASON WHY*

**There'll be a Franchise everywhere**

# New York Strand Crowds Fascinated

## *High Praise from the Critics*

**PLOT WELL DEVELOPED**

" 'The Truth About Husbands' makes an interesting film. The plot is well developed. A great deal is done for it by the direction of Kenneth Webb. May McAvoy as the wife is very youthful and sweet, and Anna Lehr imparts a strength and intensity to the part of 'the other woman' that is admirable. As the man who is responsible for all the trouble, Holmes Herbert is well cast."—*New York Morning Telegraph.*

**UNCOMMONLY FINE FILM**

"Widespread interest was displayed yesterday in the first showings in The Strand of the first pictorial version of a work by Sir Arthur Wing Pinero. 'The Truth About Husbands,' taken from 'The Profligate,' is an interesting and thrilling tale of domestic difficulties and misunderstandings. May McAvoy, Anna Lehr and Elizabeth Garrison appear in the uncommonly fine picture."—*New York World.*

**AN INTERESTING ROMANCE**

" 'The Truth About Husbands' presnts an interesting story of romance. It is well produced and capable as to cast."—*New York American.*

**INTERESTS CONSTANTLY**

" 'The Truth About Husbands' interests constantly and is well told by intelligent direction, fine camera work and a good cast that includes H. E. Herbert, May McAvoy and Anna Lehr."—*New York Journal.*

**ACTRESS HAS CHARM**

" 'The Truth About Husbands' is revealed at The Strand, a story of passion. The truth it offers is that every husband has a little sin in his home. May McAvoy, as the wife has charm and good looks."—*New York Herald.*

**IS WORTH WHILE**

" 'The Truth About Husbands,' at The Strand, deals with domestic life. Produced by Whitman Bennett from the play, 'The Profligate,' by Sir Arthur Wing Pinero, it deals with the crushing realization by an American girl that her English husband isn't as unstained as she painted him and then winds up with a happy ending moral. The piece is worth while if only to give you a glimpse of pretty May McAvoy."—*New York Sun.*

**MISS McAVOY CHARMING**

"The Strand Theatre's feature photoplay, 'The Truth About Husbands,' was adapted from Sir Arthur Wing Pinero's 'The Profligate.' That every husband has a little sin in his home which every wife should take in good part as a part of her dowry is what one might call the moral, but which develops to be the interesting part of the picture. Miss May McAvoy, who is charming, plays the part of the wife in question. She discovers that her newly-wedded husband had wronged her secretary in the past, after the wife had been led to believe it was her husband's friend who was the malefactor."—*The New York Evening Telegram.*

**VERY WELL DONE**

"The picture is well done and the scenery is varied."—*New York Mail.*

**PLAYERS ARE CAPTIVATING**

"Anna Lehr and May McAvoy are captivating."—*New York Globe.*

**A POWERFUL PICTURE**

"A good film. Settings very attractive. The whole marriage scene a powerful picture."—*New York Daily News.*

FIRST NATIONAL PICTURES

**A FIRST NATIONAL ATTRACTION**

**Foreign Representative: DAVID P. HOWELLS, Inc.,**
**729 Seventh Avenue, New York City.**

FIRST NATIONAL PICTURES

# Mystery Torn From the Secret Life of Men!

*W. C. Sears, Lyric Theatre, Boonville, Mo.*

*"I certainly believe the First National franchise is the best buy I have ever made in regard to pictures."— That's another reason why*

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

# *His Own Picture and His Best Picture!*

Arthur S. Kane presents

# CHARLES RAY in "19 and Phyllis"

**An Independent Production**
**Made in His Own Studios**

A story with wonderful heart interest and filled with big laughs. Everyone who has been nineteen and in love will enjoy it, for it's a picture of himself, written by Frederick Stowers and directed by Joseph De Grasse.

## A FIRST NATIONAL ATTRACTION

Isn't it tough, when you are dreaming of your rival groveling at your feet, to have him walk off with your best girl?

MOVING PICTURE World

ARTHUR JAMES
*Editor-in-Chief*

DECEMBER 25
1920

# *In the Name of Liberty!*

THE Army of Reform has entered Washington. It demands of Congress a Federal Censorship of moving pictures. The event marks the second coming of Ananias, in the person of a man by the name of Crafts—Wilbur Fisk Crafts—who unblushingly announces that the "movie men" have come to the national capital with a "slush fund of $40,000,000" to defeat him and his associated witch burners in their efforts to "Christianize" moving pictures.

Every man and every woman who has to do with moving pictures knows how false the declaration is, and certainly there can be no doubt in the mind of Crafts himself that it is false. We are rather glad, however, that the statement was made. It presents a splendid example of the absolutely indecent disregard for truth which characterizes Crafts and his fellow workers.

It presents also a concrete example of the absolute necessity of prompt and forceful action.

Certainly loud, ludicrous statements of this sort cannot be permitted unless their makers are willing to submit their proofs. If they were made by a man in citizen's clothes he would be led away by the hand to a place of rest and quiet until his reason had returned, or he would be placed permanently in restraint. When made by a clergyman, talking through the cloth of sacred office, they become important, because up to this era the public has entertained a certain respect for the words of men of religious calling. We have expected truth from the teachers of truth.

The pity of it is that even today, standing before the public as a clergyman and wearing the title of Doctor of Divinity, Crafts will be believed by the credulous.

No matter how silly, how extravagant or how unscrupulous Crafts and his well-financed workers are, their churchly cloak will gain for them an attentive hearing in Congress and from the public. There remains, therefore, but one thing to do.

Have done with half-way measures. Have done with conservation and inactivity and verbal protests and set in motion a definite campaign which will include the following:

DEMAND before Congress, the courts and the public that Crafts proves his charge or run him back to obscurity. Perhaps Lenine and Trotzky could use him to advantage in Russia.

DEMAND of Congress, the courts and the public that the movement to "Christianize," paralyze, anaesthetize or demoralize moving pictures be stopped and stopped forever.

DEMAND of every man who holds public office or seeks public office a pledge that will place him on record against the censorship of Sundays, of newspapers and of moving pictures and see to it that he keeps that pledge.

DEMAND and set in motion the machinery to get a new amendment to the Constitution that will make censorship of Sundays, of newspapers and of moving pictures against the law for all the States of the Union.

DEMAND the honest publication of the source of all the funds raised to censor Sundays, newspapers and moving pictures.

Let the vote on all these subjects be a vote of the whole people, and let us determine now and for all time whether these United States have a government of the people, for the people, and by the people, or whether such government has perished from the earth.

Arthur James

# *Star Popularity Contests*

## *State of Michigan Leads with Largest Number of Newspapers Co-operating with Exhibitors*

The star popularity contests are now definitely under way in the principal cities of the United States, and every day adds to the list of enthusiastic newspaper co-operators.

The contest plan devised by Moving Picture World, and heartily endorsed by exhibitors of the Associated First National Pictures, caught popular favor among exhibitors everywhere as soon as the project was fully explained.

We are herewith reproducing a list of the cities, theatres and newspapers in which the contests are now being conducted, and they include fifty-seven cities with the state of Michigan leading in the number of newspapers. The list is as follows:

| City | Theatre | Paper |
|---|---|---|
| **CALIFORNIA** | | |
| Los Angeles | Gore Bros. & Sol Lesser | Express |
| **COLORADO** | | |
| Montrose | Empress and Dreamland | |
| **CONNECTICUT** | | |
| New Haven | Olympia | Journal-Courier |
| Middletown | Grand | Press |
| **ILLINOIS** | | |
| Galena | Dreamland | Gazette |
| **INDIANA** | | |
| Bloomington | Harris Grand | Daily World |
| Whiting | Princess | Lake County Times at Hammond, Ind., and the Call at Whiting, Ind. |
| Terre Haute | Liberty | Tribune |
| **IOWA** | | |
| Marshalltown | Strand | Iowa Times-Republican |
| Ft. Dodge | Strand | |
| Webster City | Orpheum | |
| **KANSAS** | | |
| Chanute | People's Amusement Co. | Tribune |
| Wichita | Palace | Eagle |
| Eldorado | Royal | Walnut Valley Times |
| **KENTUCKY** | | |
| Louisville | Strand | Evening Post |
| **MARYLAND** | | |
| Baltimore | Wilson-Rivoli | American |
| **MASSACHUSETTS** | | |
| Boston | Old South | Traveler |
| **MICHIGAN** | | |
| Ontanagon | Clark's Theatre Circuit | Herald |
| Iron Mountain | Colonial | Daily Gazette |
| Marquette | | Mining Journal |
| Sault Ste. Marie | | Evening News |
| Calumet | | Daily News |
| Houghton | | Mining Gazette |
| Cheboygan | | Tribune |
| Alpena | | News |
| Jackson | | News |

# *in Full Swing in 57 Cities*

## *Great Response Everywhere from Newspapers and the Public in Mutually Helpful Business Booster*

MICHIGAN (Continued)

| City | Theatre | Paper |
|---|---|---|
| Dowagiac | | Daily News |
| Grand Rapids | | Herald |
| Monroe | | Evening News |
| Three Rivers | | Daily Commercial |

MINNESOTA

| | | |
|---|---|---|
| Duluth | P. F. Schwie, Duluth Theatre Co | Herald |

MISSOURI

| | | |
|---|---|---|
| Liberty | Lyric | Tribune |
| Joplin | Electric | News Herald |
| Kansas City | Blank Enterprises | Post |

NEBRASKA

| | | |
|---|---|---|
| Omaha | A. H. Blank Enterprises | Daily News |
| York | Sun Theatre | New Teller |
| Grand Island | Lydia Theatre | A. F. Beuchler, Daily Independent |

NEW YORK

| | | |
|---|---|---|
| Buffalo | Strand | Enquirer |

NORTH CAROLINA

| | | |
|---|---|---|
| Canton | Strand | Enterprise |
| Lexington | Lyric | Dispatch |

NORTH DAKOTA

| | | |
|---|---|---|
| Cogswell | Cogswell Opera House, C. A. Jordan | Enterprise |

OHIO

| | | |
|---|---|---|
| Cleveland | Metropolitan | Plain Dealer |
| Lima | | Daily News |
| Cincinnati | Libson | Post |
| Columbus | Colonial | Citizen |

OREGON

| | | |
|---|---|---|
| Astoria | Liberty | The Astorian |
| Albany | | R. R. Cronise, Democrat |

PENNSYLVANIA

| | | |
|---|---|---|
| Charleroi | Michael Rosenbloom of Majestic | |
| Oil City | Stahl Bros. Amusement Company | Oil City Blizzard |
| Pittsburgh | Rowland & Clark Theatres | Press |

SOUTH DAKOTA

| | | |
|---|---|---|
| Sioux Falls | J. A. Dundas, Strand | Daily Press |

WASHINGTON

| | | |
|---|---|---|
| Centralia | Hub City Theatre Co., Liberty Theatre | The Daily Hub |

WISCONSIN

| | | |
|---|---|---|
| Monroe | New Washington | Evening Times |
| Madison | Grand | |
| Chippewa Falls | Chippewa Theatre Co | Wisconsin Daily News |

CANADA

| | | |
|---|---|---|
| Montreal, Quebec | Allen Grand | Herald |
| Winnipeg, Manitoba | | Tribune |

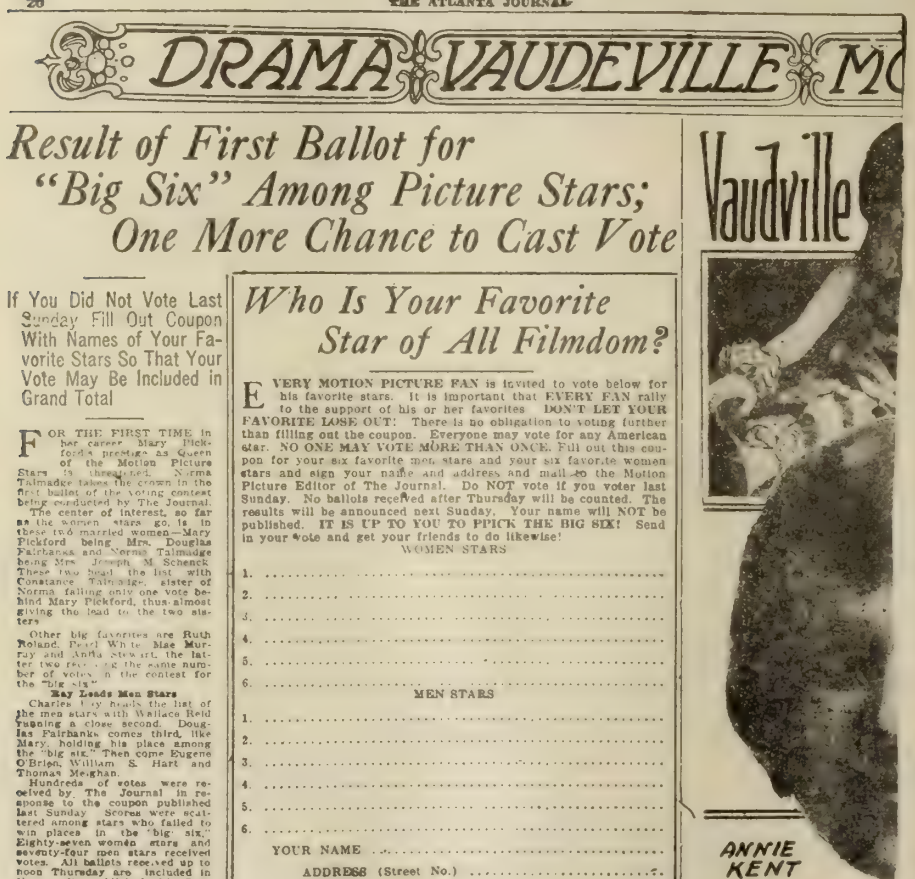
The following telegram was received from the Atlanta Journal: "Published returns popularity contests in the Atlanta Journal today gives the following standing of the prospective favorites: Men, Charles Ray, Wallace Reid, Douglas Fairbanks, Eugene O'Brien, William S. Hart, Thomas Meighan; Women, Norma Talmadge, Mary Pickford, Constance Talmadge, Ruth Roland, Pearl White, Mae Murray, Anita Stewart."

The Atlanta contest will close during the present week and the full tabulated figures will be printed in our coming number. Many contests will begin on the first of January, covering a period of thirty to sixty days. In every case the duration of the contest is left to the decision of the co-operating newspaper.

Plans have been made by Water Color Company of New York to supply exhibitors conducting the National Popularity Contests with autographed rotogravure portraits of the winner, size 11 by 14 inches. The portraits will be designed for insertion in the newspapers conducting the contest on a local scale on the day that the identity of the winner is announced.

With the co-operation of the Moving Picture World, Water Color states, it will be in a position to ship huge quantities of rotogravure portraits of the successful star to every point in the country at least one week before newspapers are ready to announce the verdict. Sufficient space will be left on each photograph to enable the exhibitor to have imprinted a caption, such as, "Winner of the Moving Picture World-First National Popularity Contest, conducted by the, Name Theatre and the Name Newspaper."

The distribution of these portraits as newspaper inserts will leave a reminder of the part played by the local manager and daily in deciding the screen's most popular star.



20 THE ATLANTA JOURNAL

DRAMA VAUDEVILLE MO

## Result of First Ballot for "Big Six" Among Picture Stars; One More Chance to Cast Vote

If You Did Not Vote Last Sunday Fill Out Coupon With Names of Your Favorite Stars So That Your Vote May Be Included in Grand Total

FOR THE FIRST TIME in her career Mary Pickford's prestige as Queen of the Motion Picture Stars is threatened. Norma Talmadge takes the crown in the first ballot of the voting contest being conducted by The Journal.

The center of interest, so far as the women stars go, is in these two married women—Mary Pickford being Mrs. Douglas Fairbanks and Norma Talmadge being Mrs. Joseph M. Schenck. These two head the list with Constance Talmadge, sister of Norma, falling only one vote behind Mary Pickford, thus almost giving the lead to the two sisters.

Other big favorites are Ruth Roland, Pearl White, Mae Murray and Anita Stewart, the latter two receiving the same number of votes in the contest for the "big six."

**Ray Leads Men Stars**

Charles Ray heads the list of the men stars with Wallace Reid running a close second. Douglas Fairbanks comes third, like Mary, holding his place among the "big six." Then come Eugene O'Brien, William S. Hart and Thomas Meighan.

Hundreds of votes were received by The Journal in response to the coupon published last Sunday. Scores were scattered among stars who failed to win places in the "big six." Eighty-seven women stars and seventy-four men stars received votes. All ballots received up to noon Thursday are included in the results published this Sunday. Votes received after 12 o'clock Thursday will be published next Sunday.

Here are the "big six" as selected by Journal readers:

| WOMEN STARS | |
|---|---|
| Norma Talmadge | 113 |
| Mary Pickford | 82 |
| Constance Talmadge | 67 |
| Ruth Roland | 47 |
| Pearl White | 40 |
| Mae Murray | 39 |
| Anita Stewart | 39 |
| **MEN STARS** | |
| Charles Ray | 113 |
| Wallace Reid | 102 |
| Douglas Fairbanks | 98 |
| Eugene O'Brien | 91 |
| William S. Hart | 90 |
| Thomas Meighan | 87 |

Many interesting facts are revealed by the results of the ballots, in addition to the threatened de-throning of Mary Pickford by the Talmadge sisters. There's the tremendous popularity, for instance, of the two stars of serial pictures—Ruth Roland and Pearl White; also the fact that Mae Murray, a comparatively new star, stands in the "big six" column.

As a matter of fact, the popularity of the women stars is by no means as definite as that of the men, especially when one considers the fact that Viola Dana is just five votes below the "big six" column; Mary Miles Minter just six votes short; Gloria Swanson, comparatively new to stardom, just seven votes shy, and Wanda Hawley, who has starred in only about two pictures shown here, is only nine votes below the last of the "big six."

**Final Result Uncertain**

As a matter of fact, none of the women stars has a sufficiently large lead to be insured of holding her place through the second ballot. This also is true of the men, although, as the figures show, they come much nearer being fixed constellations than the women. For instance, there are only twenty-four votes between the fifteenth most popular woman star and the sixth, whereas, there are forty-nine votes between the fifteenth most popular man star and the sixth.

The following figures will tell for themselves how close the first ballot really is:

| | |
|---|---|
| Viola Dana | 24 |
| Mary Miles Minter | 23 |
| Gloria Swanson | 23 |
| Wanda Hawley | 20 |
| Dorothy Gish | 20 |
| Nazimova | 20 |
| Ethel Clayton | 27 |
| Marie Walcamp | 26 |
| Katherine MacDonald | 24 |
| Marguerite Clark | 24 |
| Clara Kimball Young | 21 |
| Elsie Ferguson | 20 |
| Lillian Gish | 18 |
| Bebe Daniels | 16 |
| Dorothy Dalton | 15 |

It will be noticed that Mae Murray and Anita Stewart tied, Marguerite Clark and Katherine MacDonald tied; as also did Bebe Daniels and Dorothy Dalton.

For those who are curious to know how the famous "vamping stars" stand, we might add that Theda Bara got ten votes and Louise Glaum received two. It must be remembered that there were upwards of sixty-five women stars in addition to those named above who received from one to fourteen votes.

**The Men Contestants**

As to the men who are contestants for places among the big six there are:

| | |
|---|---|
| Roscoe (Fatty) Arbuckle | 42 |
| Tom Mix | 42 |
| Harrison Ford | 39 |
| Conway Tearle | 34 |
| Tom Moore | 31 |
| William Farnum | 31 |
| Eddie Polo | 19 |
| Charles Chaplin | 18 |
| Richard Barthelmess | 17 |
| Elliott Dexter | 16 |
| Douglas MacLean | 15 |
| William Duncan | 15 |
| Bert Lytell | 14 |
| Harold Lloyd | 14 |

The drop in Charlie Chaplin stock is decidedly noticeable, as also is the fact that Francis X. Bushman, so recently a leading idol, received only three votes and that Warren Kerrigan, also lately a leader, got twelve votes.

Charles Ray, leader in the "big six" column, Eugene O'Brien and Thomas Meighan all are comparatively new stars.

**Many Votes Cast**

The Journal received ballots from all parts of Georgia and from several neighboring states. Separate tabulations of the votes from the city of Atlanta and from the smaller towns show that in most instances the same stars lead in all localities.

One woman resident of Alapaha, Ga., picked Constance Talmadge and no other as her favorite among the women, and Wallace Reid as her only favorite among men.

One Atlanta woman wrote that she tabooed all of the women stars and took William S. Hart as her only favorite among the men.

The exact number of votes cast as the result of the single publication of a coupon runs near a thousand. The contest is to determine as nearly as possible just who the six most popular women stars and the six most popular men stars really are. Ninety-five per cent of the votes were women.

The Journal did not and will not suggest any particular stars, the desire being to get as nearly as possible an accurate opinion as to who the motion picture "fans" really like. The information is valuable for the producers, as all want to engage the most popular, for the exhibitors, since all want to book the pictures of the most popular, and for the "fans" themselves, since an emphatic expression will mean that exhibitors will book the pictures the public wants most.

**Up to the Fans**

At the outset The Journal was of the opinion that only one ballot would not be a fair indication as to who are entitled to be classed among the "big six." The belief is strengthened by the closeness of the race.

Through filling out the coupon in today's Journal supporters of various stars may displace any or all of the present leaders. Or, on the other hand, they may strengthen their leads.

Everyone who did NOT vote last Sunday is invited to vote this week, the last chance. If you voted last Sunday, do not send in a ballot this time, as it will NOT be counted. Everyone is entitled to one vote and ONE ONLY. If you misplace the ballot that is published herewith, make out one of your own. Mail your ballot in time to reach The Journal by Thursday morning. NO BALLOT RECEIVED AFTER NOON THURSDAY WILL BE COUNTED.

IT'S UP TO EVERY FAN TO COME TO THE SUPPORT OF HIS FAVORITE STARS, regardless of whether they are now leading or not.

The ballot received this week will be added to those already cast and the total and final result announced next Sunday. There is no obligation on the part of any voter further than to cast the ballot. Names of voters will NOT be published.

Men fans should bear in mind that ninety-five per cent of those who already have voted are women and that it is up to them to get in their ballots also. Women

## Who Is Your Favorite Star of All Filmdom?

EVERY MOTION PICTURE FAN is invited to vote below for his favorite stars. It is important that EVERY FAN rally to the support of his or her favorites. DON'T LET YOUR FAVORITE LOSE OUT. There is no obligation to voting further than filling out the coupon. Everyone may vote for any American star. NO ONE MAY VOTE MORE THAN ONCE. Fill out this coupon for your six favorite men stars and your six favorite women stars and sign your name and address and mail to the Motion Picture Editor of The Journal. Do NOT vote if you voted last Sunday. No ballots received after Thursday will be counted. The results will be announced next Sunday. Your name will NOT be published. IT IS UP TO YOU TO PICK THE BIG SIX! Send in your vote and get your friends to do likewise!

WOMEN STARS

1. .....
2. .....
3. .....
4. .....
5. .....
6. .....

MEN STARS

1. .....
2. .....
3. .....
4. .....
5. .....
6. .....

YOUR NAME .....

ADDRESS (Street No.) .....

CITY ..... STATE .....

# *Poisoning Your Own Pocketbook*

OUR compliments to Mr. Sam Bullock, secretary of the Northern Ohio Exhibitors' Association, who is traveling up and down the land explaining that the menace of paid advertising on the screen is now seventy per cent. less than four years ago. Bullock says "inserts" (advertising inserts in feature pictures, we assume) have been rendered valueless to advertisers by ten or a dozen state associations.

Bullock told this to Connecticut exhibitors (he's a long way from home), and up to this point Mr. Bullock was right but after that he was and is absolutely wrong. Bullock proves he's wrong about the departure of the menace of paid screen advertising, because he is personally boosting paid screen advertising not four years ago but now. Bullock is shouting for the use of a "limited number of made-to-order industrial educationals possessing such high entertainment value that they are a welcome feature in the highest class theatres."

There is no such animal, and every exhibitor who will think as far as tomorrow knows it. The fact that the money goes to help finance the exhibitor organization has absolutely no bearing on the case.

**The menace of screen advertising may be and doubtless is seventy per cent. less as far as feature pictures go. It can be made one hundred per cent. less if every exhibitor in the United States will cut out any "insert" he finds, or better still, refuse to run the feature.**

But the menace of paid advertising is ten times as great today, when an official of an exhibitor organization goes out and stumps other states in behalf of it, and tries to get by with it under the high sounding phrase, "limited number of made-to-order industrial educationals."

They are paid advertising pictures and nothing else. When you run them before your audiences under the guise of entertainment you are cheating your patrons. They know it and you certainly know it if you look right through the camouflage into the facts.

When you fake your patrons you begin to undermine your own business, and when you throw a monkey wrench into your own machine you are not helping yourself or your organization. Exhibitor organizations are essential and all exhibitors should support them. Not only that, they should pay into the treasury sufficient dues to keep the body well financed. But the catch penny method of paid screen advertising, which makes big money for the advertiser and the smart feller that puts it over on you, while handing a few dollars—and they are only a pretty few dollars as you know—to your exhibitor organization, is selling out cheap—dirt cheap.

**We find a rising tide of horse sense beginning to show itself throughout the nation on this prostitution of the screen. The newspapers are beginning to take it up and they are about to print names and figures and facts that won't be comfortable for the local theatre man who has to meet his patrons direct.**

We are beginning to hear from exhibitors who have thought it over and who see how absolutely fatal it is to their business to impose on the people who pay them money for entertainment. We have no fear of the ultimate result, because hard business sense is reasonably on the job among the showmen of the industry.

With no axes to grind for anybody and with the sole desire to see exhibitors saved from those who for selfish reasons are trying to buy their birthright for a mess of pottage, we shall continue to sound the alarm against paid screen advertising as a menace to the moving picture theatre.

**Question 1—How much did the Kelly Springfield Company pay to get its advertising on the screen?**

**Question 2—Who got this money and how much of it was profit?**

**Question 3—What percentage of this money has gone into the treasury of exhibitor organizations?**

**Question 4—Is any man who recommends that an exhibitor cheat his patrons and prostitute his screen by using paid advertising entitled to pose as a friend of the exhibitor?**

We shall be glad to have these questions answered by any self-sacrificing volunteer who knows the facts, and there are some, now strangely silent, who do know them.

The line forms on the right.

# *Andre Has the Himmel of a Time Telling the World About Plan of International Producing Alliance*

WHETHER or not the exchange of films and the continuance by means of films of cordial relations between the United States and France will be consummated through Andre Himmel's company is very much in doubt. Andre Himmel is the youthful Frenchman who organized the Franco-American Cinematograph Corporation, with an authorized capital of $100,000,000, of which $10,000 was paid in last July in Delaware. Andre has been having the Himmel of a time with the newspapers, the Le Matin in Paris especially, for they have been carrying interviews and cabled reports questioning his enterprise.

Just at present the Frenchman is on the defensive at the Ritz-Carlton, New York City, besieged by newspapermen with special cables from the Paris sector. The bulk of these quote some of his prominent countrymen as declaring that letters of introduction he is said to possess are forgeries. Chief among those questioning the letters is Pierre Marcel, director of the Compagne Universelle Cinematographique de France.

*Prominent Men Attracted*

M. Himmel came to the United States last summer. He told stories about the extraordinary number of European halls his group controlled. He got Howard K. Wood, president of the United States Corporation, 65 Cedar street, New York City, as one of the incorporators of his American company.

Returning to France in September, M. Himmel declared, it is said, that he was president of a gigantic trust with a capital of $100,000,000, with offices at 35 Nassau street. He is said to have given banquets, and held out large promises. Prominent men such as ex-Ministers Dalimier, Marcel Prevost and Couba, were attracted to him and signed contracts to buy the Excelsior Building in the Champs Elysees and a big circus. He paid 100,000 francs for an option on six Auber halls in Paris, and appears to have obtained subscriptions of 1,000,000 francs for stock.

*Made Big Claims*

Before his return to France, M. Himmel was guest at a dinner at the Ritz-Carlton presided over by Maurice Casenave, French high commissioner. At that time he is quoted as having said his company controlled about 20,000 theatres and exhibition places in Europe, 2,200 of which were in France, 2,495 in Germany, 1,650 in Italy, 1,935 in England, 1,203 in Austria, 725 in Spain and the rest scattered. Among those who attended the dinner were Marcus Loew, Lewis J. Selznick, Arthur S. Kane and Colonel George W. Burleigh.

M. Himmel's original statement for the company was as follows:

"It has been the desire of the French government ever since it founded the Societe Cinematographique de France to bring about an alliance with American producers and theatre owners. For this purpose it has approved the foundation of the Franco-American Cinematograph Corporation. The new organization has already allied itself with several of the larger picture producers of this country."

# *Rumors of Depression Exaggerated and Misleading, Says Sidney Kent, Quoting from Federal Statistics*

THE motion picture industry never was in stronger condition than it is right now," said Sidney R. Kent, general sales manager of the Famous Players-Lasky Corporation, this week. "Not only is there no general depression at the present time but there is none in sight. In July we began to hear rumors of depression among the picture theatres of the country, which have continued to a point where many people have taken it for granted that a great depression really exists the country over.

"Nothing could be farther from the truth. There have been some 'bad spots,' it is true, but these are segregated instances for which local conditions have been responsible. The general situation has been good, and I submit as eloquent evidence of theatre prosperity as a whole the figures listed below, which are the actual amounts paid into the government by the combined theatres of the country for the months of July, August and September, 1919, and for the corresponding months in 1920:

| | 1919 | 1920 |
|---|---|---|
| July ..... | $4,699,239.22 | $6,436,417.41 |
| August ..... | 4,692,681.98 | 6,824,328.54 |
| September ..... | 5,463,592.25 | 7,369,476.75 |
| Total ..... | $14,855,513.45 | $20,657,222.70 |

"These figures tell the story. They are from the treasury department.

"We all remember the hot weather stories of depression in July and August. Kindly note the comparison of the federal tax paid in July, 1919, as against that paid in July, 1920. Also note the increase in the tax paid in August, 1920, as against August, 1919, and then note the tremendous jump in September of this year as against September of last year.

"The government figures for October of this year are not yet available, but they need not be feared. Judging from our own records of sales I am certain that they will be found proportionately satisfactory. They will prove that the depression talk in October was just as misleading and, as affecting the general situation, just as erroneous as that of July, August and September is proved to have been.

"I know that when our own business is good, there is good business all along the line. It is an infallible barometer of trade conditions. So when I say that our gross business for the last week in November was the largest in the corporation's history, with the single exception of National Paramount Week, 1920, I feel that I have submitted sufficient proof that the rumors of depression are greatly exaggerated and misleading."

## Notice to Exhibitors

Moving Picture World is co-operating in every possible way with the legislative committee of the National Association of the Motion Picture Industry because we believe from its present activities, under the leadership of C. C. Pettijohn, that it is not only honest but genuinely efficient.

If you as an exhibitor, learn of any proposed legislation oppressive to the moving picture in general or to your own section of the business in particular, write or telegraph the facts to the Editor of Moving Picture World and we will see that prompt attention is given to the matter. The more prompt you are, the better.

# Screen to Save 25,000 Children

*Responding to Herbert Hoover's Appeal Organizations Co-operate to Raise $2,500,000 on January 26*

The National Association of the Motion Picture Industry and the Motion Picture Theatre Owners of America through their representatives met in joint convention at the Hotel Claridge, New York, during Tuesday, Wednesday, Thursday and Friday of the present week on the broad basis of co-operation against the enemy without and harmony in the business relations within.

The first session was presided over by William A. Brady, president of the National Association, who was selected jointly by the two bodies, and after Herbert Hoover and Paul M. Warburg had addressed the assemblage the executive sessions were begun. A full report of the work accomplished will be published in Moving Picture World in a subsequent issue as it was mutually agreed that no statements would be made on behalf of the industry until the sessions were completed.

The main subject at issue was, of course, the Federal censorship legislation which the International Reform Bureau is seeking to put through in Washington. The secondary object was the dealing with the various censorship problems in the several States, and coupled with this was the discussion of a plan for united action to protect the industry and American freedom by combating the proposed Sour Sunday laws and the unfair taxation measures now before Congress.

The conference also included a discussion of questions of advance deposits and uniform contracts between distributors and exhibitors.

It was agreed that active work should be done by a joint committee consisting of eleven members from the Exhibitors' organization and eleven members from the National Association. These committees were in session at the hour Moving Picture World went to press, and a report of the result of their deliberations will be forthcoming next week.

The legislative committee appointed to take upthe subject of censorship, the blue laws and taxation was composed of the following: For the National Association: Richard A. Rowland, William Fox, William Wright, Gabriel L. Hess, Percy L. Waters and Charles C. Pettijohn. For the M. P. T. O.: G. G. Schmidt, Indianapolis; Sam Berman, New York; H. H. Lustig, Cleveland; Charles O'Reilly, New York; James Ritter, Detroit; A. Brylawski, Washington; Joe Mogler, St. Louis; H. B. Varner, Charlotte, N. C.; M. Herman, New Orleans, and Charles Sears, Brookfield, Mo.

The committee on business relations was appointed as follows: For the National Association: Elek J. Ludwig, Lewis Innerarity, Gabriel L. Hess and Charles C. Pettijohn. For the M. P. T. O.: W. A. Steffes, Minneapolis; E. T. Peters, Dallas; John Manheimer, New York; Leo Brecher, New York; Joseph C. Hopp, Chicago; Joseph G. Rhode, Milwaukee; E. M. Faye, Providence; Lawrence Goldman, Kansas City, Mo.; Joseph Stern, Newark; John S. Evans, Philadelphia, and L. J. Ditmar, Louisville.

# 1 Per Cent. Gross Sales Tax Proposed to Replace 10 Per Cent. Admission Tax

*(From the Washington Bureau, Moving Picture World)*

A PROPOSAL to repeal the present 10 per cent. tax on theatre admissions and substitute a 1 per cent. gross sales tax which would apply to admissions and which would be assessed against an exhibitor is made by Representative Luther W. Mott of New York, a member of the House Ways and Means Committee, in a bill which he has just introduced. This bill is described as providing for a general sales tax. As stated by its author, it would supplant the excess profits tax and probably the film rental tax.

In a statement furnished the Washington Bureau of Moving Picture World, Mr. Mott explains his bill as follows:

"The general sales tax bill which I have introduced is intended as a basis for discussion of a tax that seems to me to be necessary if the country is to be rid of the obnoxious excess profits tax, the revenue from which will shrink materially in the coming year, and taxes on articles commonly used by the public. It is understood, of course, that there will be no revision of the revenue act at this session of Congress, but I hope that at the extra session of the next Congress, undoubtedly to be called by President-elect Harding, this measure, or a similar one, will be included in the revised revenue law.

"There is certainly a demand from every business man that the revenue laws be revised. The elimination of the excess profits tax is demanded, not only by all interested in industry, but by all who realize the tremendous addition it is making to the cost of living. Besides all the other objections to it, present and prospective business conditions indicate that returns from it next year will be so small as to demand large additional taxes even if it were retained.

"The general sales bill provides for a tax of 1 per cent. on all turnover when the amount of sales total more than $200 a month. The limit was devised to exempt the small farmer or storekeeper who does not keep books and from whom the return would be trifling. Provision is made to exempt sales by the United States, political subdivisions and foreign countries, as well as goods intended for export. Religious, educational and charitable institutions are also exempt and provision is made that brokers and commission men shall pay the 1 per cent. tax on the amount of their commission only. The tax is payable monthly, as are a number of taxes it supersedes.

*Would Replace Many Taxes*

"Joseph S. McCoy, treasury department expert, estimates that my bill would provide a revenue of close to $1,500,000,000 annually. It will take the place of the excess profits tax, most of the excise taxes, such as the taxes on automobiles and accessories, sporting goods, candy and chewing gum, motor boats, the luxury taxes on wearing apparel, art objects, and the consumption taxes on drugs, medicines, etc.

"It also does away with the tax on admissions and the taxes on non-alcoholic beverages and ice cream. Of course, all those selling these articles are subject to the 1 per cent. sales tax. The amount which would be received from these present taxes during the coming fiscal year is estimated to be slightly less than that which the general sales tax would yield.

"A sales tax is not an untried measure in government finance. During, and for several years after the Civil War we had a form of sales tax in this country. The Philippine Islands have a tax almost identical to the one proposed and it has raised over $7,000,000 in that small territory. It is estimated that their turn-over is less than 1-3 of 1 per cent. of that of the whole United States, so that if we paid in the same proportion, more than $2,000,000,000 would be raised.

*One Serious Objection*

"France had a retail sales tax during the war which they have now changed to a general sales tax. Germany had a general turn-over tax during the war which, I think, is still in effect. Students of taxation all over the world are turning to this method of raising money as one which raises a great deal of revenue without working particular hardship upon anyone. The man who pays it feels as if he were merely a collector for the government and does not intend to evade.

"The only objection which seems to be seriously made to it is that on some articles it has to be paid several times. It is estimated, however, that the average number of turn-overs of any commodity is only about three and one-half and probably no more than this percentage would be added on account of the tax to the final price paid by the consumer for any article, whereas the present excess profits tax often adds as much as 20 per cent., while the luxury taxes specifically add 10 per cent. The tax will work harm to no one. It will not tend to destroy business as does the excess profits tax."

## Concert League to Give Christmas Program Free

**The coming year promises to be the most profitable and successful one that exhibitors throughout the country will enjoy as far as their presentations are concerned, due largely to the new service offered by the New York Concert League.**

**As a result of a recent conference that the executives of the league had with Nathaniel Finston, formerly conductor at the Rialto and musical director of the Capitol, New York City, this music-master has been added to its staff and exhibitors will be supplied with special orchestrations, music and lead sheets and music scenarios to fit the size of their orchestras and to coincide with the theme of pictures presented.**

*POLLY WANT—HOW'S POLLY TODAY? Ina Claire in "Polly with a Past," made by Metro*

# Brass Tacks Talk on New England

## *Moving Picture World's Special Representative Gets Down to Cases After Survey of This Field and Finds Yankeeland Doing Better Than He Expected*

*By FRANCIS A. SAUNDERS*

**This is the first of a series of face-to-face articles by Mr. Saunders in his practical survey of the nation in behalf of Moving Picture World readers.**

**They will prove valuable, because they are true talk and from the pen of a man who gets his facts out straight.**

**—EDITOR.**

HAVE you ever heard a man who had been operated upon for appendicitis speak of his particular case? And if so, do you recall his manner of quoting the doctor who attended him? And the word that the nurse brought him of the close squeak that he had been dragged through by her tender ministrations? Each of these stories would lead you to believe that the patient would have passed away in about thirty seconds flat had it not been for the effort put forth by that particular he or she who had a hand in placing him back in the Roscoe Arbuckle class. When, if everybody concerned had really opened up their hearts on the matter, in ninety-nine cases out of one hundred it was necessary to remove the appendix all right, this making the patient feel better; the consulting physician received his fee, which was the thing he was after; the surgeon surely had to be paid, which did not disturb his peace of mind any; and so individually and collectively all concerned literally and figuratively mopped up. But, Gosh! The case was terrible while it lasted!

### *Describes Situation*

This about describes the business situation in New England today. And at a time of the year when the general public is turning more to the shops than to the theatres for amusement. And in a section of these United States known in song and story for its thrift—a section, be it repeated, that has long been known for its canniness when parting with the elusive dollar. Not forgetting that the Yuletide season is upon us, and most of us are thinking about our best girls, or our wives, or our wives' all too many friends, and our own, etc., etc., ad infinitum.

### *All Doing Good Business*

The writer wandered into a small theatre in Boston the other evening about second show time. The weather was rotten, not bad, mark you, but just rotten. The weather man must have had a bad dinner, and was telling his trouble to the world—like some of us did back in the days of freedom. It rained, but did not rain; it snowed, but did not snow; it sleeted, it did, but did not sleet; and then it did them all together. The walking was what one might allude to as an act of heroism. And yet this exhibitor was breaking every record his house had known over a period of ten years. And his feature was in that class known as "fair." Of course, it is admitted without a struggle that every exhibitor in New England is not burning up the league, so to speak, but the great majority are doing a greater volume of business than is normal at this season in that district.

The writer realizes full well that the foregoing statement is inevitably going to be criticized somewhat, but is prepared to back it up with the facts.

Let us suppose for a minute that over the period beginning with 1915 or 1916 and ending with 1920 that everybody in the film industry, from the producer right down to the theatre patron, has been making a profit of four or five hundred per cent. on an investment. Along with every other industry in the country, including labor. And that suddenly somebody wakes up and the bottom drops out of the whole fabric, bringing us right back to earth.

### *Making Normal Profit*

Just picture, if you will, that our state of mind has become such that we have acquired the habit of expecting that our profit will always be four or five hundred per cent.

We have become just like the small kid who did not encounter a spanking until he had reached the age of about ten or so. He had no reason to expect it. But it was coming to him, and he got it; and right there his period of reconstruction began. It gave him something to ponder over, sort of accelerated his circulation, and put him up on his toes regarding the stunt he had been licked for. And here we are again back where we started, getting something good out of what looked (and felt, let me add) all wrong.

Instead of the greatly inflated profits of the peroid outlined above, the average exhibitor is now making a sane, normal profit on his investment.

The process of bringing him back to earth is rather disconcerting—like that vague, uneasy feeling in the pit of the stomach experienced when riding down a Woolworth Building elevator from the fiftieth floor—but back to earth he must come to be satisfied with a corking good profit. Not anything like the one which the past four or five years had led him to expect would last forever, Pollyanna style, but one that will more than suffice.

### *Few Such Towns*

There are certain towns down East whose only reason for existence could be found in the hustle and bustle of high speed war production that have sustained a bang right squarely on the nose, it is too true, but they are few and far between. The factories in these towns are not in big production at this writing, for they were long on inventory and short on cash—and mill operatives cannot eat shoes or cotton without looking like hunger strikers. And they would have to be paid their wage in those commodities if they continued to work. Which is merely another way of saying that while the period of reconstruction is on cash is bound to be rather scarce. It could not very well be otherwise.

### *New England Is Sound*

New England is fundamentally sound. It has always been so, and so it will always be. To say that attendances at theatres in the land of the sacred codfish are today as good as they have been is folly. And so we will not say it. But this we do say—that the film industry is in a sound and healthy condition here; that the rock bottom of the business depression has been reached and passed; and that the curve of prosperity will slowly but nevertheless surely mount from this time on.

All of which is just as it should be.

## *Friend Denies Rumors*

**In view of recent reports circulated in Wall street circles that, current with his resignation as treasurer of the Famous Players-Lasky Corporation of New York and New Jersey, effective January 1, his holdings in the film concern will be thrown on the market, and desirous of obviating any erroneous impression as to his future standing as a member of the board of directors, Arthur S. Friend has issued the following statement:**

**"Any impression that I had resigned as a member of the board of directors is false. Although not generally known at the time of my resignation, it did not include my future standing with the board as a member. I simply resigned my executive position as treasurer and as an officer of the Famous Players-Lasky Corporation in order to make myself free to develop personal interests.**

**"I have never had nor entertained any idea of resigning from the board. I have considerable stock in the corporation, which I conceive to be very good property and have no disposition at this time to sell it, and any thought that I was going to unload or was at all antagonistic to the corporation or its management is erroneous."**

# *Minneapolis Film Men Aid City Officials to Keep Crime Suggestions Off the Screen*

CO-OPERATION with the city authorities in keeping Minneapolis motion picture screens free from crime suggestion has been pledged by exhibitors and film exchange men of the city. Radical revisions of movie programs of the city—even to the extent of refraining from showing pictures that have been favorably received in all quarters in other sections of the country—have been made at the suggestion of Mayor J. E. Meyers.

Because of the agitation in certain quarters that "boy bandits" were receiving crime suggestions from motion pictures, the exhibitors and distributors' representatives met recently with the mayor to offer their aid in clearing up the situation. Complete lists of bookings, programs and announcements of pictures to come were laid before Mr. Meyers. The meeting was called by W. A. Steffes, president of the United Theatrical Protective League, composed of the leading exhibitors of Minnesota, North and South Dakota, Iowa, western Wisconsin and the upper peninsula of Michigan.

Though some of the pictures temporarily put under the ban have been reviewed by representative citizens and accorded their approval, they were relegated at least temporarily when objections to their presentation were offered. The motion picture men were thanked by the mayor for their offers to aid him and he stated that the present plan of voluntary censorship would be followed at least long enough to give it a thorough try-out.

*Complaint a Surprise*

Mr. Meyers was informed by the exchange men that they were only employes of their home organizations and that any action of theirs in cancelling bookings would be contingent upon consent being obtained from their superiors. They promised, upon receiving this consent to limit their bookings to the program agreed upon.

That any complaint should come from the programs offered in Twin City motion picture houses came as a surprise to film men here. Minneapolis and St. Paul have for years been looked upon as among the most conservative cities in the country in selection of pictures.

Several weeks ago, representatives of various women's clubs of the city at a meeting at the mayor's office with motion picture men and others interested in good pictures, offered a plan for "the selection of films" that amounted in reality to censorship. Mrs. Robins Gilman, a Minneapolis settlement worker, announced that a survey of motion picture houses of the city was being completed.

The survey, Mrs. Gilman said, is comprehensive and is designed to include every phase of the motion picture industry here. It is being prepared for general distribution and will be completed soon, she said. Its issuance is being awaited with interest by film men here, who do not believe it will reflect seriously on them.

The proposal of the women to censor films met with opposition from unexpected quarters at the meeting. Among those who stood for the fidelity of Minneapolis motion picture men to high ideals was the pastor of one of the largest churches in the city. He has several times endorsed current pictures from his pulpit and shows certain types at week-day meetings.

# *Motion Picture Theatre Owners of Indiana Plan a Campaign for Increased Membership*

PLANS for further organization of the Motion Picture Theatre Owners of Indiana were perfected Friday, December 10, at a meeting in Indianapolis of officers and members of the executive committee of the organization. The meeting was characterized by those present as being "the most enthusiastic meeting of Indiana exhibitors ever held in the history of the industry."

Following the meeting Gustave G. Schmidt, president of the organization, announced the appointment of an executive committee for the Indiana organization, composed of one exhibitor in each of the thirteen districts of Indiana in addition to the five officers of the organization. All the exhibitors named as members of the executive committee expressed an enthusiastic desire to serve in the interest of the industry and every exhibitor in the state.

*To Seek Members*

With the perfection of the organization plans are already nearing completion for the membership campaign which is to be started soon. In view of the fact that the ministers of Indianapolis and other cities of the state are planning to present bills before the Indiana General Assembly, which convenes in January, seeking to cut the profits of the exhibitor materially, it is believed the Indiana organization will be unusually successful in its membership campaign.

*Schmidt Goes to New York*

President Schmidt has gone to New York to confer with officers of the national organization. Before leaving he expressed confidence that the Indiana organization will obtain a 100 per cent. membership in a short time.

The executive committee is composed of the following: Charles Sweeton, Evansville, will represent the organization in the First District of Indiana; L. H. O'Donnell, Washington, is the organization's representative in the second congressional district; J. S. Grimes, Corydon, the Third District; C. E. Rogers, Fourth District; Ben Van Borssum, Terre Haute, Fifth District; W. F. Easley, Rushville, Sixth District; A. C. Zaring, Indianapolis, Seventh District, which includes Indianapolis; A. E. Bennett, Muncie, Eighth District; Ben V. Barton, Crawfordsville, Ninth District; Herbert H. Johnson, Lafayette, Tenth District; William Connors, Marion, Eleventh District; Joseph Bommersheim, Bluffton, Twelfth District, and William Bender, Jr., South Bend, for the Thirteenth District.

## *Postmaster Orders Care in Handling of Films*

Postmasters and employes of the postal service have been instructed to use greater care in the handling of motion picture films in transit. In an announcement to the service Acting Second Assistant Postmaster General E. R. White, Washington, D. C., states that reports have been received that the instructions respecting the transportation of motion picture films in the mails are not always being observed. He calls the attention of all concerned to the following directions which, he says, must be invariably complied with:

"Motion picture films must never be placed in mail bags, but must be handled outside of mail bags. They must be placed in cars and offices in positions that will permit of their ready removal in case of fire. They must not be loaded in cars nor stored in stations or offices in contact with steam pipes or other sources of heat."

# Joint Convention Meets for Action

## National Association and Theatre Owners Body Get Together at Claridge and Discuss Mutual Problems

HERBERT HOOVER, in an address delivered at the joint session of the National Association of the Motion Picture Industry and the Motion Picture Theatre Owners of America, in the ballroom of the Hotel Claridge on Wednesday morning, December fifteenth, paid a tribute to the screen, which should be reproduced throughout the United States for the benefit of those who are seeking to censor the picture industry out of business.

Mr. Hoover, after being introduced by President William A. Brady, of the National Association, made an appeal to the industry on behalf of the starving children of Europe, and when co-operation was promised, he said: "The two most important aids to human progress which have been developed in recent years are the gas engine and the moving picture. During the war I had an opportunity to find out the splendid service the screen was rendering to humanity as an influence for good, even beyond its value as an entertainment. I do not say this to flatter you, because I have made this statement before other assemblages and because I believe it to be the absolute truth."

Mr. Hoover was loudly applauded, and the gathering became more enthusiastic over his remarks the more it gave thought to such a tribute from a man of such standing. In the course of his appeal Mr. Hoover said:

"Knowing as I do the service the motion picture industry did during the war and has done since, I feel that I should ask for their co-operation again because I believe that this goes further than any individual—that it involves the national honor of the U. S.

"We have seen great charitable organizations, the American Relief Association, American Red Cross, American Friends Service Committee, Jewish Joint Dist. Committee, Federal Council of Churches of Christ in America, Knights of Columbus, Y. M. C. A. and the Y. W. C. A.

"Upwards of 15,000,000 children have been saved by American hands. In the winter of 1919 there were as many as 8,000,000 children in American charges and in the process of building up an organization that would meet that situation four institutions in particular have created from 15,000 to 17,000 local institutions in Europe, and now represent 3,500,000 children.

"These 3,500,000 children in Central Europe will face starvation unless we can secure renewed help from the American public and those institutions must close their doors within sixty days.

"To me it is only a question of humanity, but it is a question of national honor, and failure to go through with this would be the most disgraceful reaction from a national point of view.

"It is a problem to take care of 3,500,000 children over the winter, and this number should be diminished by one-half to two-thirds by next summer.

"We, the one and only nation in the would set ourselves out to save the lives of these children and should carry it through. It is a chapter in American history.

"These institutions at each point have been set up under the control of the best men and women in that locality. We have said to them if you will undertake the problem, we will stand behind it. They provide the overhead expenses. When one of these institutions can be supported by the efforts of their own people, we withdraw. We have built up a great series of institutions all over Central Europe.

"We are not called upon to pay any American money out and use it for overhead expenses or waste. We have gone to every possible effort to reduce expenditures to a minimum. We require $33,000,000 to carry these children over until next harvest. Ten dollars contributed through the European Relief Council will save the life of one child.

"There is no influence that comes in contact with the public better than the motion picture. We need the co-operation of all of the men in the country to help us organize that support. In such organizations, one man, a half dozen or thirty men cannot carry these things out themselves, they must appeal to a medium that can carry it through.

"I appeal to you, gentlemen, to take a certain number of these children as your wards and devise ways and means how they will be supported. Allocate to the different corporations in the industry some definite portion of this problem. I would suggest that this industry undertake to care for from 150,000 to 200,000 of the unfortunate children.

"As to the ways and means of carrying this plan through I think the industry can bring about the better plans. As a matter of suggestion I would say there are two points involved.

"1. A given motion picture theatre might be responsible for a certain number of these children.

"2. To get over a slogan to ask each family to take one or more of these invisible guests at their Christmas fireside."

The remarks of Mr. Hoover resulted in the following resolution by the joint committee of the National Association of the Motion Picture Industry and the Motion Picture Theatre Owners of America.

Resolved: That the President of the National Association of the Motion Picture Industry designate a committee from its membership to cooperate with Mr. Herbert Hoover, and bring about the result that he desires to attain, and that the committee work in close cooperation with the committee appointed by the President of the Motion Picture Theatre Owners of America.

The following joint committee was chosen to carry out the plan. For the National Association: Oscar A. Price, Charles C. Pettijohn, William Wright, Lewis Innerarity, Arthur James and Harry M. Berman. For the M. P. T. O., Sydney S. Cohen; C. E. Whitehurst, Baltimore; Sam Berman, New York; E. M. Faye, Providence, and Charles O'Reilly, New York.

January 26 was decided upon as the day upon which a concerted drive will be made in behalf of the $2,500,000 fund which the industry decided to raise.

# Albert E. Smith, Vitagraph President, Weds Jean Paige, Popular Screen Star

MISS JEAN PAIGE, screen star, and Albert E. Smith, president of the Vitagraph Company of America, were married last Tuesday morning at the home of the bride's parents at Paris, Ill. The wedding was a simple one, and immediately after the ceremony Mr. and Mrs. Smith left for a two weeks' trip, the itinerary of which was not announced.

Miss Paige was born in Paris, Ill., and upon her graduation from the high school there came east to college, where she specialized in the study of elocution for about two years. Her excellence in the dramatic arts resulted in an offer to appear on the spoken stage, but instead Miss Paige accepted an offer from Vitagraph about three years ago to play in the O. Henry series then being produced at its Brooklyn studio. She was advanced to stardom about a year ago and has won a large individual following.

Mr. Smith is one of the pioneers of the motion picture industry. He was one of the founders of the Vitagraph, which, established in 1898, now has two of the largest studios in America and several European branches.

# New York State League Appoints Committee to Carry on Campaign Against Blue Laws

FIFTY-ONE state senatorial exhibitor representatives and forty-five state congressional exhibitor representatives were appointed by Sydney S. Cohen at a meeting of the Greater New York branch of the Motion Picture Exhibitors' League of the State of New York, at the Hotel Astor on Friday, to carry on a campaign in the state of New York to combat the reform movement for the enactment of blue laws. By these appointments the state league will have an exhibitor representative in every congressional and senatorial district in the state, whose duty it will be to carry to the legislator of his district the anti-blue law sentiment of his clientele.

The meeting, which was attended by over a hundred exhibitors, representing 350 theatres in Greater New York, was animated by an organization spirit which resulted in every man in the room contributing his share toward the state league's quota for the national body, the Motion Picture Theatre Owners of America.

An address was made by Mrs. Henry Moskowitz, chairman of the Recreation Committee of the Woman's City Club, who said that the City Club was opposed to all blue laws and would help the state league in its fight against the enactment of such legislation. She also announced that the club would lend its efforts to the league in procuring legislation for the admittance of minors to motion picture theatres.

Senator James Walker, of New York, the organization's attorney and a good battler for the screen, reported to the meeting on his activities in Washington, where he had been at work on behalf of the Motion Picture Theatre Owners of America on matters pertaining to the fight against blue laws and the bill for Sunday closing in Washington, D. C. The latter bill, which is fostered by the Lord's Day Alliance, seeks to make Washington a "model" city on the Sabbath. It is understood that if the sponsors of this bill succeed in Washington they will attempt to extend their efforts to other cities in the same cause.

# Telegrams and Letters from Many Testify to Widespread Sorrow at the Death of Kindly Sam Spedon

THE widespread sorrow at the sudden death of Sam Spedon, who, as "Personal Touch" man for Moving Picture World, possessed a host of genuine friends that any man might envy, is shown by telegrams and letters received by this publication. From Canada and from all sections of the United States come testimonials to the qualities of the man who, because he believed in and loved all his fellow men, was believed in and beloved by all.

The esteem in which "Sam" was held was shown at the Atlanta funeral services on Thursday morning, December 9. Exhibitors and exchangemen at the exposition very thoughtfully made all funeral preparations and arranged their own services to pay tribute to their old friend. Patterson's chapel was crowded with men, who had known "Sam" for years, and the casket was covered with flowers. The services were conducted by the Rev. W. W. Meminger of All Saints Episcopal Church. The pallbearers were Jake Wells, W. F. Tobias, J. S. Wadsworth, Claude Ezell, K. L. Kirkman, George Atkinson, Tony Sudekim and Nat L. Royster. Mr. Tobias brought the remains to New York.

A beautifully expressed tribute to "Sam" is contained in a letter from Walter H. Golding, manager of the Imperial Theatre, St. John, N. B. Lack of space prevents its publication in full, and the following paragraphs are selected:

"In expressing my sincere sorrow and poignant sense of personal loss at the unexpected demise of that kindly little old gentleman, I am truly representing the feelings of every exhibitor and exchangeman in this far east Maritime section of Canada.

"Whatever your own appreciation of Mr. Spedon may have been, may I take the liberty of suggesting that your valued weekly was ably personified in that smiling, courteous traveling writer who was friends with all he met and whose fine discriminating mind and incisive talent seemed always to reflect the true state of affairs among film folks wherever he was sent, if we are to judge by his able reports from this section at convention periods.

*"An Influence for Good"*

"Dear old Sam—we liked to call him 'old,' though he gently resented it—was the life of our outings, our 'innings' and at open meetings. His advice was sought many's the time when arguments ran high, and he never failed to pour oil on our troubled waters. The boys got to love him and treat him like a long-lost uncle. His frank, open-hearted friendship, his optimism, his Lincoln-like honesty of word and deed were refreshing to chaps used to slashing one another in business. Mr. Spedon was an influence for good.

"The film game has gotten to be such a strenuous one that pacifying personalities like Mr. Spedon stand out as beacon lights pointing the way to better understandings. God knows we have all too few of these old-fashioned gentlemen in the business nowadays. Therefore Sam's passing is indeed a loss."

*Mr. Pearson's Tribute*

A tribute from Elmer R. Pearson, director of exchanges for Pathe, reads as follows:

"It was a profound shock to learn of the untimely passing of that noble character and very dear friend, Mr. Sam Spedon, a true pioneer of the film industry. There were very few in the business whom he could not call by their first name, and I do not believe the industry has ever contained a man who was more favorably or well known to everybody.

"I have known Mr. Spedon personally for over ten years. An exhibitors' convention will scarcely seem complete without his genial smile and hearty handclasp. I am sure he has claimed a noble reward."

The funeral in New York City on Saturday, December 11, was largely attended by members of the industry. There were many floral tributes. The service was conducted by the Rev. W. H. Jackson. Interment was in Sleepy Hollow Cemetery, North Tarrytown.

## A. M. P. A. Resolution

Whereas, the Associated Motion Picture Advertisers, Inc., has been advised of the death of Mr. Sam Spedon, one of the founders of this organization and until recently an active member thereof,

Be it resolved, that we express to his family the deep regret which we individually and as a body feel at the loss occasioned by his death; that we testify as to the value to us of his friendship; and that we assure them of our deep sympathy with them in their bereavement.

P. A. Parsons, Victor Shapiro and Charles Barrell for the Associated Motion Picture Advertisers, Inc.

# Beginning Fight for Sunday Closing and Stricter Censorship in New York

THE New York Civic League, which maintains its headquarters in Albany, will again attempt to bring about the closing of all motion picture theatres in New York State on Sundays, and likewise a more strict censorship of pictures. Announcement to this effect has just been made by Rev. O. R. Miller, through the league's Bulletin. The activities of the league, particularly its two heads, Rev. Mr. Miller and George West, are well known to practically every phase of the motion picture industry of New York State. Still smarting under the defeat of a year ago, when the Walker Sunday bill was signed, the league is now marshalling its forces in battle array ready for the opening of the legislature in January.

Judging from Mr. Miller's statement, the league expects to obtain much through the fact that the Assembly alone has forty-one new members, and that Governor Alfred E. Smith is being replaced by an upstate man credited with less liberal tendencies.

The league, as yet, has found no one who will carry its battles into the assembly and senate. Out of the 150 assemblymen and fifty-one senators, however, it will undoubtedly discover the necessary spokesman.

*To Meet Alliance Leaders*

The New York Civic League, in its coming efforts, will not co-operate with the Sabbath Day Alliance to any great extent, although it expects to muster some strength of a reflected character through the activities of the later organization at Washington. The Rev. Mr. Miller plans to meet some of the leading lights of the Sabbath Day Alliance in New York, or at Washington, before the New York State Legislature convenes.

"Our battle in New York State from January on, will center in seeking a repeal of four vicious measures," said Rev. Mr. Miller, "these being the Walker baseball, the Walker prize fight, the 2:75 beer bill and the Sunday motion picture law. The effects of conducting Sunday shows has been shown during the last few months in a way that will provide us with material that is no longer of an indefinite nature. There is no longer any guess work as to the evils which are ours through a commercialized Sabbath. We are in a position to show to Governor Miller, if necessary, by the presence of hundreds at a hearing, the loss in church attendance from Sunday shows. If motion picture shows are allowed to run on the Sabbath for admission, it is just as legal for other business to open up.

*To Seek Stricter Censorship*

"We are going to seek a more strict censorship of pictures, but it will probably be more of a national than a state issue. This National Board of Censorship is nothing more or less than a little group either controlled by, or directly interested in the industry, and knowing that their salaries will cease as soon as they become the least bit drastic.

"There is no argument supporting their work. The pictures being shown these days tell the need of censorship. More and more are nude women replacing the story itself as the center of interest. We have the spotlight on the bed or the couch to convey the idea of suggestiveness and many of the half completed subtitles leave nothing to the imagination.

"The producers seek to create a demand for such pictures. It is easy. If one peddles cocaine for four weeks, there is a demand for it. If one shows pictures in which the more or less nude woman is figured as a means of attracting patronage, because it is more easy and less expensive than securing a wholesome subject or story, the demand for the pictures is made.

*Sees Good in Pictures, But—*

"If it is so imperative that picture entertainment be afforded the masses on Sunday, the solution is very easy. Let the city and the state open municipal buildings without an admission charge, and let the entertainment be in the nature of educational pictures. There will be enough of them to go around, if the demand is there.

"The whole motion picture business is riding to a fall. The good will have to go with the bad. It is the case today of anything for the dollar. They are not cleaning up their pictures, any more than did the saloonkeepers. The result will be the same. There is a world of good in the motion picture, but not in the way it is being handled today."

C. L. GRANT.

# Increasing Tax Collections Encourage Secretary of Treasury to "Rub It In"

IN view of the steadily increasing returns from the tax on admissions, the proposal of Secretary of the Treasury Houston to double this tax appears ungrateful, to say the least, and seems something like a move to kill the goose that lays the golden egg.

Admission taxes collected in October, as shown by a report just issued by the commissioner of internal revenue, amounted to $7,932,042.40, an increase of $1,432,029.40 over the collections of $6,500,013, reported for the same month last year, and $562,565.67 over the collections of $7,369,476.73 reported for September of this year. In the four months ended with October, admissions paid taxes totaling $28,589,275.41, an increase of $7,233,747.97 over the total of $21,355,527.44 collected during the corresponding period of last year.

In addition to the admission tax the industry pays the film leasing tax, which in October amounted to $533,472.17, and for the four months ended with October to $2,012,460.60, and the seating tax, which during the month totaled $77,001.18, and for the four months, $1,322,974.35.

To carry the matter still further, the industry helps to pay the taxes on freight and express shipments, transportation tickets, etc., some of these collections during October being $13,171,453 from freight shipments, $1,551,422 from express packages, $10,292,650 from personal transportation, $748,613 from seats, berths and staterooms, and $2,287,323 from telegraph and long-distance telephone messages.

The annual report of the secretary of the treasury, in which doubled taxes for the industry were advocated, was severely criticized by Congressman Claude Kitchen.

## Germany Bans Our Films

**Heretofore the reward for successfully smuggling an American motion picture into Germany has been the unmolested exhibition of it in the theatres. But times do change. Now the Ministry of Finance and Economics has ruled that police authorities must prevent further exhibitions of the most popular pictures in all Germany—the American films. No longer will German film fans "hoch" the Wild West cowboy as he discharges the contents of a six-shooter at an Indian with one hand and rescues the fair cowgirl with the other. It was the Wild West film that made the biggest hit.**

**The complaints of German producers are responsible for the ban. They blame Americans for flooding the local market with California-made pictures and impairing the popularity of local productions. Our pictures, they say, have been sold so cheaply that it was possible to show them at a fraction of the cost of German films, upon which royalties have to be paid.**

MOVING PICTURE World

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**This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.**

PASSION" has captured New York and the crowds at the Capitol Theatre this week have been fighting to get in. Associated First National Pictures, in presenting this great Du Barry story-spectacle, which is a German product, has given American picture makers an example of the kind of competition we may expect from the Continent. Its artistry is superb, its characterizations are definite and they are admirably made. Its photography and general treatment are of the highest standards. It will be interesting to see whether this sort of picture will have a quickening effect on American picture makers and we believe that it will. Competition of this sort is of a definite benefit to the screen and it should be encouraged. We have every faith that America will be the gainer in the long run.

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Whenever a newspaper gives especial attention to moving pictures that newspaper should receive the support of moving picture advertising both national and local. This is not only fair play, but it is the reciprocity of good business. It is our pleasant duty to draw the especial attention of the industry to such newspapers and one very conspicuous newspaper institution that is entitled to the positive support of the screen—the Baltimore News and the Baltimore American, published morning and evening, daily and Sunday by the same company.

These newspapers have made a splendid survey of their field of 105 moving picture theatres and have issued it in printed form for the benefit of the larger advertisers. After a careful reading we are certain that no other newspapers in America have displayed a better understanding of the picture business or set about in such a business fashion to really help.

We commend these newspapers to the interested attention of the industry—for their proposition is sound and their spirit of co-operation is admirable.

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With characteristic enterprise the Associated Motion Picture Advertisers have launched their "still" contest on behalf of the Maryland Institute of Fine Arts and a gold medal is to be the reward. No more constructive thing for the sales end of our business could be devised. Poor stills have been the sore spot in the side of advertising and publicity since moving pictures began and the lobby displays of theatres throughout the land bear pitiful testimony to this fact. We are displaying this contest and will continue to co-operate in every possible way toward its success. We recommend that you read the announcement in this issue with care.

## *Fantomas Rings the Bell*

SERIALS may be called the stimulants of the screen in that they thrill, aye electrify audiences, appealing both to those who take them seriously and to those who regard them as a delighting form of recreation. This is by way of preface to a word about Fantomas, the new Fox serial, of which we have contemplated four episodes of two reels each. It is in all respects a great serial, better, indeed, from our point of view than "Bride 13," its predecessor, and Edward Sedgwick its director is to be credited with having put more breathlessness into his completed work than we ever saw on the screen before. Fantomas may be classed as the hair raising mysterfier that reaches into your consciousness and makes you cry out for more. It is presented in concentrated footage with a maximum of action per foot. It is intensely interesting, absolutely absorbing and is a genuine recreation for the spectator. Mr. William Fox is to be congratulated on having so masterly a product to offer to the public. Fantomas is, indeed, a Fox entertainment and 100 per cent fine.

ARTHUR JAMES.

## Clip and Paste

*For Newspaper and Program Convenience*

Ted Sloman will direct the new series of pictures to be produced by J. L. Frothingham at Brunton.

Another of our film celebrities has gone back to the blanket. Mickey Neilan was admitted to the tribe of Blackfeet Indians when he was on location at Glacier Park a few weeks ago.

The cast to support Florence Lawrence in "The Unfoldment," to be produced by the Producers Pictures' Corporation, is being selected this week by General Manager George H. Kern.

Tsuro Aoki and Myrtle Stedman play the chief supporting roles in the new Sessue Hayakawa picture just started at the Robertson-Cole studio by Director Colin Campbell.

Marjorie Prevost, sister of Marie Prevost, of comedy fame, is playing a part in the Metro production, "What Is the Matter with Marriage?"

Edward Kennedy, former Mack Sennett comedian, will play the part of the big brother of "Sorrentina," in Viola Dana's new Metro picture.

Edwin Carewe will direct Anita Stewart in "The Tornado," her new Louis B. Mayer picture for Associated First National Exhibitors.

Sessue Hayakawa has moved his organization to the new Robertson-Cole studio on Melrose and Gower streets, from the old Griffith studio, where the last six of the Haworth productions were filmed.

Robert Edeson, who has just completed his role with May Allison in "Are Wives to Blame?" has received a long anticipated letter informing him that the ten German shepherd dogs he gave to the Washington government soon after the beginning of the war are safe in Germany. These animals were raised and trained by Mr. Edeson and two of them were decorated during the war.

Edward Cecil, of the Metro stock company on the West Coast, will have an important part in the forthcoming Metro all-star production of "What Is the Matter with Marriage?" which Phillip E. Rosen will direct. Mr. Cecil's most recent appearance before the camera was with Alice Lake in "Mother Love." Previous to that he played with Viola Dana in "Cinderella's Twin" and "The Offshore Pirate."

# Famous Players Canadian Corporation Plans Seventeen Large New Theatres

NO less than seventeen large new picture theatres are being erected in Canada by the Famous Players Canadian Corporation, according to a recent announcement. N. L. Nathanson, of Toronto, managing director of the comporation, has just made a trip through to the Pacific Coast to arrange matters in connection with the building of new houses in various cities of the Canadian West.

The new theatre at Winnipeg is scheduled to open February 1, while the new house at Calgary will open in a month or two. The one at Regina is well under way and the theatre at Vancouver will be finished shortly. Contracts for the large new theatre in Victoria, B. C., have been let and a theatre site has been secured at Edmonton, Alberta. Announcement is made that the new theatre at Winnipeg will have a pipe organ that will cost $30,000. It is being built at Woodstock, Ontario.

### *Other New Houses*

In eastern Canada, ground has been broken at Peterboro, Ontario, for a new $250,000 picture theatre which will be built by the Paramount Peterboro Theatres, Ltd., a subsidiary of the Famous Players Canadian Corporation. This will have a seating capacity of 1,150 and will have a fully equipped stage. It is planned to open it next May. The corporation's new theatre at Ottawa, Ontario, is cheduled to open on April 1 and building operations are being rushed.

The company is building a large theatre on Danforth avenue in Toronto. The remodelled Strand Theatre at Hamilton, Ontario, was recently opened, thus giving the corporation two important theatres in that city, the other being the Savoy, a large down town house of admirable proportions.

### *Nearly All Named "Capitol"*

It is interesting to note that practically all of the brand new theatres will be called by the name of "Capitol Theatre" by the Corporation, so that there will be a chain of houses with this name across the Dominion. It is also an interesting fact that all of the theatres now being built are being provided with a full stage, because it is intended to specialize with elaborate prologues for all picture attractions from week to week and to present feature musical and dancing numbers in conjunction with picture programs.

It is intimated that the prologue equipment and specialties, including the players themselves, will be booked from theatre to theatre along with the films so that the shows will be seen in their entirety in various cities.

### *Profits Over $250,000*

The first annual financial statement of the Famous Players Canadian Corporation, just issued at Montreal and covering the year ending August 28 last, indicates that the company has earned net profits of over $250,000. This figure is said to be considerably in excess of the estimated profit promised last April when a public issue of preferred shares was made by the Royal Securities Corporation.

The statements reveals net liquid assets of over $2,500,000, it is declared, and this sum is to be devoted to the erection of theatres. The company will open large houses in seven important centers during the first six months of 1921. The Famous Players Canadian Corporation has an authorized capital of $15,000,000.

# *New York Visual Instruction Association Enlarging Field of Work for City Schools*

ACCORDING to Dr. Rowland Rogers, vice-president and general manager of the Pictures Service Corporation and chairman of the Curriculum of the New York City Visual Instruction Association, the association is enlarging its field of usefulness. Plans for using additional film to supplement the teacher's work have been completed. Already the films now in use in history and geography are proving their value. In order to determine which additional subjects are directly available, subcommittees have been appointed to investigate and report on English, history, civics, domestic science, physical education and science. The duties of the Curriculum Committee are to classify the existing films, determine by actual inspection which are suitable and which must be re-edited and recommend the production of new films wherever need to complete the course.

### *Scope and Value of Work*

Dr. Rogers, speaking of the work, said: "The members of the Curriculum Committee are not visionaries, but practical school people and producers of educational films, and welcome information as to the sources of all available material. The committee is organized for practical purposes and has a definite objective; the actual selection of film, suitable for all classroom instruction. The motion pictures used in the schools are genuine instruction pictures and not entertainment films. They enable the teacher to get across his good ideas effectively and as the most efficient visual aid, they supplement his work. The teacher enjoys using this new tool, because pictures gain and hold the attention and interest of the pupil, arouse his desire for more knowledge and make an impression which is vivid, uniform and lasting. Members of the committee believe that because of the appeal through the eye, the motion picture is the most powerful approach to the mind. The 'seeing eye,' looking at the picture, receives a clear and standardized impression, while the 'reading eye' reports to a mind which must create or visualize its own pictures.

### *Tests Prove Value*

"Tests on pupils, made to learn the value of pictures, compare with oral or printed methods, prove conclusively that the film, as an aid to the teacher, ranks very high. We are aware that in other fields the motion picture has demonstrated itself to be the quickest and cheapest method of communication to large numbers of people. We hope that in the school field, it will either cut the cost or enable more and better instruction to be given in a stated period."

## Citizens of Winchester to Wage War of Ballots for the Right to Have Moving Picture Theatres

**WINCHESTER, MASS., an exclusive residential suburban town outside of Boston, is in a battle over moving pictures.**

**Winchester has steadfastly refused to submit to the march of progress and allow a moving picture theatre in town. Forces fighting for a special town meeting, at which an attempt will be made to secure the right to conduct a moving picture house, are marshalled and have declared a fight to a finish against the Selectmen's refusal to grant their petition for the meeting.**

**George Adams Wood is leading the fight for the movie fans and Rev. Howard S. Chidley, pastor of the Congregational Church, is leader of those opposed to him.**

**About a year ago the town voted to exclude motion pictures. Over 1,500 voters have now signified their desire to nullify the vote. The town has approximately 4,000 voters. Chairman Kidder, of the Board of Selectmen, refuses to comment, but Rev. Chidley states that there are still more than a majority in favor of supporting their former vote. Winchester never has had a motion picture show except an occasional educational picture.**

## *Texans Visit States in Goldwyn Ford Weekly*

"Farm Boys Abroad," the title of the Goldwyn-Ford Educational Weekly No. 231, picturizes the trip of a crowd of Texan farm boys through the Middle West, East and South of the United States, each State visited displaying the things for which it is noted.

### *Middle West Livestock*

The prize live stock of Kansas and Iowa, the modern methods of harvesting in Nebraska, the stock-kards of Chicago with all phases of the packing industry briefly illustrated show the industries of the West. The sights of Cornell University, in Ithaca, New York, are next shown. New York City, with its tall buildings arouses curiosity and wonder. After a ride through Central Park the boys are off to Washington, D. C., to visit the Capitol. Then on to Virginia with a stopover at the famous Natural Bridge and down into Alabama on their way home. Surely a novel and interesting way to show a travel picture.

# *Karger, Lytell and Cast of "Message from Mars" Work Night and Day on Big Scenes in Armory*

WORKING days are twenty-four hours long these times for Maxwell Karger, the director, Bert Lytell, the star, and the supporting players appearing in Metro's forthcoming Maxwell Karger production of "A Message from Mars." For the past week the company has been "shooting" scenes on a gigantic interior setting erected at considerable expense in the armory of the Eighth Coast Defense command at Kingsbridge Road and Jerome avenue, the Bronx, and the time they have been able to devote to slumber and other similarly restful occupations has averaged something like ten minutes to the hour—some hours. At the end of four days Director Karger was almost ready to cry quits.

"A Message from Mars" is Bert Lytell's forthcoming starring vehicle, to follow "The Misleading Lady." As one of his personally directed productions for Metro, Mr. Karger had gone about the preliminary arrangements for the picture with a view to turning out one of the sensational specials of the year.

In the armory building, which has a floor space of 16,000 square feet, a small army of artisans under the supervision of M. P. Staulcup, art and technical director, erected the impressive setting representing a fashionable street in the heart of London. Much of the dramatic action of the production take place on this thoroughfare, at night, during a blinding snowstorm; so when Mr. Karger led the star and his other forces into the armory to start camera work he knew he was in for a long siege of continuous work.

One of the first episodes to be photographed was one depicting a London fire, with the engines responding and the entire neighborhood aroused. More than one hundred and sixty extra people were engaged in providing the atmosphere for the street scene.

The street scene represented a full-length block of dwelling-houses in the district known as South Kensington. Here, on a street covered with snow and illuminated by street lamps and the lights of fashionable residences, pedestrians were seen passing on the sidewalk, with an occasional beggar being urged on his way by the ubiquitous "Bobby," and a top-hatted masher seen to accost a young woman and then be pelted with snowballs by a group of small boys.

It was in the midst of this spectacle of lights and life that the fire-alarm was sounded and the fire engines led by galloping horses were seen to pass through the crowded thoroughfare. Hansom cabs and taxicabs turned quickly out for the passage of the fire engines, and persons of all classes, rich and poor, were seen crowding the snow-covered street.

# *Blackton Sails December 29 to Establish Studio and Produce Photoplays in London*

AFTER twenty-three years of continuous motion picture production in this country, beginning with the earliest activities in the field of photoplay-making, J. Stuart Blackton will leave for England on December 29th to establish studios in London for the production of film plays on a large scale for world-wide distribution.

Mr. Blackton expects to have his London studios in readiness for production early in the spring. He has planned to make these studios as modern and scientific in every way as possible. As he has always been a stickler for lighting and original artistic and photographic effects, it is expected that he will make many new contributions to cinematographic art. He originated many photographic effects now used in all photoplays.

The establishment of the London studios does not mean Commodore Blackton will desert the American field of production. His English productions, with such artists as Lady Diana Manners, the beauty and social leader, daughter of the Duke and Duchess of Rutland, and a number of internationally-known actors, will take up much of his time for a year or more, but he will make American productions from time to time. Exterior scenes will be taken in Italy and the South of France.

With Commodore Blackton when he sails will be Mrs. Blackton and their two children, Violet Virginia and Charles Stuart, who have appeared in many Blackton productions; Chester A. Clegg, who will be associated with Commodore Blackton's London office, and Felix Orman, who is identified with Blackton productions in a literary way. Other members of the Blackton staff will follow later. He has already established large offices in London.

# *Second of Elaine Hammerstein Series Is Announced for December 30 Release*

"PLEASURE SEEKERS," starring Elaine Hammerstein in the second picture of the star's second series, is announced for December 30 release by Selznick Pictures Corporation. The first production of the star's second series is the current Selznick picture, "The Daughter Pays," an adaptation of the novel of the same name written by Mrs. Baillie Reynolds. George Archainbaud directed the latest Hammerstein starring vehicle.

Miss Hammerstein portrays the part of a small town country girl, courageous and lovable, who realizes after marrying an idle, spendthrift son of a wealthy New York banker that her husband needs to be reformed. To this predicament is added the bitter knowledge that her father-in-law considers her to be a mere fortune hunter.

The inherent artistic ability of Director Archainbaud is evidenced in the striking interior and exterior scenes he has filmed for the production. A number of sumptuously invested interiors were built at the Selznick Fort Lee studios, and for exterior shots Director Archainbaud journeyed with the entire company to Lake Pompton and the Orange Mountains. Other shots include private estates in Englewood and adjoining picturesque New Jersey towns.

Playing opposite Miss Hammerstein is Webster Campbell in the role of the profligate son. Marguerite Clayton is seen as a young divorcee, Frank Currier as the stern parent, and the other member of the cast is James A. Furey. John Lynch, who has contributed many stories for the stars, wrote the story.

## *Over $1,000,000 a Month in Film Exports*

EXPORTS of moving picture films are now running well over a million dollars a month, according to figures compiled by the bureau of foreign and domestic commerce, which show that during the month of October 13,577,496 feet of unexposed film, valued at $298,882, and 16,348,671 feet of exposed film, valued at $723,421, were shipped abroad.

Our most important markets for unexposed film were England, which took 7,050,364 feet, valued at $158,475; France, with 4,549,213 feet, valued at $81,039; Japan, with 984,955 feet, valued at $30,095, and Canada, with 388,227 feet, valued at $11,789; while shipments of smaller quantities were made to Italy, Spain, Mexico, Newfoundland and Labrador, and Brazil.

In exposed film, our most important markets are France, with 6,092,802 feet, valued at $218,249; Canada, with 2,103,738 feet, valued at $137,161; England, with 1,856,531 feet, valued at $85,717 and Argentina, with 1,245,702 feet, valued at $49,347. Other shipments, however, ranging in quantity from two hundred to a half million feet and in value from $10 to $40,000, were made to some thirty-seven countries, representing every section of the world.

# Pathe News Anniversary Number Again Excels with Views of Reckless Stunts

FOR the closing weeks of its tenth anniversary celebration, Pathe News presents more original and thrilling "stunts" specially staged and excuted in its honor and exhibiting the capacity and daring of its camera experts at their best. Reels Nos. 97 and 98 show a most inviting program. The former carries the spectator into the great lumber district of the Cascades, where thrilling "stunts" are all in the day's work.

### *Scenes in Forest*

You see giants of the forest and lumberjacks laying them low. In their downward sweep they annihilate all the lesser trees in their path. A great cable comes swinging down and yanks the weighty trunks unceremoniously over the ground and into a chute, down which they flash into the river, there to be made up into rafts.

There is a central spar tree to be cut off at a distance of 250 feet from the ground. A steel-shod lumber-jack throws a length of rope about the thick trunk and walks swiftly upward with the apparent ease of a squirrel. From the top branches of another tree the cameraman pictures the feat of an axeman sending the spar crashing to the ground.

### *Liquid Fire and Depth Bombs*

In its historical review, No. 97 illustrates unique devices of offense introduced in the World War. Liquid fire is shown devouring every living thing in its path. Depth bombs are seen leaving the muzzles of deck guns, and, exploding, sending high into the air vast cones of foaming water.

Uncle Sam's fleet of waspish submarine chasers are shown tossed about in heavy seas. A most interesting feature of this series demonstrates the laying of "smoke screens." As a procession of destroyers and chasers pass the camera with every funnel pouring forth volumes of coal black smoke, a high, black bank is formed on the surface of the ocean which is entirely impenetrable to sight.

The "stunts" pictured in Pathe News No. 98 are unusually picturesque. With the camera looking from the ground into the clouds, and from the clouds to terra firma, the spectator examines in detail the loftiest wireless tower ever built, with workmen scrambling over the structure 820 feet above the earth.

### *Nauen Wireless Plant*

This structure is at Nauen, Germany. Upon the occasion of a Pathe "foreign correspondent's" visit workmen were engaged in repairing the radio supports at the top. They, and the cameraman also, are seen climbing from the ground to the top over a network of steel. At the very top a workman, inching along with a slender girder between his legs, misses his step, but recovers himself.

At Lafayette Radio Station, Bordeaux, France, from which was sent the first message around the world, you seem to be with an American sailor getting a birdseye view of the city from a beam 800 feet up in the air. There is shown a sample of the "electric spark"—vibrating ribbons of white light seeming yards long.

### *Wreck of Ship*

The current news features include the wreck of the ammunition ship Amackassin, whose ten-inch shells and shrapnel bombarded New York harbor when the magazine blew up; the aerial convoy of the S. S. Pastores bearing the President-elect home from the West Indies, and Secretary Colby's departure for South America.

The historical review flashes are scenes of the registration and selective draft of 1917, the climax of aviation achievements, and the return of the boys of the Twenty-Seventh among other outstanding events.

## *Policy Changed in Three Albany Proctor Theatres*

Another change has just been announced in connection with the policy of the three Proctor theatres in Albany, N. Y., with the result that there will be two feature first-run pictures shown at Harmanus-Bleecker hall, with an added specialty, while feature pictures will be abandoned at Proctor's Grand, which hereafter will be devoted to eight acts of vaudeville, a news reel and the Current Topics, while the Leland will use double features and one specialty act, such as a vocalist, pianist or something similar.

Up to the present time, Proctor's Grand has been using a first run feature picture each week, and the Hall a feature and two or three acts of vaudeville. It is said around town that the Hall has been a decidedly losing proposition to Mr. Proctor since he acquired it and that the present change is simply to feel out public sentiment in the hopes of striking something that will appeal to the theatre-going crowd of Albany.

*"MERRY CHRISTMAS AND A HAPPY NEW YEAR!" SAYS BEBE DANIELS*

*Bebe Claus goes down the chimney*
*Wreathed in smiles and spreading cheer;*
*Jolly daughter of old Santa,*
*Who comes round just once a year.*

# "Big Four" Announces "The Love Light" as Mary Pickford's Next Feature Film

HIRAM ABRAMS, president of United Artists, announced this week that the next Mary Pickford production, "The Love Light," written and directed by Frances Marion, will be released on January 9. This is the third "Big Four" production that Miss Pickford has made, and the first since her trip aboard.

With this production Miss Pickford returns to the screen in all her glory, with her wealth of golden curls, her smile and her inimitable personality, in a story that is entirely different from anything she has yet done, but in which she is given most unusual opportunities of displaying her exceptional talents.

Word has come from the West Coast that in the annals of filmdom, "The Love Light," will doubtless go down as the big picture of 1921, principally because of the wonderful and lasting impressions this production is expected to make upon everyone who sees it and takes its message to heart. The story is filled with delightful humor, pathetic appeal and a wealth of character and keen artistry, in the title role of which, it is claimed, Miss Pickford attains heights she has never before reached.

### *Frances Marion, Director*

This picture marks the first entrance of Frances Marion, the well known writer, in the directorial field. "The Love Light" is her original story, which made it possible for her to add many delightful touches during the course of producing the picture.

While Miss Pickford was in Europe recently, Miss Marion was also there on her honeymoon. The two met in London and journeyed into Italy where Miss Marion obtained the details for "The Love Light." The entire plot of the story was worked out in Europe and Miss Pickford, who is always after the best in detail, secured a number of her leading players for the picture on the other side, importing them so as to have a perfect cast to produce the picture which she believed will be a sensation.

Among those players are such artists as Jean De Briac, for several years leading man to Sarah Bernhardt; Raymond Bloomer, Edward Phillips, Albert Prescott, Evelyn Dumo, who played with Miss Pickford in "Little Peppina," but who returned to Italy to play important roles in an Italian company, and George Rigas. The photography of this picture has been in charge of Charles Rosher, who was responsible for the lighting in "Suds," and Henry Cronjager, while the art direction was under the supervision of Stephen Goosson.

"The Love Light" is not only a unique departure in the line of stories which have been produced by the "World's Sweetheart," but it is said to be a gripping comedy drama of unusual interest.

# Fox Artists and Designers Busy on Novel Advertising Paper for Stars and Special Productions

IN preparation for exploitation activities early in the New Yeark, the Fox staff of artists and designers are busy sketching and outlining the advertising material for Fox stars and special attractions. The publicity staff and exploitation forces are preparing copy for the printer that press books, clip sheets and billing novelties may be in readiness far in advance of the release dates subsequently to be announced.

### *Information Coming*

Detailed information on all pictures the Fox studios in New York and Hollywood are turning out for January and later distribution, will be forthcoming in due season, but this advance statement will serve as an intimation to picture showmen that the 1921 activities of the Fox organization will be productive of ticket-selling attractions galore.

The Fox version of Knoblock's play, "My Lady's Dress," will shortly reach the screen under the title of "Blind Wives." It is issued as a special production. The fourth Pearl White feature, "Woman or Tiger?" is said to have inspired the imagination of the Fox staff of illustrators to a high degree. As some time will elapse before the successor to "The Thief" is released, it is declared that ample opportunity will be given for the preparation of an extensive and attendance-inspiring line of billing and exploitation material on this feature.

Specialists on the Fox staff are concentrating their efforts on announcement material for the forthcoming screen version of Mark Twain's "A Connecticut Yankee at King Arthur's Court." Mr. Fox intends to give picture showmen a series of exploitation aids in this big special that will open every opportunity to capitalize on the interest that is so general and widespread in Mark Twain and all his works.

William Farnum is ready to begin work on a new production.

So well has Clyde Cook been received by exhibitors and public that Mr. Fox has determined to get behind his new comedy star with more and better advertising than has ever been devoted to the exploitation of any screen comedian he has starred. "All Wrong," the third Cook special comedy, will be backed by an increased supply of posting material, and on every future Clyde Cook comedy there will be special paper in greatest abundance.

For Fox Sunshine Comedies there is being prepared an array of paper for bill posting and lobby work that will surpass any previous provisions. In January, Baby Beulah Miggins will become a Sunshine star—at the age of 2 years!—and she will have special paper to herald her advent.

### *New Exploitation Matter*

The Fox craftsmen with pen and ink also are supplying the engravers and lithographers with designs for billing on the regularly established stars of Fox features. The New Year promises to bring to picture showmen who exhibit Fox attractions a routine of releases that will develop some exceedingly effective designs in paper and exploitation matter.

Tom Mix in "The Road Demon," Eileen Percy in "Why Trust Your Husband?"; Shirley Mason in "Wing Toy," Buck Jones in "Two Moons," William Russell in "The Cheater Reformed," George Walsh in "Dynamite Allen" and Louise Lovely in "While the Devil Laughs" are to be standard attractions in the Fox list early in the New Year. Designing and sketching advertising for all these subjects is one way in which the Fox staff of artists "while" away their time these days.

*A CLOSE-UP WOULD REVEAL THE FACT THAT THERE IS "THE LOVE LIGHT" IN MARY'S EYES*

*Some picturesque bits from the new Mary Pickford picture, "The Love Light," and released by United Artists*

# History of Robertson-Cole Shows That Special Has Succeeded Program Picture

EMBRACING an advance from a point where Robertson-Cole was just beginning to be a factor in the motion picture industry to the present high place which it holds as the builder and distributor of only super-special productions, the record of the year 1920 in the history of this company is a momentous one.

The year started with Robertson-Cole releasing what might be termed a high quality of program picture and just beginning to experiment with the special attraction. Then followed swiftly the test and success of special and super-special productions, the signing of many stars, the building of a home office building and studios, the leasing of the R-C Ranch, and finally the release of the "Big 8" fall attractions, including the record-breaking "Kismet."

During the year 1920 Robertson-Cole put to the American exhibitor the question as to what sort of attraction he desired. Did he want a maximum production, masterfully directed, lavish in scenic detail, starring some famous actor or carrying a cast carefully selected from the whole field of motion picture and stage actors? The eminent success of the special and super-special attractions which Robertson-Cole has released this year answered the question definitely in the affirmative.

### *Chronological History*

As proved by the box office success of exhibitors showing Robertson-Cole productions, the distributing company satisfied itself that maximum attractions, selected for their adaptability as to exploitation and put on in a big way, are not only the best pictures for the producer and distributor, but for the exhibitor himself, who may lengthen his runs and increase his profits by the use of such service.

Chronologically the study of how Robertson-Cole advanced to the super-special only regime is an interesting one. It opened the year on a basis of one release a week with a number of big special productions in sight. How it gradually came to the comprehension that a super-product is the demand of the present and the salvation of the exhibitor who desires to keep up to an ever-advancing public, makes a fascinating record.

The important events of the Robertson-Cole year got under way early. In the middle of January, Mae Marsh, who has been away from the screen for about two years, was signed to make super-special attractions for Robertson-Cole. "The Little 'Fraid Lady," which was directed by John G. Adolfi, is the first Marsh super-special and is ready for release as the year ends.

### *Carpentier Signed*

On January 20, "The Beloved Cheater," produced by Gasnier, who was destined to perform a still greater directorial achievement for Robertson-Cole, swept the country. It was the first special attraction of the year for Robertson-Cole and one of the first in its history. Furthermore, it showed a calibre which revealed Gasnier as one of the directors of the age and a man capable of masterful achievements.

On February 1, Georges Carpentier was signed for a super-special production. This followed his retirement of the British champion, Joe Beckett. John G. Adolfi was selected as director of the Carpentier picture. A few days later in February, "The Fortune Teller," starring Marjorie Rambeau, one of the foremost American actresses, was acquired. This picture was released sometime later and proved to be one of the big winners of the year. It is still playing in many parts of the country, its exploitation possibilities being one of its strong features.

### *Otis Skinner the Next*

On February 28 occurred one of the biggest events of the year, the signing of Otis Skinner, a foremost American romantic actor and a man representative of the best ideals of the American stage, to appear in "Kismet," his stage masterpiece. This accomplishment followed years of failure on the part of many companies to persuade Mr. Skinner to make his debut in pictures.

On March 1, Dustin Farnum was signed for four super-special attractions a year, the first of which, "Big Happiness," was released some time later. On March 15, Sir Ernest Shackleton's exploration picture, "The Bottom of the World," was acquired for America. This proved to be perhaps the biggest travel and scenic picture of the year. It has a stirring story of adventure, furnishing the element which made it distinctive.

The first convention of Robertson-Cole branch managers and supervisors took place at the Hotel Astor, March 16 to 19. Here were gathered together close to half a hundred of the sales organization and executive forces of Robertson-Cole. R. S. Cole in a notable speech enunciated the Robertson-Cole document of "honesty of purpose" and welded the Robertson-Cole forces into a unit, eager to conquer new fields and strive toward higher ideals.

### *Four Hayakawa Specials*

On March 28, Sessue Hayakawa was signed for four super-special productions a year, the first of which, "The First Born," will be released early in 1921. Soon after this the plan to erect a Robertson-Cole home office building at the corner of Seventh avenue and Forty-eighth street, New York City, was announced. The building, which is now complete, is a twelve-story structure containing offices for Robertson-Cole Distributing Corporation, Robertson-Cole Company, Division of Films, Robertson-Cole New York exchange and the Robertson-Cole Foreign Department. It is the latest type of motion picture administrative structure, being completely fireproof, and will contain a center where visiting exhibitors in New York are welcome and where they are furnished free facilities of various sorts.

On April 12, a contract was made with Al Christie, famous producer of comedies, to adapt "So Long Letty," the Oliver Morosco musical comedy, to the screen. A few days after this, one of the notable events of the year, the signing of Pauline Frederick for four super-specials yearly, took place and Miss Frederick immediately started at work.

### *Super-Specials Only*

May 1 found Robertson-Cole busily preparing for a trade publicity announcement that super-specials only were to be built henceforth. Robertson-Cole pledged itself to maximum attractions of greatest possible box office returns, exploitation and artistic possibilities henceforth.

Georges Carpentier had arrived in America in March, and the end of May found his super-special production, "The Wonder Man," released. It played the Strand Theatre, New York, and other notable theatres of the country to tremendous business. The American Legion tied up with the production all over the country.

On January 14 announcement was made of the leasing of the Robertson-Cole ranch at Santa Monica, Cal. Here is provided a great stretch of seashore, river, mountain, plain, hamlet and village, which is being used for exterior scenes in Robertson-Cole productions. A few days later, work was started on "Kismet" in California, Mr. Skinner spending most of the summer there.

### *Studio Started in West*

On July 1, the Robertson-Cole studio building was started at Hollywood. It was planned for the purpose of drawing together and co-ordinating the work of the various Robertson-Cole producing units.

The end of August marked the premier of the first of the "Big 8" fall releases. This was "Big Happiness," starring Dustin Farnum, which opened at the Broadway Theatre.

A scenario department was inaugurated at the Robertson-Cole studios on September 1; for the purpose of preparing continuities and selecting stories for Robertson-Cole productions.

All summer William Christy Cabanne had been at work in the East on "The Stealers," a powerful human document of which he was the author and director. It was presented at the Hotel Astor on September 17 for a trade premier. The industry instantly recognized it as one of the big pictures of the year, and subsequent bookings and records proved its opinion to be entirely sound. A few days later, Mr. Cabanne left for the West to start upon his second of the series of four super-specials to be called "What's a Wife Worth?"

The middle of October marked the release of the first Pauline Frederick super-special, "A Slave of Vanity," which received remarkably warn criticisms from the trade papers and the press, and which has pleased the great Frederick following all over the country since.

### *Public Greets "Kismet"*

"Kismet" had arrived in the East several weeks previous and after a careful cutting by Mr. Gasnier, was shown on October 25 at the Hotel Astor to the trade. One of the largest crowds which ever turned out to a trade premier stormed the Astor on this evening. Thousands were unable to obtain seats. Mr. Skinner was present personally and thanked Robertson-Cole for the adequate screen production of his masterpiece which had been made.

On November 1, the Robertson-Cole studios were completed and occupied. On November 14 "Kismet" opened at the Strand Theatre, New York City, and a week later Mr. Plunkett, of this house, declared this great super-special to have broken all records of the Strand Theatre.

On November 27, "Kismet" opened at the Strand, Brooklyn, Moore's Rialto, Washington, D. C., and the Rialto, Denver. It broke all records in Brooklyn; it was held for an indefinite run in Washington and a second week at the Rialto, Denver, while a week later it started an indefinite run at the Goodwin Theatre, Newark.

On December 15, the first birthday of the Robertson-Cole Distributing Corporation was observed. The end of this month, and of the year, found Robertson-Cole installed in its new home office building in New York City.

# *Bennett Presents Lionel Barrymore in "Jim, the Penman," English Melodrama*

JIM, THE PENMAN," a most popular English melodrama, will be the fourth of the productions starring Lionel Barrymore prepared under the personal supervision of Whitman Bennett for distribution by Associated First National Pictures, Inc. Filming of the feature has already been started at the Yonkers studio of the Whitman Bennett Productions Company, and will be finished, according to the present schedule, by January 15, when "Salvation Nell," the second of the special features, Mr. Bennett will produce for First National, will be started.

"Jim, the Penman" has the record of having been produced more times in the "speakies" than any other English play, and every time it has been presented on the American stage it has repeated its original triumph. William A. Brady sponsored its last revival in this country, giving it an elaborate scenic setting at the Lyric Theatre in New York with Wilton Lackaye in the role of Jim and Theodore Roberts in that of the Baron.

The release of this melodrama will complete the series of four pictures which represent the versatility of Mr. Barrymore in a remarkable degree. In the space of six working months he will have appeared in "The Master Mind," "The Devil's Garden," "The Great Adventure" and "Jim, the Penman." The contrast between these roles is noteworthy. The first was a study of the psychological reactions of circumstance upon a man wealthy enough and brainy enough to attempt to control his own destiny, the second dwelt with the reactions of a man fettered by his own condition in life, the third was a delicious comedy and the fourth is a melodrama.

The high point that Mr. Barrymore has touched in the three already completed is testified to by the fact that "The Devil's Garden" was chosen by the Special Committee on Critique of the National Board of Review as one of the first four "exceptional photoplays" selected by them.

For the purpose of the Barrymore production "Jim, the Penman" has been thoroughly Americanized while the plot has been preserved intact, as well as the names of the characters, the locale has been transferred from England to America and the characters given places in American life corresponding to those in the original play. The English village becomes a town of Long Island, action in London has been placed in New York, and the characters have been made more readily understandable from the viewpoint of the average American than were the originals. For the scenic settings the announcements from the studio indicates that it will be the most elaborate production in which Mr. Barrymore has appeared.

Mr. Barrymore, of course, will portray the role of Jim. Doris Rankin, who has given him such magnificent support in previous productions, will play the part of Nina Bronson. The role of Baron Hartfield is nearly on a par with that of Jim in the demands it makes on the histrionic talents, and Anders Randolph, known for many superb characterizations, has been procured for this part. Other prominent players in the cast are Gladys Leslie as Agnes Ralston, Ned Burton as Enoch Bronson, Douglas MacPherson as Louis Percival, Charles F. Coghlan as Captain Redwood, Arthur Rankin as Lord Drelincourt and James P. Laffey as the Baron's chief aide.

The scenario is the work of Dorothy Farnum under the supervision of Mr. Bennett. Kenneth Webb, who directed the other three Lionel Barrymore productions for Mr. Bennett will also have the same charge in the filming of "Jim, the Penman."

This production is the final one of the four included in the arrangement between the star and Mr. Bennett. Following the completion of it Mr. Barrymore will return to the legitimate stage for a short season, and will postpone future work in motion pictures until that contract has been concluded.

## *Author Co-operates at Metro Studio on Story*

John Fleming Wilson, noted author, has driven down from the Southern Californian ranch on which he produces mutton, beef and human short stories, to join Metro's colony of authors and playwrights at the company's studios in Hollywood.

With Bayard Veiller, director of production at the company's West Coast studios, Mr. Wilson toured the six blocks of stages —covered and open air—where several big special productions are in the making. Of special interest to the author was the preliminary work on his own story, "Uncharted Seas," generally agreed to be the best product of Mr. Wilson's prolific pen.

The author talked with Alice Lake, who will appear in the role of the heroine of the story, and Wesley Ruggles, who will direct the special production. He expressed himself as highly pleased with the suggestions of Miss Lake for visualizing his heroine.

As in all his previous stories, Mr. Wilson has departed from the beaten path of fiction in "Uncharted Seas." The present story is all that the name implies. It is a romance of the sea, but a different tale from the usual one of rough living and mutinous salts.

George Elwood Jenks, of Metro's scenario department at the West Coast studios, prepared the screen version of the story.

## *Novel Stickers Will Recall "Blind Wives"*

One of the novelties to be used by William Fox in advertising "Blind Wives" is a sticker intended to "snipe" the engagement of the Edward Knoblock photoplay. One each of three colors are used in the printing—black, red and green.

Only the words "Blind Wives" appear on the "snipe"—but there is novelty in the style of lettering. In each of the words in the title there appears, in place of the letter "I," a drawing of the human eye, set wide open. This method is used to follow out the Fox slogan for this feature, "Blind Wives Will Open the Eyes of the World."

The stickers will be distributed by the million to picture showmen who play "Blind Wives."

## *Theatre Co. Buys Land*

The purchase of a large site in Toronto for a theatre site has revealed the establishment of a new theatre corporation which proposes to build a chain of amusement houses in Ontario. This is the Commonwealth Theatres, Limited. Walter Pike of Toronto is mentioned as being prominently associated with the new company.

The property was purchased from the Franco-Canadian Land Company for $40,000. The projected theatre will cost over $200,000.

## *Paul Mooney Entertains in His Honor*

**PAUL MOONEY, the silver haired youngster who holds the advertising fate of Louis B. Mayer in his right hand and who packs a terrific wallop with his left, gave a birthday party in honor of himself at the Ritz-Carlton on Monday of this week beginning sharply at one o'clock.**

**Of the 1,471 guests present only two were permitted to make speeches. These were delivered by William Howard Taft, ex-President of the United States, and Arthur Twining Hadley, president of Yale University. Tom North endeavored to pay a tribute to his cordial chief but was declared out of order on the ground that he was a biased witness.**

**Ex-President Taft paid an eloquent tribute to Mr. Mooney, referring back to the time when as boy he attended the school of which Paul was the principal. He attributed to this early training his great success in life. President Hadley disclosed a secret when he announced that Mr. Mooney had respectfully declined a professorship in philosophy at Yale, and gave Mr. Mooney's reason as press of business.**

**The rest of the guests consisted of members of the "Lost Battalion" who demanded at frequent intervals to know the exact age of their host, only to have their questions unanswered. Mr. Mooney, responding on behalf of himself, dwelt upon a mysterious letter, which he had received during the week, signed by 164 names unfamiliar to him, in which it was demanded that he grow a beard. He decided to settle the matter by putting the question to a vote, and the tellers reported the following.**

**For a Beard..... 1,471**
**Against a Beard..... 0**

**Hiding behind the ambush of the beard question (the accent is on the bush) Mr. Mooney escaped detection in the matter of his years.**

**On behalf of those who were not present we wish Mr. Mooney many happy returns of the day.**

# Metro's Year of Big Accomplishments Described by President R. A. Rowland

## Reviews Successful Past and Visualizes Future

METRO Pictures Corporation, in the year now drawing to a close, has made gratifying forward strides and stands poised and ready for even greater accomplishments during the new year, according to a Christmas statement issued by President Richard A. Rowland, reviewing the activities of the company for the past twelve months.

Of outstanding importance among the happenings for Metro during 1920, it would appear, was the company's affiliations with Loew's, Inc., brought about last January. In the course of the year, however, other events big with meaning to Metro transpired.

These included a trip to Europe by Mr. Rowland for a survey of the foreign motion picture field, upon his return bringing with him Sir William Jury, the distinguished British film magnate; the signing of several new stars and featured players; the reopening of the company's eastern studios in New York after their wartime shutdown, and the start and virtual completion of Metro's picturization of "The Four Horsemen of the Apocalypse," from Vicente Blasco Ibanez's celebrated novel.

### *Greater Plans for Future*

Metro's chief executive has even more far-reaching plans in mind for the company's future progress, but these he prefers not to divulge at the present time. He wishes rather to bring them more closely to perfection and to see in prospect their fruition before he outlines them to the public.

"Doubtless it came as a surprise," he said, "when it was announced last January that Marcus Loew, president of Loew's, Inc., had decided to join in a sort of protective union his vast theatre interests with the producing organization of Metro. Purchase of Metro stock by Loew's, Inc., was merely the working out of a situation that everybody could see was inevitable.

Among the first fruits of this affiliation, says Mr. Rowland's statement, was the visit in the latter part of January by Marcus Loew, Mr. Rowland and Joseph W. Engel, then Metro treasurer, to the company's great modern studio plant in Hollywood. Mr. Loew, after an inspection of the studios, announced himself as tremendously pleased with everything he saw.

### *Studio Enlarged*

After this tour of inspection Mr. Loew said that he favored the policy of "bigger and better pictures" already established by Metro. "Only there should be more of them," he added. Immediately after this trip, steps were taken to enlarge the Hollywood studios to seventeen acres in the heart of the California "movie" colony; an immense tract of land in the Hollywood foothills was leased for a long term of years as a site for large exterior settings, and work was started on the erection of five new studio buildings for housing the various mechanical departments, and additional stages, the entire operation incurring an expense of $250,000. Production was speeded up to a scale of greater magnitude.

It was also during this trip that Metro signed Alice Lake, the magnetic and clever young actress who had been seen as Bert Lytell's leading woman and had played opposite to Hale Hamilton in several of the then abandoned "program" pictures, for a five-year term as a featured player.

### *Veiller and Others Signed*

"It was early in the year—in March, to be exact—that Metro concentrated upon its intensive campaign to acquire for its productions the foremost literary men of the nation," adds Mr. Rowland's statement "We obtained the services of America's 'big three' dramatists—Bayard Veiller, Winchell Smith and Eugene Walter—in addition to signing up other exceedingly prominent writers, among them Irvin S. Cobb, Hulbert Footner, George Kibbe Turner, Donn Byrne, Arthur Somers Roche, Henry C. Rowland and Arthur Stringer, to whom we have recently added Montague Glass, John Russell and Eugene Buck.

"Tayard Veiller, who shortly after his acquisition by Metro was made director of productions at our West Coast studios, following the departure of Director General Maxwell Karger, was largely instrumental in enlisting under the Metro banner these brilliant writers."

### *Fifth Anniversary*

In April Metro celebrated the fifth anniversary of its organization. The company rounded out five years of existence with personnel intact, being one of the very few, if indeed not the only large producing company, to be able to boast of such a record. Mr. Rowland mentions this to indicate the spirit of loyalty to Metro that is manifested by every employe of the company.

It was late in April that Maxwell Karger returned to New York to reopen Metro's eastern studios in West Sixty-first street. This he did a few weeks later, after enjoying a brief rest. At about this time Bert Lytell returned to New York and Mr. Karger undertook the supervision of four big special productions at once, comprising Mr. Lytell in "The Misleading Lady," "The Fatal Hour," a melodrama with an all-star cast; Ina Claire in "Polly with a Past," and an all-star cast production of "Clothes," the stage play by Avery Hopwood and Channing Pollock.

### *Rowland's European Trip*

In the latter part of May, Metro held its annual convention of district managers and branch managers at the Hotel Astor. This gathering disclosed that Metro's sales forces were getting splendid results with the company's special productions and reflected a feeling of unbounded optimism among the exchangemen.

Mr. Rowland's trip to Europe, his second in a year in the interests of Metro, was undertaken early in July and he returned late in August. His most important achievement abroad was the completion of arrangements whereby Jury's Imperial Pictures, Ltd., became exclusive distributors of the Metro product throughout Great Britain. Mr. Rowland brought back with him Sir William Jury, managing director of the English distributing company. As Mr. Rowland's guest the visiting film magnate made a flying trip to the Pacific Coast before returning to London.

### *More Stars Added*

In the year that is closing, Metro added to its roster of stars Ina Claire, Emma Dunn, Doraldina, the celebrated dancer, Alice Lake, who after her work in "Body and Soul," her current release, was elevated to the rank of a full-fledged star, and Buster Keaton, whose comedies, made for Joseph M. Schenck, are released by Metro.

Ina Claire appeared before the camera in a picturization of David Belasco's stage success, "Polly with a Past," by George Middleton and Guy Bolton. She was directed by Maxwell Karger. The picture is a December release. Emma Dunn appeared in a picturization of Rachel Crothers' play, "Old Lady 31," directed by John E. Ince, and Doraldina has recently completed her first Metro special production, "Passion Fruit," from the original story by Carey Wilson, also directed by Mr. Ince.

### *Keaton Claims Spotlight*

Buster Keaton's first experience with Metro was when he was co-starred with William H. Crane in Winchell Smith's "The Saphead," presented by John L. Golden and Mr. Smith in conjunction with Marcus Loew and personally supervised by the author-playwright. This young funmaker, whose previous fame had been in vaudeville as a member of the Three Keatons, and with Roscoe Arbuckle in slapstick comedies, was signed by Joseph M. Schenck and Metro arranged to release his two-reel comedies.

"We have the highest opinion of Buster Keaton as a drawing card," says Mr. Rowland's statement. "In our belief he is the comedy sensation of the screen world."

In conclusion Mr. Rowland says:

### *Ensemble of* 12,000

"Another of the achievements of this year that Metro regards as of the highest importance is the conversion to the screen of 'The Four Horsemen of the Apocalypse,' the immortal masterpiece by the great Spanish author, Vicente Blasco Ibanez. Preliminary preparations for picturizing this work, which has been read by more than 10,000,000 persons, were gotten under way early in the year with the purchase of the screen rights to the novel; whereupon June Mathis, our talented scenario writer and head of our scenario staff in the West, began her adaptation.

"Under the direction of Rex Ingram, the picture has finally been filmed after more than six months of constant activity. A cast of fifty principals and an ensemble of more than 12,000 persons appear in this tremendous screen production, which Metro will release early in 1921 as an extra special de luxe."

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## *Clyde Cook Comedy to Be Released January 9*

As his third Clyde Cook special comedy, William Fox will release "All Wrong" on January 9.

An instance of how showmen have accepted Cook as a merrymaker is cited in a telegram the Fox Atlanta branch lately received from the manager of the Princess Theatre, Shelby, N. C., to wit: "'The Huntsman' in our opinion is the best comedy we have ever shown."

Cook and his cohorts are busy at Hollywood working out a fourth release, and there are on hand scenarios for many subsequent appearances of the former New York Hippodrome clown.

# *Paramount Eastern Studio Establishes Large Research Department and Library*

A COMPREHENSIVE research department and library, that are prepared to furnish all of the wide range of information necessary for the making of more accurate, interesting and beautiful motion pictures, has been organized by Mrs. Pauline Peyton Forny at the new Paramount studio in Long Island City. Mrs. Forney, with a number of years' experience in the Library of Congress, was unusually well qualified for his work, in which she was assisted by Miss Gertrude Koch, formerly of the Newark Public Library.

Mrs. Forney has spent many months in collecting material for this new venture of Paramount's eastern organization and already the department has proved remarkably valuable in providing information on current productions. A large spacious room, which is to be decorated as a private club reading room, has been given to Mrs. Forney for her department, and it will be furnished comfortably and invitingly so that it will be a pleasure to go there.

The research department is to be an adjunct of the production department, where on a moment's notice a director may learn everything ranging from how a native woman of Tahiti wears her hair to details of court etiquette at an embassy ball in Turkey, the kind of tablecloth used in Colonial days or the interior fixings of an Australian ranchman's hut, the dress of a Russian peasant or the wardrobe of a fashionable gentleman of London's West End.

Not only will the research department work in conjunction with the art, wardrobe and property departments, but it will endeavor to assist the titling department by maintaining a collection of books which are the latest word on all subjects. For instance, if titles are desired for a heroine who has a queer notion on life, quotations may be taken from any philosophers from Confucius to Nietsche.

To obtain such a wealth of varied, elusive and widespread information the research department has at its command resources that will cover every part of the globe and every printed word or illustration on the subject.

Much valuable material has been obtained from the educational film library of Paramount, which, with the discontinuance of the educational department, was turned over to Mrs. Forney. This collection contains 200,000 feet of film, which took six years to collect, much of which was never shown in the Paramount Magazine or in educational features.

In this collection is scenic film of every country, industrial film scenes representing manners and customs of many nations. This will be kept in vaults in the laboratory as stock film and will be inserted into productions when desired. Heretofore, it has been necessary for Paramount to go into the open market to buy any such material at high prices.

Mrs. Forney plans to add to this collection of stock film by saving typical scenes from pictures in the process of making. By enlarging the frames into stills, an accurate knowledge may be obtained of costumes and architecture that may become valuable for future reference.

To keep up to date on all film being taken and to retain a grasp on all sources for good material the research department will co-operate with news operators in different parts of the world, asking them to forward the lists of their work, which will be kept on hand for reference.

It is Mrs. Forney's wish to establish a system of co-operation with the Paramount studios on the West Coast, in London and India, so that each unit of the organization can assist and supplement the other when necessary.

What Mrs. Forney classifies as a selective, not collective, library will be assembled. Already the organization boasted a valuable edition of Racinet's "Costumes Historiques," which is so rare that it is treasured in a vault. The library will use the Library of Congress printed cards, cards that have been catalogued by experts in library science. A modification of the Dewey decimal system will be utilized for numbering and classifying the books.

The Paramount library has taken a membership with the New York Special Libraries Association, which comprises 150 libraries of art, theatrical and industrial nature. As a result, the motion picture library will be permitted to call on all of these for information.

# *Maryland Institute of Fine Arts Offers Gold Medal for Best "Still" Photographs*

TO stimulate interest in and further advance work for the screen, the Maryland Institute of Fine Arts of Baltimore, offers a gold medal in a "still" contest to be conducted under the auspices of the Associated Motion Picture Advertisers.

This contest is the outgrowth of a recent visit in New York City by Professor Alon Bement, director of the Institute, at which time he was the guest of honor at an A. M. P. A. luncheon, when he voiced a desire to do something through the Maryland Institute of Fine Arts that would help to win substantial recognition for motion pictures as a distinctly American art.

Details and preparatory work were worked out by Mark Larkin and Samuel D. Palmer. The terms are as follows:

In recognition of the motion picture as a distinctly American art, the Maryland Institute of Fine Arts, in order to stimulate interest in it and further advance work for the screen, offers the following contest, eligible to bona fide motion picture cameramen and still photographers regularly employed by motion picture companies, the winner to be rewarded with a suitably engraved gold medal.

Judgment in connection with this contest will rest on the following pictures submitted by the cameramen:

The best two artistic pictures (one, soft focus, if the photographer so chooses; and one straight photograph) for magazine publication. One of these pictures should be a portrait of the leading lady or star, and the other a study of, say, three of the leading characters. If it is a study of the three leading characters, it should be a picture that tells a story—a picture that illustrates the climax of the story or some particularly spectacular moment.

The best two pictures for newspaper reproduction. These should be particularly clear and contrasty, with every line sharply defined. One of them to be a portrait of the star or featured player, the other a production still showing not more than three figures. These pictures should be distinctive for their news value. In other words, they must have in them a particular appeal to the dramatic editor, art editor, or news editor. The reproductive value of these pictures should be a great factor in deciding upon them.

The best set of six pictures for lobby display purposes. One of these pictures must contain in it elements sufficiently striking to give it the qualities of a poster. In other words, it must be a photograph that will prove particularly interesting to the passer-by. It must be so powerful and compelling that when displayed in a frame in the front of the lobby, it will catch the eye of a person standing on the curb and lure him into the lobby. The other pictures should show to the best advantage the most interesting pictorial features of the production. At least one still should show the most spectacular feature of the photoplay and if the costumes are particularly attractive, then at least one still should sell the clothes idea. Then too, at least one still should deal with interior sets, showing their beauty, grandeur, etc. At least one other photograph should deal with exteriors. This picture will give the cameraman a splendid chance to turn out a thing of beauty, because he can play around with composition to his heart's content.

The date of the contest is from February 1 to April 16.

The merits of the photographs submitted will be passed upon by the following judges: James Montgomery Flagg, illustrator; Baron DeMeyer, photographer; W. Z. Curtis, art editor of the Hearst Magazines; Otto Kurth, art editor of the N. Y. Times Midweek Pictorial; Arthur James, editor of Moving Picture World.

## A World to the Wise

Last week Moving Picture World published a short article announcing that the Chicago Exchange of Paramount was making especial efforts to provide appropriate pictures for the holidays and do everything possible to help exhibitors overcome the usual holiday lull in business.

A. Richenbacher, of the Austin Theatre, Chicago, read the item, cut it out and took it to the desk of Booker Hamm at the Paramount exchange.

"Make good on it," he challenged. Hamm did and the Austin has a special list of bookings to brighten the holidays.

A World to the wise is sufficient!

# Director Stahl Finds Sermons in Scenes and Good in Every Film Based on Love

By MARY KELLY

APROPOS of the present agitation of the Sunday closing peril, John M. Stahl, director of Louis B. Mayer's "The Woman in His House," about to be released, commented, while in Chicago on December 6, on the value of a sermon in scenes as compared to a word from the pulpit.

"I doubt if anyone could imbibe a more spiritual lesson from a church sermon than was available in a picture like 'The Miracle Man' and the numberless others," Mr. Stahl said. "Pictures that make no pretense of being religious often have a message of human sympathy and courage that cannot fail to leave its impression on saints and sinners alike. More and more, religion is becoming a thing of the spirit and not a weekly formula.

"There is one thing that none of us understands and of which we never can get enough, and that is love. Any picture devoted to the illumination of this word, no matter how the idea is developed, is a preachment. Every great production in the history of the screen has been about love.

*Its Truth Appeals to All*

"'The Woman in His House' has the same excuse for being," Mr. Stahl said, turning to the discussion of the picture at hand, the print of which he had just brought to the Rothacker plant for cutting and tinting. "It has the sort of theme that kindles faith in anyone regardless of denomination. It is the sort of picture that will cause the Roman Catholic to say: That picture expounds my belief;' the Christian Scientist to say: 'That picture is Science;' and the freethinker to say: 'That picture coincides with my views; it's nonsectarian.'

"But the point is that it's the truth in the picture which appeals to all of them—it's something that we all want but which we often fail to recognize. Not that a picture has to be definite propaganda. There need to be no apparent effort to uplift. Every photoplay can be and in fact should be pure entertainment, but entertainment with a wholesome underlying theme, not the just-a-story type that leaves no impression. It is my hope that the significance of 'The Woman in His House' will be great enough to make any young man who sees it leave the theatre with the promise to himself that he's going to do something for his mother, if it's only to call her up or write her a letter."

*Praises Mildred Harris*

Mr. Stahl devoted six months to the making of "The Woman in His House," which was completed several months ago, but has been held over by First National until a seasonable date for releasing. Since its completion, he has produced "Sowing the Wind," another First National special, in nine reels, starring Anita Stewart, which will be on the market soon. Mrs. Stahl, professionally known as Francis Irene Reels, wrote the scenario for "The Woman in His House." Speaking of Mildred Harris' performance in this, Director Stahl said:

"Miss Harris has a role that intensifies her emotionalism as perhaps no other has done. Working with her was an increasing satisfaction, as each day's progress showed how extraordinarily fit for this particular role she was. Where many other actresses as young as she is would have had to assimilate an emotion, she reached into her own soul and reproduced what she found there. Some of her most exquisite moods are those in which mother love is the theme. I happen to know that she gets the sympathy in these places.

"There is a moment where the mother believes she is about to lose her baby. At one of the pre-views, I noticed one of the women present draw her little daughter close to her at the sight of the look of grief on Miss Harris' face. The danger of losing the baby had been pictured as so real that unconsciously the mother sought to protect her own.

*A Remarkable Baby*

"By the way, we have a remarkable baby in the cast, Richard Hedrick, two and a half years old. He had a thoroughly good time in playing his part; in fact too good a time, as we had difficulty in getting him to cry at the right time. Finally we had to threaten to banish his father from the studio, and at the sight of his daddy's retreating figure, the tears came. Another of his 'big' moments is his diving scene where he jumps from his mother's arms into the bath tub, a plunge that is so realistic that you can hear the splash.

"'The Woman in His House' is not a sex picture. To the feminine mind, the whole picture will seem like one big question, 'Are you a wife, or are you a woman in your husband's house?' The heroine is a little Norwegian girl, first shown in her mother country, later arriving in New York where she meets her future husband, a young scientist with remarkable ambitions. The story of their love, marriage and child follows. The husband's growing preoccupation brings estrangement, and finally the dread disease for the cure of which he has spent almost a lifetime in discovering a remedy, settles upon his son. The lesson is a sad one, but in a simple, natural way a happy ending is possible."

*Second All Planned*

At the Metropolitan Theatre, belonging to Harry Crandall, in Washington, D. C., the picture had its premiere a few weeks ago, it made a great record, second to none other in the history of the theatre, with the exception of "The Birth of a Nation."

In another month Mr. Stahl expects to be back at the California studio at work on another of Miss Reel's scenarios. This is called "Women Who Pass in the Night." He describes this as a picture with a tear instead of a stone for the woman who sins, and good-naturedly prophesies that "if the director doesn't spoil it, the story's dead sure of success."

## Donald Crisp Completes "Appearances," Famous Players-Lasky British Picture

THE studios of the Famous Players-Lasky British Producers at Islington have entered on a brief period of comparative quiet. Donald Crisp has just concluded work on his production of Edward Knoblock's photoplay "Appearances," and it is said the film promises to be particularly interesting. The theme is one which is of special significance in these days when democratic feeling is well-nigh universal.

The story deals with the struggle of a rising, clever, but reckless young architect to keep up appearances under that outworn system of living beyond one's income. The attempts of the young architect, impersonated by that well-known Anglo-American film hero, David Powell, to advertise his growing success by means of increasing extravagance, is intended to typify the present-day struggle for existence of the "middle" and professional classes.

Apart from its value as a photoplay based on modern social conditions, and a love story which is presented with dramatic force, the production will be notable from the strength of the cast which, headed by David Powell, also includes Mary Glynne, Langhorne Burton, Percy Standing, Marjorie Hume, heroine of the Hugh Ford production of "The Great Day," and many well-known British players.

## Herman Film Company Has Obtained Rights to Four Curwood Books

E. P. Hermann, president of the Hermann Film Corporation of Santa Monica, California, announces he has secured the rights to four of James Oliver Curwood's books which will be used as vehicles for special features to be produced during 1921.

The company recently produced "That Something," featuring Margery Wilson and Charles Meredith.

During the coming year, the corporation's studio will be available for lease by big producing companies. Its own features also will be carried on throughout the year.

# Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry, boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitor's Trade Review (T.R.); Wid's (W.).

## *Love*

(*Louise Glaum—Associated Producers—6,200 Feet*)

M. P. W.—An "Easiest Way" drama given expensive and extravagant treatment. Louise Glaum is an actress who excels in depicting women of this type. Her work is to be commended for the restraint and pathos with which she invests the character of Natalie Storm.

N.—Louise Glaum scores in familiar picture, sumptuously mounted.

T. R.—J. Parker Read, Jr., in presenting "Love," has given his young, emotional star a role in which she forges ahead of her best previous standards, and one which will draw her immeasurably closer to her millions of admirers.

W.—Gorgeous production makes effort to strengthen ordinary story material.

## *The Mark of Zorro*

(*Douglas Fairbanks—United Artist—7 Reels*)

M. P. W.—It is an American romantic comedy of fine spirit and abundant humor.

N.—Fairbanks puts over another sure-fire attraction.

T. R.—Must be listed as another typical Fairbanks success.

W.—Slow starting, but "Doug" gets this one over well.

## *Beautifully Trimmed*

(*Carmel Myers—Universal—5 reels*)

M. P. W.—Tells an entertaining and quite novel story, though it is not one that will arouse any great emotional effect in the spectator.

N.—Mediocre picture on a hackneyed theme.

T. R.—It is the old crook story which entertains the audience with the hard struggles of the heroine, who must choose the honest and narrow path when excitement and luxury are within her reach. But it has been made up to date with some scenes of the great war.

W.—Carmel Myers in another program picture that gives adequate satisfaction.

## *Billions*

(*Nazimova—Metro 6 reels*)

M. P. W.—Is high comedy of tendency distinctly romantic, well suited to the magnetic personality of the star and admirably produced.

N.—Very weak picture material in Nazimova's latest.

T. R.—Is amusing and there are any number of clever situations in which Nazimova is seen to advantage. The production has been well put on and some of the exteriors are exceedingly beautiful.

W.—Unfortunately, another poor one from this star.

## *Dangerous Business*

(*Constance Talmadge—First National—5 reels*)

M. P. W.—Constance Talmadge sparkles in a delightful comedy.

E. H.—Is a thoroughly entertaining feature and will please Constance Talmadge's fans mightily.

N.—Rather frail but fairly amusing.

W.—Lots of fun in another Talmadge-Emerson-Loos concoction.

## *Flame of Youth*

(*Shirley Mason—Fox—5 reels*)

M. P. W.—There is a wealth of pictorial charm and competent acting in this five-reel Fox production.

N.—A pleasing simple romance with Shirley Mason.

T. R.—It a romantic story set in the picturesque country around Brussels. It has been brought up to date and will appeal to audiences in general. The story is well worked out and is interesting most of the time.

W.—Shirley Mason in a happy picture that will please both young and old.

## *Hearts are Trumps*

(*Star Cast—Metro—6 reels*)

M. P. W.—The production is a good one of its kind, carefully done and containing the elements of true entertainment.

N.—A complex melodrama very well produced.

T. R.—Is one of the best of the series of Drury Lane reproductions thus far made for the screen.

W.—Melodrama given good production and well acted.

## *Her Beloved Villain*

(*Wanda Hawley—Realart—5 reels*)

M. P. W.—The story is one of those pleasant little affairs that spells charming romance in big letters.

E. H.—A domestic drama with a good cast and attractive settings. Should please universally.

N.—French farce adaptation that falls short in American requirements.

T. R.—Gives Wanda Hawley ever so many opportunities to drive home the fact that she is beautiful and talented beyond earlier forecasts, and, indeed, a surprising artist in ever so many ways.

*AROUND THE CHRISTMAS TREE*
*Johnny Jones and Lucille Rickson in Booth Tarkington's Edgar Comedies, released by Goldwyn*

## *Midsummer Madness*

(*Featured Cast—Famous Players-Lasky—6 reels*)

M. P. W.—Marks the most significant advance the moving picture has ever made.

E. H.—It is forceful and convincing, treating a delicate domestic situation with dignity and skill.

N.—Is the most perfectly built picture that has ever been flashed on the screen.

T. R.—One of the season's best productions. It is undoubtedly William De Mille's finest screen production.

W.—Commonplace story made unusual by director's treatment.

## *The New York Idea*

(*Alice Brady—Realart—5 reels*)

M. P. W.—It is brilliant, witty, keen and scintillating.

E. H.—A tiresome satire on Manhattan society life, elaborately staged and gowned.

N.—Stage success not so good as a picture.

T. R.—Is one of the best comedies of marriage and divorce on the screen and is one of Alice Brady's best photoplays.

W.—Alice Brady in stage play that doesn't contain adequate material for the screen.

## *The Palace of Darkened Windows*

(*Featured Cast—Selznick—7 reels*)

M. P. W.—Love, romance, adventure, humor and practically everything that is needed to make a fascinating photoplay is found in "The Palace of Darkened Windows."

E. H.—Is an Oriental drama which meets the requirements of the popular picture.

N.—It is a fairly pleasing offering and will doubtless score with its pretentious backgrounds and atmosphere.

T. R.—There is no denying the entertaining value of "The Palace of Darkened Windows." It is a pleasing combination of decisive melodramatic "punches," bright, snappy comedy and beautiful photography.

W.—Attractive Oriental atmosphere its main feature.

## *The Sin That Was His*

(*William Faversham—Selznick—5,500 feet*)

M. P. W.—William Faversham gives masterly portrayal in his second picture for Selznick.

E. H.—Skilfully handled and very entertaining.

T. R.—Registers as a powerful emotional drama of emphatically serious brand.

W.—Good story and careful production make it worth while.

## *Polly With a Past*

(*Ina Claire—Metro—6 reels*)

M. P. W.—Vivacious impersonation by Ina Claire in Metro's picture version of Belasco stage success.

N.—Ina Claire's rare artistry makes her a welcome screen figure.

T. R.—Judged from every aspect we would give it our best judgment that "Polly With a Past" will prove one of the strongest box-office attractions of the year.

W.—Ina Claire a real new star for the screen.

# *Arthur S. Kane, Back from Coast, Says Charles Ray Will Be Revelation in 1921*

BRONZED, in the best of health and exuding optimism, Arthur S. Kane, president of Arthur S. Kane Pictures Corporation, has just returned to New York from a trip of more than six weeks which took him to the Pacific Coast and back. Mrs. Kane accompanied him. In Los Angeles he conferred with Charles Ray and others stars, in whose activities he and his company are interested, and with numerous business associates. En route he stopped in Chicago, Omaha, Salt Lake City, San Francisco, Santa Cruz, Topeka, Kansas City and other cities, talking with exhibitors, exchange managers and business men generally.

"I face the future with entire confidence," said Mr. Kane, in summing up the results of his observations. "The present slight slackening is merely the let-up that comes inevitably in the theatrical and picture industries just before the holidays. Harder work may be required next year to achieve as good results as have been achieved in the last three years, but men with deserving enterprises and good judgment have no cause to worry.

*Expect Business Expansion*

"In San Francisco two huge picture theatres are now being erected and two or three are being built in Los Angeles. In every part of the country, indeed, fine new houses are either being projected or constructed. Exhibitors generally, far from anticipating reverses, are preparing fo a business expansion. These activities, justified, to all appearances, by present conditions, assuredly give no ground for pessimism."

Charles Ray, with whom Mr. Kane is in close personal affiliation, and whom he is presenting in all his newer productions, positively will pay his long-promised initial visit to New York City late this winter or early in the coming spring, Mr. Kane declared. Speaking of this player's activities, Mr. Kane said:

"Mr. Ray started his career as an independent star on March 1, 1920. His contract with First National calls for twelve pictures in two years, six each year. Already he has finished five and the sixth will be completed a month or more before the expiration of the first year. This, despite the fact that, due to unavoidable delays, seventeen weeks were consumed in the shooting of 'Peaceful Valley,' the first production made.

*His New York Visit*

"In all the subsequent productions the Ray organization has worked at top speed, and the intervals between productions never have exceeded four or five days. 'Forty-five Minutes from Broadway' was produced in six weeks. Mr. Ray was anxious to get ahead of his schedule so that he might pay that long cherished visit to New York. From present indications he will be able to satisfy this ambition in February or March. Also, he desired so to arrange affairs that one or two specials might be made in his absence. His studios, with their new stages and other equipment, are now able to accommodate an additional company.

"During this year Mr. Ray has given impressive evidence of his versatility. In 'Forty-five Minutes from Boardway' he appeared in a rather flippant role. 'Peaceful Valley' showed him as a country boy, but infinitely superior in dramatic art to his work in any similar parts he had taken. In 'Nineteen and Phyllis,' to be released December 20, we shall see him as a small town Beau Brummel. I do not know how better to describe this production than to say it has been most adroitly done. Full advantage has been taken of every possibility that could suggest itself. The titles, sub-titles, every detail reflects the wonderful organization which the star has perfected.

*Evidence of Versatility*

"In 'The Old Swimmin' Hole' Mr. Ray will be a barefoot boy, in 'Scrap Iron' a hard-fisted youth who wins a very real encounter in the boxing ring, and in the picturization of Hoyt's 'A Midnight Bell,' which is to be the sixth production, he will appear in yet another type. He is well fortified with vehicles for his second year of independent production. He has selected all his pictures and arranged the sequence of their production. He will appear in a variety of characterizations. He believes that pathos and humor should go together and he will continue to exemplify both. In the dramatic strength which he displays in his pictures he will be a revelation to his great number of friends and admirers.

*Full of Enthusiasm*

"It was an inspiration to me to watch Mr. Ray at work. Even in the earliest of his star pictures he realized that he was the one who must sink or swim, that he was largely responsible for the success or failure of the production. He puts every ounce of his energy into his work and to every situation applies the test, 'Is this human? Does it ring true?' He has prevented many mistakes in direction and devised many striking novelties. For the direction of 'Scrap Iron' he has assumed full responsibility, with Al Ray as his chief lieutenant.

"The boxing bout in 'Scrap Iron' is fought in a ring that is an exact replica, to the smallest detail, of the ring at Vernon, Cal., where many important professional contests are decided, and the referee who officiates at all the main events there fills the same position in the picture. Before the big scenes for this film were taken, Ray marked with chalk on the studio floor just where each of the four cameras should be placed. He had worked out the lines of vision mathematically and scientifically and knew exactly where the most effective shots could be made. The machines were placed on the spots specified and on the first day of photographing the big scenes they took 137 shots.

"As may be imagined, every member of his staff, inspired by their leader, is surcharged with enthusiasm, and a remarkable spirit of zeal and co-operation prevails. I consider Mr. Ray a living example of the definition of 'genius' as 'the capacity for taking infinite pains'."

*"OH, YES!" SAYS CHARLIE RAY, "WE HAVE PLENTY OF BRIGHT SUNSHINE OUT HERE"*

*Arthur S. Kane, producer of Ray productions, talking over the 1921 prospects with the popular star on the coast*

# *Martha Mansfield and Conway Tearle Are Announced as Stars by Lewis J. Selznick*

AN announcement of great importance is made by Lewis J. Selznick to the effect that Martha Mansfield and Conway Tearle are to be starred in a series of Selznick pictures. Miss Mansfield and Mr. Tearle will each make four productions in their first series.

The first Selznick picture in which Miss Mansfield will be starred is scheduled for release on March 30, 1921. The production is already in work under the guidance of Director Alan Crosland. Mr. Tearle's first picture in his star series is "Society Snobs," a Hobart Henley Production, which is well on its way to completion and which is scheduled for release on February 20, 1921.

The addition of Miss Mansfield and Mr. Tearle to the Selznick array of stars, which now includes Eugene O'Brien, Elaine Hammerstein and Owen Moore, is the natural outgrowth of a popular demand on the part of exhibitors and public that these two players be elevated to the highest parts in picturedom. Both players have scored in countless photoplay successes during the past two years and their work generally has met with such emphatic acclaim that Mr. Selznick was quick to recognize their starring qualities.

Miss Mansfield, hailed as America's prettiest magazine cover girl, due to the fact that she has adorned not only the covers but also the pages of practically every magazine that carries illustrations, endeared herself to the public almost over night. Following her first stage appearance in William A. Brady's big spectacle, "Op o' My Thumb," which was produced six years ago at the Manhattan Opera House, she was besieged by noted artists for sittings.

So insistent were the demands that for two years she gave up the stage. She then returned to the footlights and was cast for a role in the Ziegfeld-Dillingham production, "The Century Girl." Max Linder, famous French screen comedian, noted Miss Mansfield's beauty and immediately engaged her as his leading lady.

No end of motion picture offers followed Miss Mansfield's appearance opposite Max Linder, but she returned to the stage to play a prominent role in A. H. Woods' play, "On with the Dance." Following the New York run of that play she appeared in both the Ziegfeld Follies and the Midnight Frolic.

Miss Mansfield's next public appearance was made in support of Eugene O'Brien in the Selznick picture, "The Perfect Lover." Later she played an important role in "Civilian Clothes," and John Barrymore selected her as his leading lady in the screen version of "Dr. Jekyll and Mr. Hyde." Her latest appearance in a Selznick picture is opposite Eugene O'Brien in "The Wonderful Chance."

Conway Tearle has long been associated with the screen, following a successful stage career in plays starring Sir Charles Wyndham, Ellen Terry, Billie Burke, Ethel Barrymore, Viola Allen and others equally prominent in the theatrical world. The screen plays in which he has played prominent roles include "The Fall of the Romanoffs," "Stella Maris," "The Reason Why," a Select picture: "Virtuous Wives," "A Virtuous Vamp," "Mind-the-Paint Girl" and "Two Weeks." To date he has appeared in a number of productions made by the Selznick enterprises.

# *Detroit Police Censor Joins Educational Head in Praising Tourneur's "Last of the Mohicans"*

AMONG the indorsements of "The Last of the Mohicans," Maurice Tourneur's picturization of James Fenimore Cooper's Indian novel, received at the home office of Associated Producers, is a letter from Royal A. Baker, Detroit police censor, who was so impressed with the production that he wrote to Edward A. Crane, Associated Producers' resident manager in Detroit. In part he said:

"'The Last of the Mohicans' is decidedly a cinematographic achievement—not a small achievement, but a far-reaching one. The wonderful characters created by Cooper in probably America's greatest historical novel, have been by Maurice Tourneur so successfully and triumphantly portrayed that the dreams of fiction have stepped out of the book in living, breathing human beings, with their trials, tribulations and romances.

"So cleverly are the details of the book portrayed, that a deep impression reaches our innermost emotions and we receive from the motion picture the fine sentiments that we enjoyed in the novel.

"All this goes conclusively to prove that motion pictures are still in their infancy and that Maurice Tourneur has opened a path to a field which seemed to belong exclusively to the novel."

Another commendatory letter was received from J. H. Wilson, supervisor of visual instruction for the Board of Education in the city of Detroit, who said:

"Permit me to say that the Board of Education will consider it a privilege to co-operate with any theatre in the city desiring to exhibit 'The Last of the Mohicans,' and we will be glad to notify parents in any community in the city, through the schools, concerning special dates for showings. I believe this film to be one of especial value."

As evidence of the unusual interest attached to "The Last of the Mohicans," Associated Producers cites a contract signed by Rudolph Berger, its resident manager in Washington, D. C., with the banking representative of John T. Baer, Baltimore. Mr. Baer, through his representative at the Fidelity Trust Company of that city, paid $60 for the privilege of showing the production, to ten children at his home Roland Park. The children in the audience were members of his family and the families of neighbors.

*THE TWO LATEST PLAYERS TO BE MADE STARS BY SELZNICK*
*At the left is pretty Martha Mansfield, former Follies girl, and at the right is Conway Tearle, leading man in many feature productions*

WATCH THE WORLD

# *Fabian's Beautiful Branford Theatre in Newark, N. J., Now Open to Public*

THE Branford Theatre, Newark, N. J., built by Jacob Fabian, First National franchise holder for New Jersey, opened its doors to the public on Friday, December 17. It will be another link in the chain of theatres already owned and operated by Fabian. He now has six theatres and expects to have ten by the first of the year.

The list of those at the invitation opening on December 16 reads like a blue book of the industry. Joe Lee said the Branford looked like the Astor Hotel lobby that evening, but that the pillars were missing.

Norma and Constance Talmadge delighted thousands of their admirers with a personal appearance on the night of the opening. George Beban, whose latest picture, "One Man in a Million," receives its world's premier at the Branford in January, was also present. He was the center of interest for thousand of Newark screen fans.

### *State Officials Present*

Governor Edward I. Edwards, of New Jersey, was the principal speaker of the evening. Mayor Gillen, of Newark, also made a short speech of welcome. Many other state officials spoke a few words of praise and welcome for the Branford. The Branford will be under the personal direction of Jacob Fabian. A. M. Fabian, his son, has been appointed managing director of the house. R. J. O'Crowley will be the resident manager.

The theatre is impressive. It has a seating capacity of 4,000, making it twice as large as any theatre building in Newark. It has been recognized by the New York press as the finest and most beautiful picture theatre in the United States. Although the huge structure is one of the largest of its kind in the world, there is not a single supporting pillar in the entire building, making every seat in the auditorium in plain view of the stage.

The acoustics are claimed to be superior to those in New York's largest playhouses. It will therefore be possible for those seated in the rear of the theatre to hear just as well as the patrons who prefer the front seats. This is one of the greatest assets a modern theatre of such size can boast of.

### *Chose "Passion"*

There has been an unusual amount of speculation and rumor as to what attraction would be picked by the management to be used as an opening feature. A decision was not made until a week ago. In connection with the announcement of the opening attraction, Mr. Fabian said:

"We have combed the market for the past six months in an endeavor to find a film that would be the biggest and best that it was possible to obtain. One week ago I decided upon a film that is, to my mind, the most massive and superbly acted motion picture that I have ever seen. I am well informed as to its merits, for this picture created a furore in Paterson, and I am sure it will have the same effect in Newark.

"Among other things, the film faithfully depicts a true version of the life of Madame du Barry, easily the most prominent and interesting personage in public life at the time of the French Revolution. There is a cast of over 5,000 actors and it was two years in the making.

"The producers of the film have titled it 'Passion.' I want to predict that it will create more enthusiasm and excitement in Newark than any play that has ever been exhibited locally."

### *To Specialize in Music*

One of the big features of the entertainment at the Branford will be the Branford Symphony Orchestra of thirty pieces, which has been assembled by Jacob L. Rittenband from the best talent in the country.

Warren Yates will preside at the Branford mammoth organ. This instrument was purchased at a cost of $50,000 and is unexcelled in the quality of its tone, according to reports.

The publicity and exploitation, as well as all of the advertising, will be handled by Paul Gray, an ex-newspaper man who has had extensive experience in the theatrical world.

Mr. Gray went from the staff of Wid's Daily to Selznick Pictures as personal publicity director for Eugene O'Brien, Olive Thomas, Owen Moore, William Faversham, Zena Keefe, Mitchell Lewis and Elaine Hammerstein.

The management of the Branford will not be content with the presentation of a program with nothing more than unusual musical effects. A. Gordon Reed, who has directed some of the biggest stage successes of the past decade, has been engaged as production manager and will see to it that each film projected is accompanied by a special prologue in keeping with the atmosphere created by the picture. Fitting novelties, soloists, both vocal and instrumental, and the Branford Male Quartet will add to the pleasure of the Branford's patrons.

# *George King of Stoll Film Leaves to Tell London of Firm's Progress Here*

GEORGE KING, president of the Stoll Film Corporation of America, sailed for England on Tuesday, December 14, to be gone a month. Mr. King's trip is partly for the purpose of describing in person to the officials of the Stoll Film Company, Ltd., the excellent progress made in the United States by the Stoll Film Corporation of America, the first release of which, "Squandered Lives," will go to exhibitors on January 2.

While Mr. King's visit largely will be devoted to business there also is a domestic angle. On November 10 the president of Stoll Film received a cable dispatch, stating that on the day before there had been born to him a son and namesake. Besides formally greeting this important member of his household Mr. King will complete arrangements for bringing back with him his family. Just before sailing he became a householder on Long Island, having purchased a residence in Bay Side.

### *An American Concern*

"As president of the Stoll Film Corporation of America," said Mr. King on Monday, "I desire to address the exhibitors of the United States regarding the plans and policy of this company, the initial release of which will be available for showing on January 2 next.

"In the first place I want to impress on exhibitors the fact that this company is just what its name implies—it is an American concern. A perusal of the personnel of its executives and its office force, of its sales managers and its salesmen, will suffice to convince even 'the man from Missouri' that this statement is exact.

"The Stoll Film Corporation is arranging to distribute pictures produced by the Stoll international organization, subjects that have been and will be photographed wherever called for by the script.

"The head of the British Famous-Lasky Company remarked in the course of an address last week that in London there were only two large studios, of which one was owned by the company of which he is the chief. Answering an inquiry later as to whether the other was a Stoll studio he said it was.

"The Famous Players is an international organization—just as is the Stoll. And to make a passing reference to another expression that is not new to the ears of American exhibitors, will subjects produced by the Famous Players in London and in India or on the Continent of Europe be catalogued in this country as 'foreign?'

"I submit that they should not be so catalogued. I submit that the motion picture is international, is universal, in its scope—that, like Benjamin Franklin, it is a citizen of the world. A screen story tense with humanity searches as deeply into the heart of the peasant woman of Russia as it does into the heart of the woman of Central Park West.

"Stoll Pictures will be made wherever the author has seen fit to place the locale.

"Right now there are awaiting production several stories in the World Famous Authors' Series that have an American atmosphere.

WATCH THE WORLD

# *Noted American, Belgian, Viennese and Scotch Authors' Works Are Shown in Goldwyn Films*

IN addition to the half dozen American writers whose stories are reaching the screen through the Goldwyn-Rex Beach Eminent Authors' Productions, and practically all of whom are now writing original screen stories, more than thirty prominent American writers either have already contributed stories for Goldwyn's fourth year product or are now preparing stories for picturization in the near future. Comprised in the Eminent Authors group are Mr. Beach himself, Gouverneur Morris, Rupert Hughes, Leroy Scott, Mary Roberts Rinehart and Gertrude Atherton.

Among the other contributing American authors are Booth Tarkington, whose series of two-reel comedies of boy-life are known collectively as "The Emotions and Adventures of Edgar Pomeroy," the twelfth of which is now in process of being filmed; Ben Ames Williams, who is already represented by four pictures; Katherine Newlin Burt, Irvin S. Cobb, Peter Clark MacFarlane, Maximilian Foster, George Ade and Ralph E. Dyar.

Graham Moffatt is a Scotchman instead of an American, but he contributed the story for one of Goldwyn's great fourth year pictures, "Bunty Pulls the Strings." A Viennese is also represented—Herman Bahr, author of "The Concert" and the Belgian dramatist, Maurice Maeterlinck, is under contract to write one feature scenario a year.

Wallace Irwin contributed "Trimmed with Red"; Garret Smith, "Honest Hutch"; Carlyle Moore, "Stop Thief!"; Pearl Lenore Curran, "What Happened to Rosa"; Catherine Henry, "Prisoners of Love"; Frank Brownlee, "His Own Law" for Hobart Bosworth; Edgar Allan Woolf, "Head Over Heels" from Nalbro Bartley's story of "Shadows," while Thompson Buchanan and Elmer Rice, members of the Goldwyn staff, are writing original scenarios.

Among the authors now no longer living who are represented are J. G. Holland, O. Henry and Archibald Clavering Gunter.

# *Stoll Company's "Lure of Crooning Water", Directed by A. H. Rooke, Soon to Be Released*

THE Stoll Film Corporation announces for early release a picturization of Marion Hills' thrilling love story, "The Lure of Crooning Water," directed by Arthur H. Rooke from a scenario by Guy Newall, well known author-actor whose work on the screen has made him a favorite on both sides of the Atlantic.

The principal scenes are laid in London and in the beautiful Surrey countryside. One very striking set displays the interior of a London restaurant and there is also a green room spectacle, picturing the wild celebration following a successful production with the woman star as the central attractiveness, having been modeled on the spot from famous originals in the heart of London, it is said.

Guy Newall plays the leading role—that of Horace Dornblazer, a susceptible young farmer, brought under the spell of Georgette Verlaine, fascinating leading woman of the Monopole Theatre. The pastoral scenes involve a quaint old farmhouse of ancient exterior and interior architecture, and over all lies the luxuriant charm of a storied countryside—the shady lanes and leafy glades. There is a strong and well sustained love motive and the story is replete with gripping situations.

An excellent cast has been provided, including, aside from Guy Newall, Ivy Duke, one of the best known of the Stoll celebrities—a favorite everywhere; Mary Dibley, Hugh C. Buckler, Douglas Munro, Arthur Chesney, Lawford Davidson and Winifred Sadler.

## *Walker in Chicago*

Alfred Walker, director general of the World Motion Picture Corporation, was scheduled to be in Chicago the first part of the week of December 12. While there he plans to close contracts for the distribution of the weekly pictorial section for newspapers as issued by the company. Other matters relative to distribution and sales will be taken up with some of the prominent film executives and exchangemen of Chicago.

## *Fellowes Completes Work*

Rockcliffe Fellowes, who will be seen opposite Ethel Clayton in "The Price of Possession," the new Paramount picture, is completing his part in the new screen offering. Hugh Ford directed the picture and it is regarded as the best in which Miss Clayton has recently been seen.

Fellowes, who has never played anything but "leads," since his screen debut, has appeared with Miss Clayton in many of her most successful photoplays and the combination has always proved a happy one.

Great interest it attached to the filming of "The Light in the Clearing," the first of a group of Irving Bacheller novels the picturization of which will be released through the W. W. Hodkinson Corporation. T. Hayes Hunter, director of "Earthbound," "Desert Gold," and other notable successes, will be responsible for the direction.

*ADDING THE DESCRIPTIVE "MERRY" TO CHRISTMAS AT THE GEORGE B. SEITZ PATHE STUDIO*

*Dancing around are Marguerite Courtot, George B. Seitz and June Caprice. The little folks are perhaps future stars that Santa delivered*

MOVING PICTURE
World
wishes to all who
have to do with
Moving Pictures-
Those who make them,
Those who market them,
Those who exhibit them,
Those who see them
A Merry
Christmas
1920

WHETHER it be a White Christmas or whether it be a Green Christmas, whether it be spent at home or en route, Moving Picture World takes pleasure today in wishing its readers at the four corners and in the nooks and crannies of the earth, the very Merriest Christmas.

The greeting is extended thus early that all may be forewarned and therefore forearmed against any little thing that might stand in the way of complete and absolute enjoyment of the day.

Christmas is as old as the centuries and as new as the smiles of children. It is in no sense the holiday of a limited class. Christmas has risen above any narrow faith or creed and its significance is no less humanitarian than religious. Christmas may be celebrated with stout hearts by all mankind as a day for friendliness, for fellowship, for kindliness and love.

As a holiday it is a pagan institution which antedates the Christian era. It was adapted to the uses of Christianity as a religious feast and celebration, but the idea which underlies Christmas is too great and too broad, too human to admit of its being held in exclusion by any sect or race or creed. Christmas is the day of days for all the peoples of the earth.

In wishing its friends the Merriest Christmas, Moving Picture World indulges the hope that the turkey may be prime, the stuffing beyond description and the cranberry sauce as wonderful as it was in the days of childhood. Moving Picture World wishes for its friends the fullest stockings, the most mountainous heights in the mounds of gifts, the most glittering, shimmering and gorgeous Christmas trees in the world.

BY special advices received yesterday from a certain stout old party with a red nose and a white beard, Moving Picture World is enabled to assure you all that reindeers have not gone out of fashion and that the official lists drawn up by the patron saint of childhood are to be given unusually gracious attention.

Santa Claus has for so long held the readers of Moving Picture World on his preferred list that this assurance is not essential, but Christmas is the season when all things are made doubly sure.

Moving Picture World gives its best smile and good will to all, especially to the folk who subscribe to the red-blooded freedom of men, the equal privileges of women, and to those broad and human everyday philosophers who believe that life was given us to enjoy and that happiness is the pinnacle of success.

It gives its greetings also to the Old Scrooges of the world—the narrow, the unenlightened, the men and women who have not learned how to live. It bids them be of good cheer and to endeavor to broaden with kindly thoughts and to sit down at the feast table with those who have learned the better way. It bids the sorrowful remember that there are few conditions in life that could not be worse and recommends an immediate search for the silver lining to every cloud.

When Christmas Day smiles out upon the world, greet it with an answering smile. "Eat, drink and be merry," and "may you live long and prosper!"

CECIL B. DeMILLE
DIRECTOR GENERAL
FAMOUS PLAYERS-LASKY CORP.
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
PARAMOUNT PICTURES
"MALE AND FEMALE"
"WHY CHANGE YOUR WIFE?"
"SOMETHING TO THINK ABOUT"
"FORBIDDEN FRUIT"

# R. WILLIAM NEILL PRODUCTIONS

"The Inner Voice," "The Woman Gives," "Yes or No," "Good References," "Dangerous Business," "Something Different," "The Teaser," releasing through Paramount and First National Exchanges.

R. William Neill Productions assure the exhibitor of advanced endeavor on the part of all concerned in the making.

ADDRESS: 130 WEST 44TH STREET, NEW YORK, N. Y.

# *To You Especially*

AT this season of the year, when we contemplate our blessings and the spirit of good will spreads over the world like a blanket of sunshine, I desire to express my cordial and hearty thanks to the whole world of moving pictures.

ALL I have and all I hope to be I owe to the generous cooperation of the exhibitors of moving pictures and to those millions who turn to the screen for their recreation.

TO you, to each of you, to all of you, I wish a lion's share of all that is fortunate and splendid and fine.

BRYANT WASHBURN

# BRYANT WASHBURN

Wishes you all you would wish for
yourself and then a heap more of
the blessings of life, not forgetting

## A Merry Christmas

CHARLES LANE

FLORENCE REED

DOROTHY DALTON

ANITA STEWART

With the compliments of

MARION DAVIES

Christmas, 1920

# CHARLES HUTCHISON

**Next release, THE DOUBLE ADVENTURE**

**Pathe Distributer**

# CONSTANCE TALMADGE

Extends Season's Greetings

For the Next Four Years Under the First National Banner.

# NORMA TALMADGE

**Sends Merry Christmas to All**

**For the Next Four Years Under the First National Banner.**

# JEROME STORM

Now Directing Lillian Gish

# GEORGE D. BAKER

**Director of "Tarantula," "Revelation," "Heliotrope," "Buried Treasure," "The Man Who Lost Himself."**

**Now directing "Temple Dusk" (working title), which is to be a George D. Baker "Special" for Sawyer & Lubin. Released through Metro.**

ANNA Q. NILSSON

E. K. LINCOLN

# HOPE HAMPTON

Appearing in Paramount Pictures

# MADLAINE TRAVERSE

**Who will shortly be seen as the star in an elaborately staged feature, produced by her own company.**

# CHARLES MILLER

Director of "The Law of the Yukon." Every Production a Box Office Success.

Hello You!
This is Bob Vignola-
Just called up to wish
you
God's Benison
at this
Christmas Season
Hope the New Year
brings you the things
you wish for most

# MILDRED HARRIS

"Dad," "The Woman in the House," and "Habit"
First National Attractions

J. FRANK GLENDON

# JOHN W. NOBLE

Doing a Series of Robert Chambers Stories.

"ROGUES AND
ROMANCE"

George B. Seitz

MARGARITA FISHER

The Season's Greetings

# HUGH HUNTLEY

**Juvenile lead with Vera Gordon in "Mother Love," Olive Thomas in "Youthful Folly," Elaine Hammerstein in "The Point of View," Vivian Martin in "His Official Fiancee." Last Broadway production juvenile lead in "Paddy, the Next Best Thing." Was leading man in Australia for six years.**

ADDRESS: LAMBS CLUB, NEW YORK CITY

**The Moving Picture World's**

CHRISTMAS GREETINGS to Justine Johnstone on her first star release "BLACK-BIRDS—which introduces a charming, accomplished new star in the person of Justine Johnstone . . . . . Justine Johnstone's pensive art and grace in expressing this type of character is distinctly pleasing. Her performance in this production no doubt will establish her."

*MOVING PICTURE WORLD*
December-1920

*In preparation*
"*The* PLAYTHING *of* BROADWAY"
& "SHELTERED DAUGHTERS"

# WHITMAN BENNETT PRODUCTIONS

*are*

**Interesting, Intelligent Photodramas Expertly Acted and Artistically Presented**

## LIONEL BARRYMORE STAR SERIES

**and**

## EXCEPTIONAL SPECIALS

### Direction by Kenneth Webb

Scenarios by
**Dorothy Farnum**

Art Direction by
**Roy Webb**

## Distributed by First National

**WHITMAN BENNETT STUDIOS**
537 Riverdale Avenue, Yonkers, New York

**W. O. Hurst - - - Studio Manager**

# ROCKCLIFFE FELLOWES

**Leading man with Ethel Clayton in "The Price of Possession" and other screen successes.**

Mr. Fellowes extends the season's greetings.

MABEL NORMAND

LUCILLE LEE STEWART

Extends Christmas Greetings

From

# GRACE DAVISON

to you and yours

Merry Christmas

# WILLIAM DUNCAN

and

# EDITH JOHNSON

Appearing in

WILLIAM DUNCAN
CHAPTER PLAYS

VITAGRAPH

Current Release

## "The SILENT AVENGER"

In Preparation

## "FIGHTING FATE"

Merry Christmas to all

CLARA KIMBALL YOUNG

# ALBERT PARKER

MAKING SPECIAL PRODUCTIONS FOR JOSEPH SCHENCK

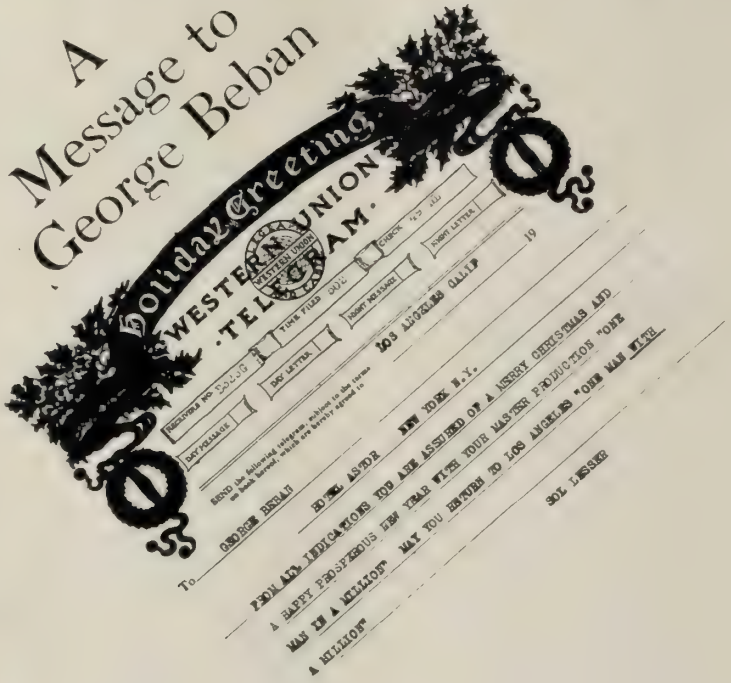
Now Directing NORMA TALMADGE

"THE LITTLE BIOGRAPH GIRL"

# FLORENCE LAWRENCE

For years the undisputed idol of the screen, will make her triumphant re-entry into the hearts and minds of the picture loving public, as the star of THE UNFOLDMENT, a story of life and love and the power and possibilities of better things. Producers' Pictures Corporation, Los Angeles, Calif.

A Message to George Beban


Holiday Greeting
WESTERN UNION
TELEGRAM
GEORGE BEBAN
LOS ANGELES CALIF
NEW YORK N.Y.
PERHAPS INDICATIONS YOU ARE ASSURED OF A MERRY CHRISTMAS AND
A HAPPY PROSPEROUS NEW YEAR LIKE YOUR MASTER PRODUCTION "ONE
MAN IN A MILLION" MAY YOU RETURN TO LOS ANGELES "ONE MAN WITH
A MILLION"
SOL LESSER

# SEASON'S GREETINGS

To exhibitors throughout the world with the earnest hope that you will all share in the above prosperity when presenting

"ONE MAN IN A MILLION"

Signed

*George Beban*

# MARSHALL NEILAN PRODUCTIONS

## The Realization of An Ideal
## The Fulfillment of a Promise

The formation of Marshall Neilan Productions, over a year ago, was not merely the organization of a new producing company in a crowded field.

It was the birth of a great ideal comprising plans of independent production of screen entertainment following nine years of thought and experience.

Involved in this ideal were certain definite promises of interest to prospective exhibitors of this product and to the trade in general.

In a little over a year's time this organization has established a high percentage of consistent successes that any studio might well be proud of.

"The River's End", "Go and Get It", "Don't Ever Marry", "Dinty", and "Bob Hampton of Placer". Each one an artistic achievement and a tremendous box-office attraction.

These pictures make fact of the contention that Marshall Neilan is a—if not THE director of the most consistent financial and artistic successes released during the past year.

In the ten years gone by, the artistry of Neilan and his ability to present this artistry in a way that appeals to the public has become more and more popular with cinema audiences throughout the entire world.

Today his name on the front of a theatre guarantees exceptional entertainment. Record attendances whenever his pictures are shown, regardless of their nature, prove that the motion picture followers fully realize this.

Among the prominent artists, technical experts and executives assisting Mr. Neilan in achieving this enviable position are Marjorie Daw, Wesley Barry, Marion Fairfax, Colleen Moore, James Kirkwood, Pat O'Malley, Howard Hawks, J. R. Grainger, Pete Smith, L. L. Baxter, Tom Held, Jacques Bizeul, David Kesson, Ben Carré, D. J. Grey, Lucita Squier and William Linahan.

Each one a master in his or her own field, this staff embodies but one of the Neilan policies; that of obtaining the best brains in the industry and allowing these brains full scope.

The good will enjoyed by Marshall Neilan at the hands of exhibitors, press and public, the achievements of his first year's efforts as an independent producer and the genius that has made all this possible can have but one outlook for the coming year, namely: greater accomplishments, further progress in consistent quality and bigger box-office returns.

*Releasing Thru First National*

Christmas Greetings
JACK PERRIN
DAISY ROBINSON
IRVIN V. WILLAT
from the Partners in "Partners of the Tide"
J.P. LOCKNEY
GORDON MULLEN
IRVIN V. WILLAT'S
SECOND INDEPENDENT PRODUCTION

# JOHN P. McCARTHY

announces for the ensuing year the production of a series of pictures under his personal direction, each a portrayal of American life carefully prepared and artistically wrought

Current Release

## OUT OF THE DUST

An American Classic

JOHN P. McCARTHY PRODUCTIONS

General Offices,
Suite 500 Markham Building
Hollywood, California

# SNAPPY COMEDIES COMPANY

Presents

## MARINE DE MOS

*(The famous Greek Comedienne, lately from Athens, Greece)*

**(THE ONLY GIRL IN THE WORLD WHO CAN "SHIMMY" WITH HER EYES)**

**In "THE TALE OF A DOG—WAGGED BY HIMSELF"**

A TWO-REEL SUPERLATIVE COMEDY

**Written and Directed by CAPTAIN LESLIE T. PEACOCKE**

*(Author of "Neptune's Daughter" and of over 600 other screen successes)*

**MARINE DE MOS is a perfect Grecian type and a born comedienne, and as beautiful as she is clever. In this, her latest comedy, she is ably supported by Harry Adams, Robert Chandler, Rosa Ringier, Elas Erlicher, Carolyne Wood, little Dolly Dolls, and the famous Dog (PATCH). Address—SNAPPY COMEDIES COMPANY, 624 So. Alvarado Street, Los Angeles, Cal.**

# WARNER OLAND

EXTENDS
CHRISTMAS
GREETINGS

PATHE STAR

---

# WALLACE REID

# Bert Lytell

Lytell-Karger
Productions

---

# Arthur Rosson

Directing

Miss Betty Compson's
Productions

Premier Release

"Prisoners of Love"

December 27th, 1920

Dick Rosson
Associate Director

Harold Rosson
Photographer

# MAXWELL KARGER

MAKING THE
MAXWELL KARGER PRODUCTIONS
FOR METRO
STARRING BERT LYTELL

---

# JOSEPH HENABERY

Director
FAMOUS PLAYERS-LASKY

# FRANK LLOYD

Producer of

## "Madame X"

## "Woman In Room 13"

"Silver Horde"

"Les Miserables"

"Tale of Two Cities"

*And other big box office winners*

FRANK LLOYD PRODUCTIONS

---

ALBERT KAUFMAN

Presents

# SIDNEY FRANKLIN

PRODUCTIONS

First Release

## "NOT GUILTY"

Adapted from

"PARROT AND CO." by HAROLD MAC GRATH

AN ASSOCIATED FIRST NATIONAL ATTRACTION

# WILLIAM BERTRAM

Makes Serials With

the Quality of

## FEATURES

At a Serial Cost

See VITAGRAPH'S, "HIDDEN DANGERS"

Member, Motion Picture Director's Association, Hollywood, Cal.

---

# STUART PATON

RECENT RELEASES

"THE HOPE DIAMOND MYSTERY"
With GRACE DARMOND

"WANTED AT HEADQUARTERS"
With EVA NOVAK

"THE TORRENT"
With EVA NOVAK

NOW MAKING

"FALSE COLORS"
With PRISCILLA DEAN

# EMMETT J. FLYNN

Director

"A Connecticut Yankee

In

King Arthur's Court"

Now

Preparing another

BIG SPECIAL FEATURE

For

WILLIAM FOX

James Patrick Hogan.

JULES FURTHMAN

Director

FOX FILM CORPORATION

# *Greetings*

**BRADLEY KING**
Originals and Continuities

**DEL ANDREWS**
Adapted for Future Releases
"The Indian Drum," "The Bronze Bell"

Associated with

## THOS. H. INCE

**Ince Studios**
**Culver City, California**

**WILLIAM SEITER**
Directing Douglas MacLean Productions

**VIOLET TAGGART CLARK**
Originals and continuities for Douglas MacLean

# ANNOUNCEMENT

We extend the greetings of the Season and Announce the establishment of a dependable bureau for the creation and development of

## PROMOTIVE PUBLICITY AND ADVERTISING

WILLIAM H. COOK and JAMES H. SHAY
forming

## COOK & SHAY, Inc.

145 WEST 45TH STREET

Independent Producers, Players, Directors and Technical Men are invited to confer with us without obligation and at their convenience.

GLADYS WALTON

EDMUND GOULDING

**Who will be remembered for his stories, "The Devil," with George Arliss; "The Dangerous Paradise," with Louise Huff; "Dangerous Toys," with William Desmond; the adaptation of "The Sin That Was His," with William Faversham; "The Daughter of Two Worlds," with Norma Talmadge, etc., etc.**

# ALLEN HOLUBAR

Producer of

"Man-Woman-Marriage"

Featuring

Dorothy Phillips

A First National Attraction

# Reginald Barker Productions / M.P.D.A.

Producing for Goldwyn
"The Branding Iron"
"Godless Men"
"Bunty Pulls the Strings"
Now in Preparation
"Snow Blindness"

Productions Photographed by
Percy Hilburn
Assistant Director
Charles P. Stallings

ALICE BRADY

# CHARLES RAY PRODUCTIONS, Inc.

1425 Fleming Street

Los Angeles

# KING VIDOR PRODUCTIONS
## VIDOR VILLAGE
## Hollywood California

**Wishing you all a Merry Christmas and a Happy New Year**

# KING VIDOR

director of "The Jack Knife Man" and "The Sky Pilot"

# FLORENCE VIDOR

co-starred by Thomas H. Ince in "Beau Revel" and "Lying Lips"

WATCH FOR
ANNOUNCEMENTS OF
PLANS FOR 1921

# ALLAN DWAN
## *presents*
# *The* FORBIDDEN THING

*By* ~ MARY MEARS ~ *Released by* ~ ASSOCIATED PRODUCERS INC.

# ALLAN DWAN

## *presents* —

## press-public and exhibitor *judge*

**Motion Picture News**

One feels inclined to place a gold seal opposite Allan Dwan's name in his first production for Associated Producers. "The Forbidden Thing," which he adapted and directed from Mary Mears' vivid and vital story of a "faith that would not die," will certainly be classified among the top-notchers. He has constructed the feature in narrative form and has placed remarkable emphasis upon its rugged simplicity. The tale is peopled with figures who are actually life-like—whose joys and sorrows are touched upon with genuine feeling. It is dramatic to the core—but not the drama of the theatre, but of life.

**Moving Picture World**

"The Forbidden Thing," an Allan Dwan production, while sentimental and dramatic, is quite out of the ordinary in plot and should touch the right spot in the public's heart. There is something about it that makes you like it in spite of the rather drawn-out story. The lives of the principal characters are tangled into an almost unravelable skein, and that, of course, makes you eager to see "how it is going to come out."

**Exhibitors' Trade Review**

"The Forbidden Thing," Allan Dwan's initial contribution to the Associated Producers, Inc., program, is a life drama, conceived and executed on the highest plane and with excellent artistry. Set in humble surroundings, and wrought out by very human characters, it is a picture play that will attract and hold wide attention because of the lesson it teaches. It is a story of a love that lives—a faith that nothing can blast, and because the good and the bad in men and women work at cross-purposes, the tragic element enters but never dominates. . . . Mr. Dwan displays a fine sense of proportion in assigning the best available players for his roles. For instance, what is there that operates against this cast being referred to as "an all-star cast"?

**Exhibitors' Herald**

For whatever success "The Forbidden Thing" achieves, the credit is largely due to Allan Dwan. He has done so well with a story that has been told before that the repetition will doubtless be found generally enjoyable.

**Wid's**

. . . Dwan has turned out an unusually fine production, with excellent photography, mastery of detail, and while the killing off of the wife may be unnecessary, the average audience will probably not find this materially objectionable. The entire cast is excellent and well fitted.

**Letter from Tom Moore, Garden Theatre, Washington, D. C.**

"The Forbidden Thing" has lived up to its remarkable Sunday opening, when, in the face of the rainy weather, it did within $15.25 of the year's record. An unusual opening does not always guarantee an unusual week, but "The Forbidden Thing" has done such a steady business that we are holding it over for a second week. While exhibitors can get specials of such quality, they need not fear control of their programs by any interests at any time.

**Cleveland News Leader**

"The Luck of the Irish," with Anna Q. Nilsson and James Kirkwood, produced by Allan Dwan, reminds one of the great love stories of the past.

**Moving Picture World**

"In the Heart of a Fool" is unlike the thrilling adventure stories with which Mr. Dwan's name has been associated in the past. Into the story are woven three separate romances culminating in a striking dramatic climax. Mr. Dwan's artistic perception is evidenced in lavishly mounted interior settings. The cast assembled by Dwan is strong.

**Wire from A. H. Blank, Rialto Theatre, Omaha**

"In the Heart of a Fool" opened a week's engagement at the Rialto Sunday and has broken all house records so far. Monday crowd got beyond control. Swept down the aisles and filled every available inch of space, both upstairs and down, and conservative estimate places number of people in the theatre at one time at forty-one hundred. The Rialto has only twenty-six hundred seats. My heartiest congratulations.

**Indianapolis Star**

Allan Dwan, whose production of the McGrath story, "A Splendid Hazard," had its premiere at the Circle theatre this week, is a producer who would probably not boast that he "makes stars," which is of absolutely no consequence to any one except to the prospective stars, but he could with reason boast that he makes the best possible use of those talents for acting which the screen has so far developed. The photography is excellent and the settings characteristic of this intelligent and skillful producer.

**Wire from S. Barrett McCormick, Circle Theatre, Indianapolis, Ind.**

Allan Dwan production of "Splendid Hazard" at premiere presentation Circle theatre this week accepted by press reviewers and audience as one of the high lights of screen art. Dwan's masterful direction of the fascinating story which combines all elements of audience appeal assures its financial success. Walthall's work proclaimed greatest of his career. Congratulations to Dwan and Mayflower.

**Wire from P. G. Theophelis, Managing Director, Loraine Opera House, Cleveland.**

"Luck of the Irish" opened at Loraine opera house today and the opera house could not begin to hold the crowd that came in droves to see your wonderful picture. It was capacity afternoon and night. Largest business we have ever done excepting "Mickey." Everybody more than pleased, and applause was frequent. We want more pictures like this.

**St. Louis Globe Democrat**

"Soldiers of Fortune," Allan Dwan's picturization of Richard Harding Davis' famous novel, opened at the King's theatre for a week's run. "Soldiers of Fortune" is a picture with an appeal for everyone. It is romance and adventure. Allan Dwan's direction is of the first magnitude, while the playing of Anna Q. Nilsson and Norman Kerry is another feature.

## STUDIOS - HOLLYWOOD - CAL. —

For exhibitor information - address
Eastern Offices - 1457 Broadway - N.Y.C.

*Bert Adler - Representative*

JOHN G. ADOLFI

Christmas Greetings

## Happy Holidays—and All the Other Days, Too!

VIRGINIA LEE

VERA GORDON

EDITH STOCKTON

VIRGINIA VALLI

(Publicity Representatives: Landy & Turnbull)

---

Christmas Greetings
from the far off
Bombay

# TARKINGTON BAKER

# TOD BROWNING

Director of "The Virgin of Stamboul"
Author and Director of "Outside the Law"

# DONALD CAMERON

Latest picture opposite

## BILLIE BURKE

in

## "The Education of Elizabeth"

## KENNETH HARLAN

Supporting Constance Talmadge
Extends Season's Greetings

## WILLIAM D. TAYLOR

Producing Paramount Specials

Now in Preparation

"Sacred and Profane Love"

(With Elsie Ferguson)

# CHET WITHEY

Directing

## CONSTANCE TALMADGE

in

CHET WITHEY PRODUCTIONS

---

## ROBERT SCHABLE

HOLIDAY GREETINGS
TO MY FRIENDS

"On with the Dance"
"The Romantic Adventurer"
"The Stolen Kiss"
"Paying the Piper"
"Blind Wives"
"Temple Dusk"

## MONTAGU LOVE

Sends Season's Greetings

# The Poet of Poets

By WILLIAM J. REILLY

A HUNDRED thousand nights ago, in gleaming Saxon hall, where war-gear glistened under torch, and light of hearth was matched by glow of rafter and of goblet, he unslung his harp and sang to stout hearts that sat at banquet.

Fierce-eyed warrior and wide-eyed trencher boy hearkened to him.

He was the Minstrel. He was the Poet. He was the King-maker.

His harp knew a thousand tongues—the clash of axe on shield, the ballad of a people, the roar of a gibbet aflame, a lover's whisper under battlements yellow with moonlight, the song of victory and of oppression no more.

Without him no memory endured. Without him no hero lived. Without him greatness was not. His harp was the torch that carried the light of romance, of folklore, of literature—aye!—of history swirling down through halls of Time.

Sages, conquerors, masters of upland and moor and sea, there may have been before him and of whom he sang not.

They had no Poet. . . . And they died.

* * *

The harp that rippled out through smoke and flare of Saxon hall is mute. The troubadour who sang the song of victors under the stars of old Spain is but a shadow. The jongleur whose melodies were poured out along the rib-boned roadways of France is gone.

But the Poet of Poets—the Moving Picture—carries on.

The minstrel, the troubadour, the jongleur in one, it makes old ages live. It perpetuates a victory, a face, a king, a peasant. It catches up a smile and holds it forever. It looks into the heart of a rose and spreads its beauty long after its petals have blown away. It glimpses a flying cloud and gives its shimmering body life long after it is dead.

The Poet of Poets marches cannon up to end a tyrant's rule, builds battlements for lovers as the Minstrel did of old, puts man to man in conflict of body and brain, makes children smile.

The Poet of Poets is enshrined in the heart of the world wherever men have eyes to see and ears to hear. And for its Poet of Poets the world, happy as it sits at Yuletide banquet to honor Him who came to Bethlehem as King of Kings, gives thanks.

# General Outlook Encouraging, But We Must Fight Censorship, Says Brunet

The dominant factors of the moment in the motion picture industry, factors on which any ideas of the future must be based, are first, the general business situation throughout the country, and second, the so-called reform movement which is directed against certain features of the motion picture business in common with many other things.

We have been fortunate in gathering information on business, inasmuch as Elmer R. Pearson, director of exchanges, has just completed a first-hand survey and his report after his tour of the Central West emphatically states deflation has virtually run itself out and business everywhere is turning to the upward swing. I am in entire accord with his conclusions and I feel certain that the close of the first six months of 1921 will see this country on a sounder basis than at any time since the conditions of war made things abnormal. There will be prosperity, not of the nervous get-rich-quick character, but of a sound, substantial nature. Substantial business concerns in the motion picture industry, producers, distributors and exhibitors will all share in this and the industry as a whole will be in a steadier, stronger position than ever.

*Transformation Effected*

The business transformation of the past six months has been effected in a natural way in response to fundamental laws of business. Right now is the time to recognize this as an actual fact and to thoroughly understand that a spirit of optimism throughout will do much toward speeding the day of our general prosperity. Pessimistic discussions surely will not help and with solid facts to guide us, a tone of firm confidence in the developments of next year is the natural and correct attitude at this time.

As Mr. Pearson pointed out, the exhibitors were the last to feel the effects of business depression and are the first to feel the signs of returning industrial prosperity. The exhibitors had been enabled to pass the period of deflation without a reduction in box office prices, and nothing in the future points to the necessity for reducing these prices. The steadily increasing quality of motion pictures has permitted the establishment of present box office prices, and the public well knows that though prices are slightly higher, the quality of the production shown in practically all good theatres, is very, very far superior to the quality of motion pictures shown when prices were lower. In plain words, the tremendous strides made in picture production methods has enabled the exhibitor to get more money in his box office window when rising costs made that imperative and will enable him to keep his prices at his present level when other business men have had to reduce theirs to meet the changing economic situation.

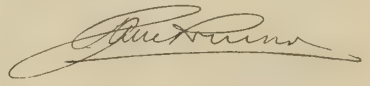
*Better Productions*

We feel that this is particularly true of the Pathe product. Our steadily increasing feature business has demonstrated that the increasingly better quality of feature production is being keenly appreciated by the exhibitors, and in that fact is to be found the guide for the future. The improvement in feature productions must continue because ever and ever better pictures are the strong foundations on which this industry is being solidly erected.

As to the other important factor with which we must deal in the next six months, censorship, I believe everyone in the motion picture business is alive to the necessity of meeting the legislative attacks which seem certain to be made upon the industry. In this connection, it is somewhat discouraging to hear of censorship and the motion picture discussed in the same breath with the eighteenth amendment. We hear warnings that the eighteenth was passed while the people slept and we hear discussions as to just such a thing happening in connection with the motion picture censorship. I believe we must all discourage discussions of this character. There never has been any similarity between the liquor traffic and the amusement industry of the country. The motion picture is the greatest potential power for good since the invention of the printing press. How, therefore, can there be any similarity between it and the liquor traffic?

*Interest Newspapers*

It would seem that this latest legislative attack is not to be directed at the motion picture alone, but extends into many lines of endeavor. Even the newspapers are threatened. Indeed, many of the great editors of the country see that the type of reformer attacking the motion picture is the type of reformer who will eventually endeavor to bring on censorship not alone of motion pictures, but of newspapers. We must do our share in arousing the newspapers and all other branches of endeavor affected to the danger to themselves in any attack made upon the motion picture.



# Arthur S. Kane Company Expects Great Invention in 1921 to Help Movie Art

Just as this is written I have arrived in New York from more than six weeks between New York and Los Angeles. My viewpoint, therefore, is not a New York one, but influenced by what is happening in the field and on the coast.

The cause of the temporary holdup in some of the producing plants does not come from the selling but from the financial end. The demand has not slackened to such an extent that curtailment of production is necessary. The public is responding amply enough.

*Demand Not Less*

For many years the business of producing and distributing was financed from within. It grew and grew on capital created by the business, and could do so today. When theatre buying and building was added to producing and distributing it could not produce revenue fast enough to finance the enormous sums involved. So the large producing and distributing firms became large users of outside capital. The recent tight money market has impelled slackening of production much more than falling off of public patronage at the box-office.

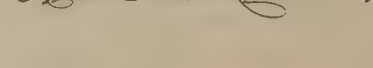
With the coming of the New Year this condition will be remedied. Signs of easier money are apparent. Besides, the public is paying and will continue to pay for pictures and if one doesn't furnish them someone else will.

*Everybody Made Money*

In 1921 I believe we shall see the greatest strides forward of any recent year. The market has been too good. Everybody has been making moneq, regardless of worth of product, intensity and efficiency of distribution, or excellence of shwmanship. The little tightening, the slight restriction of product, selection of better things and rejection of those not quite so worthy will be a powerful stimulus to producer to have his pictures numbered among the chosen, to distributor to circulate his wares effectively, and to the showman to grade up his standard.

*Forces Striding Forward*

Just one example with which I am familiar. Charles Ray in 1921 will reveal himself as a much greater artist than heretofore. His pictures will be superior to his photoplays of 1920. Mr. Ray is not alone. Other forces are striding forward. Natural evolution alone will count for great things the coming year. In addition, I look to see some great step ahead in the art—a new process or discovery or invention which will illumine the page of 1921.



# *Zukor, of Paramount, Says Future Will Bring Year Long Moving Picture Runs*

Moving Picture World has asked me to pick out some of the high spots in the progress of our industry during the year 1920 and to state what, in my opinion, will be the outstanding feature of the coming year.

In looking back over the year just drawing to a close, I find that the progress of the industry is closely interwoven—in fact, practically synonomous—with the progress made by the Famous Players-Lasky Corporation. It would be false modesty, indeed, that would cause me to base anything I might say upon any other assumption.

So I am going to say that I believe that the two greatest forward steps taken in the motion picture industry during the year have been the signing of contracts by Jesse L. Lasky with such great authors and dramatists as Sir James M. Barrie, Sir Gilbert Parker, Henry Arthur Jones, Elinor Glyn, E. Phillips Oppenheim, Edward Knoblock, Arnold Bennett and Avery Hopwood to write directly for Paramount Pictures; and the reorganization of the Famous Players-Lasky production forces into a great stock company which will make super-star productions in which authors, directors, scenario writers and players shall share equally the responsibility and credit.

### *Making Movies Becomes an Art*

"The story's the thing," has become during the past two or three years a decidedly trite phrase. But now, with this great influx of literary and dramatic genius, it means something. I wonder if anybody fully realizes what a handicap the producers of motion pictures have been working under. We have all seen great stories brutally mangled in making them into motion pictures. How many Hamlets have we seen, with Hamlet left out! This has not been the fault of the scenario writers, many of whom are masters of dramatic construction. They have made, in countless instances, fine screen stories.

But often they have been oblged, in their adaptations, to distort the original stories to such an extent that people of literary tastes have been offended and the authors themselves have suffered grave injustices. Now we are bringing the greatest brains of literature and the drama into the field of motion pictures. They are making a careful study of the technique of the screen. The result, in my opinion, will be the securing for motion pictures of a place for all time among the arts.

### *For Better Pictures*

The organization of our super-stock company is an event of hardly lesser importance. In this I feel that we are merely the leaders. Other companies must follow. There have been too many stars who have not been worthy of the name. They are going to be shaken out. Fortunately, our own organization is not burdened with any such people. The move on our part is a move for bigger and better pictures than were possible under a single star system.

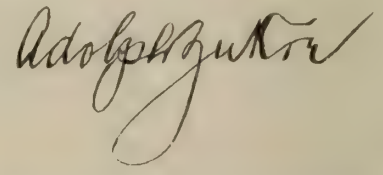
Our object is to please the public, and this, I am frank to say, means more money for the producer and distributor as well as for the exhibitor. No real artist need have any fear, for the real artist, as Mr. Lasky has said, is the one who is sure of himself and his public.

And this brings me to my prediction as to what will be the big thing of the coming year. It will be the pictures produced under the new policies outlined above—pictures, for instance, like "The Affairs of Anatol," which Cecil B. DeMille is now starting, with Gloria Swanson, Wallace Reid, Bebe Daniels, Wanda Hawley, Elliott Dexter, Theodore Roberts, Agnes Ayres, Dorothy Cumming and Theodore Kosloff all in the same cast, and with Avery Hopwood collaborating with Jeanie Macpherson, Beulah Marie Dix and Elmer Harris on the scenario.

### *Will Run Months*

We will make the majority of these great productions, because we are now prepared. Some of them, perhaps, will be made by other companies, provided they are able to marshal the necessary forces and have the courage to put similar policies into effect.

This will make inevitably for longer runs—runs of months where the present type of picture runs weeks, and so on down the line, according to the size of the exhibitor's clientele. Yes, I have predicted a year's run for pictures on Broadway, so confident am I of the character and drawing power of the picture of the future. Many, no doubt, think my prediction somewhat rash. But I have made predictions before, based upon my dreams, and I have lived to see most of my dreams come true.



# *Albert E. Smith Says 1921 Is to Be a Very Successful Year for Vitagraph*

ALTHOUGH Vitagraph, through its increased facilities, has enjoyed the most successful year of its career and reached its highest point in both the quantity and quality of its productions, it proposes to permit no let-up in its actvities during the coming year. Albert E. Smith, its president, who is in New York on a brief business trip from the West Coast studios where he is speeding up Vitagraph productions during the winter months, said upon his arrival this week that not only would the twelve regular companies now busy on Vitagraph feature productions, comedies, chapter-plays and special productions with all-star specially engaged casts be kept intact and urged to even greater efforts, but that individual special companies would be formed to increase the output of special productions.

### *Completed Four Specials*

During the past year four of these special productions were completed. The first, "The Courage of Marge O'Doone," by James Oliver Curwood and directed by David Smith met with enormous success, and the succeeding special productions were equally popular. They were the first Tom Terriss Vitagraph production, "Trumpet Island," based on the story by Gouverneur Morris, and another Tom Terriss production, "Dead Men Tell No Tales" by E. W. Hornung, which is now being shown in the first run theatres with unqualified success.

"Black Beauty," adapted by Mr. and Mrs. George Randolph Chester from the famous story by Anna Sewell, with Jean Paige in the stellar role has just been completed at the West Coast studio under the direction of David Smith. It will have its premiere early in the new year and will set a new standard in classic, but spectacular photo plays. A third Tom Terriss production, "The Heart of Maryland," with Catherine Calvert in the role created on the stage by Mrs. Leslie Carter is now nearing completion.

### *Another Stage Success*

This will be followed by another stage success in which two prominent screen actors will appear as co-stars. The new year will also see active work on 'The Son of Wallingford," by Mr. and Mrs. George Randolph Chester. While Mr. Chester is the author of the "Get-Rich-Quick-Wallingford" stories, his new story, which also will be published in novel form, is brand new in theme, introducing new characters but retaining the notorious J. Rufus Wallingford and his famous partner, Blackie Daw.

Early in the new year five of Vitagraph stars will have completed their first offerings of the new year. These will be Alice Joyce in "Her Lord and Master;" Corinne Griffith in "It Isn't Being Done This Season;" Alice Calhoun, Vitagraph's newest star in her first production, "Princess Jones; Earle Williams in "Diamonds Adrift," and Antonio Moreno in "Three Sevens."

### *Very Active*

Larry Semon and Jimmie Aubrey, whose popularity has increased in an unprecedented manner during the past year, will be particularly active during 1921. Both are now busily engaged on the preliminary work on new comedies which will be begun immediately after the Christmas holidays.

Vitagraph's two serial companies, headed by William Duncan and Joe Ryan, respectively, are working under pressure at the West Coast studio keeping up with the demand for their pictures. Mr. Duncan, with Edith Johnson as co-star, is more than half through with "Fighting Fate," and Mr. Ryan in his first production as an individual star, is well into "The Purple Riders." In order that there may be no delay in their serial productions during the coming year, Mr. Smith, who writes the chapter-plays in collaboration with other authors, already has their new vehicles well under way.

# General Outlook Is Not Encouraging but There Are Many Rays of Sunshine

The present outlook is not encouraging. I am not speaking so much of the general inflation from which we cannot expect to remain exempt, rather do I have in mind the economic soundness from which a large part of the industry still suffers with no remedies in sight. Over-capitalization, wastefulness, Wall Street commitments, lie at the root of this economic unsoundness. As a result we see a feeling of antagonism between branches of the industry which should co-operate for their own good as well as for the common good. We see producers invading the exhibiting field and exhibitors invading the producing field.

The load carried by many concerns is becoming unbearable. Some of them which have been staggering along under a particularly crushing impost now look to the exhibiting field to meet the inexorable demands of the immediate future. The bright spots in the present outlook are, first, the existence of a genuinely independent distributing organization which holds the scales evenly between producer and exhibitor, respecting the rights of each and resisting aggressions of the one branch as against the other.

*Must Sell on Merit*

Second, recognition of the fact that pictures eventually must be sold on their merits and that it is unsafe and unsound and eventually disastrous to expect one picture of good quality to carry a number of poor and inferior pictures. The motion picture industry must live by quality—this axiom was never truer than it is today, and only by establishing a selective machinery for the encouragement of good pictures and the discouragement of inferior pictures can the industry be kept in a state of healthy prosperity.

In our organization the object of special care and thought is the motion picture theatre owner. We are here to serve him, and through him the public, the producer and the industry at large. I am very sure of my ground when I say that our organization is in an exceptional position to book for the exhibitor, in a better position than the exhibitor can possibly be himself.

First of all we have direct and constant access to all the sources of production. The product offered by our organization aids in building up our selective machinery, which is at all times striving to secure for the motion picture theatre owner the highest grade product sold at a fair price on its merit.

*New Ideas Essential*

I need not point out that our selective system encourages talent wherever found. Under the system of selecting the best in an open market we avoid burdening ourselves with weak pictures. Our program will not and cannot carry the weak pictures. Every picture must stand on its own merits.

I am not dealing in theories, but following sound and immutable economic laws which have proven their value whenever tried and applied. The organization which I created three years ago is now functioning under my complete and exclusive control, and I consider myself responsible for using my machinery to carry out the purposes and principles I have described. In three years the value and the unfailing efficacy of these principles have again been proven beyond all doubt. The organization is now drawing into its ranks growing numbers of independent exhibitors who realize the advantages of dealing with an independent organization such as ours.

*Attracting Talent*

We are likewise attracting proven talents in the producing and directing field. Directors who have achieved success have felt that our organization offers them the best opportunity for a full display of their abilities and a generous reward for their efforts.

The atmosphere of our organization is fotal to the incompetent producer. Under our system of merit the latter is automatically eliminated. It will be seen that under such a system any possible defect in production will be assessed not against the motion picture theatre owner, but against the incompetent producer.

To conclude: We have built up our organization to enable us to book the best pictures obtainable for the exhibitor who needs the best pictures.

Wm. W. Hodkinson

# Closing Year One of Achievement for Goldwyn; "Earthbound" Set a New Mark

First and foremost among the achievements of the Goldwyn company during 1920, I place the production of Basil King's "Earthbound," a picture that has set a new mark in motion pictures in four of the requirements for great photoplays—a big theme intelligently handled, inspired imagination in the direction, ensemble acting perfectly co-ordinated and splendid and unusual photography. "Earthbound" is making financial as well as artistic history in the film industry.

Next I place the expansion and extension of the Eminent Authors idea so that the important writers of the country are now writing directly for the screen as a medium of expressing their imaginative conceptions of life and character. First we interested these authors in overseeing the translation of their printed stories to the screen with most happy results to themselves and to the patrons of the motion picture theatres. They gave humanity to their stories on the silver sheet as they had on the printed page.

*Writing for Screen*

But now Rex Beach and myself have induced these Eminent Authors to go a step further, to write directly for the screen. They have now mastered the technique of the motion picture scenario and are now bringing to bear upon screen stories their trained imagination, psychological insight into character, and their feeling for actuality.

Gouverneur Morris, Rupert Hughes, Gertrude Atherton and Mary Roberts Rinehart have all written stories directly for the screen. The scenarios of the first three named have already been placed in production.

Referering to what we have accomplished, the group of releases for the first quarter of Goldwyn's fourth year surpassed any pictures previously made by this company. To name but a few, there is "Madame X," directed by Frank Lloyd; "The Branding Iron," Reginald Barker's picturization of Katherine Newlin Burt's western novel; "Godless Men," by Mr. Barker from a Ben Ames Williams sea story and ranked first among unusual and artistic productions in the first issue of the National Board of Review's new organ of critique, Exceptional Pictures; "The Penalty," a Gouverneur Morris picture of flaming drama; "The North Wind's Malice," one of Rex Beach's best stories of Alaska; "Honest Hutch," a human and truthful story acted by a human and truthful actor, Will Rogers, who in the short space of one year developed into one of the most popular of screen stars.

Goldwyn has obtained a controlling interest during the past year in Bray Pictures Corporation, which makes the Bray Pictographs, and new developments may be looked for in the activities of that company.

Another noteworthy development in the Goldwyn organization was the founding of the English branch of the company with headquarters in London and branches in all important centers of the United Kingdom. In point of actual accomplishment made in the advancement of plans for the future, 1920 has been a big year in the life of Goldwyn Pictures Corporation.

Samuel Goldwyn

# J. D. Williams Says Year Has Been One of Accomplishment by First National

For Associated First National the year has been one of splendid accomplishment. It has witnessed the unqualified success of the Sub-Franchise Plan of co-operation between exhibitors and independent producers; that elaboration of the parent First National plan has afforded the small exhibitor the same solid advantages possessed by the big exhibitor. A membership of 3,500 sub-franchise holders is striking testimony to the practical benefits of co-operation and of the method of direct dealing between exhibitors and independent sources of picture supply.

Associated First National's principle and practice of encouragement of independent producers has justified itself by results. Fostering high-grade attractions, it has improved production standards. This has reflected itself in better entertainment for the public. Next year will see more big pictures as a result—pictures big in entertainment value.

Eloquent testimony to the solidarity and exhibitor efficiency of Associated First National and to the remarkable record of the organization is seen in the renewal by Joseph M. Schenck of the contract whereby the Norma and Constance Talmadge productions are pledged to the organization for an additional three years. This endorsement by Mr. Schenck of the stability and future of the Circuit is echoed in the firm confidence displayed in Associated First National by other independent producers.

Another milestone in the progress of the motion picture in general and Associated First National in particular is marked by the presentation of "Passion" by American exhibitors. The success of this production will go far in removing the ban from the "costume" picture. Its presentation opens up to the American screen a vast field of pre-eminently worthwhile literary material.

For the coming year the policy of Associated First National will be a continuation of the effecting of closer relations between the exhibitor and independent producer and a greater unity of action by exhibitors. As a practical guide to the number and type of releases desirable for 1921 the entire body of sub-franchise holders is now expressing its practical opinion through an individual and collective vote.

The future—the coming year—Associated First National exhibitors have every justification for viewing with all confidence and optimism.

J. D. Williams

# Threat of Business Depression Is of Benefit to Films Says Jerome Storm

The next year, I believe, will be the most significant in the development of the motion picture, the very threat of business depression resulting in a permanent good for the photoplay by causing more concentrated effort in producing quality in place of quantity.

The motion picture business is not in danger. It already has been proved a staple of life. We know, through surveys made by the Moving Picture World and others, that business throughout the country averages better than it ever has before. While various other products are said to have taken a temporary slump, the volume of theatre business, according to reliable reports, has increased.

Producers to insure a continuation of this real prosperity have taken steps which seem to me of significant and beneficial result for the screen. Effort is being concentrated on quality rather than on quantity. By this concentration of talent, time and money on a few productions, rather than the scattering of these funds over a vast number of "program features," the industry is bound to be stabilized and the creative standard advanced.

### *Willing to Pay*

D. W. Griffith has proved that the public is willing to pay the price for productions requiring a great investment of money, time and talent. His courage, to say nothing of his artistic genius, in spending a fortune to perfect the quality of the photoplay has resulted in inestimable good for the screen by re-enforcing its position as a popular commodity and lifting it above fear of competition from any other sort of entertainment. I think most people will agree that "Way Down East" reaches the spectator more surely and exerts a more profound spell than any theatrical entertainment on Broadway, and yet it has managed to keep its admission price well below that of any first-rate spoken drama. The tremendous favor with which it is being received by the public everywhere pretypifies, I believe, the sort of screen entertainment which will hold premier sway next year.

### *Most Democratic Art*

The photoplay is the most democratic of all the arts, extending its thrall even beyond that of literature. It is the people's entertainment. Hence the photoplay which receives the greatest endorsement is the one which reflects most truthfully the most representative phase of life. The stage holds a hand mirror up to life. The screen is a vast pier glass reflecting an infinitely wider panorama. The picture which touches upon the greatest vein of common thought and emotion has the greatest appeal. "The Miracle Man" came to all of us because it dealt with a common idea and dealt with it through representative types of human beings. The same is true of "Way Down East," of "Humoresque," of "Over the Hill," and other record-breakers.

I believe in the picture which treats of homely life and problems that are most comprehendable to the mass of the people. Such a drama reflects the largest phase of society, hence will gain the appreciation of the largest number. The success of a picture is in relation to the truth it presents about life. I believe the same pertains to all art. And the manner in which a director picturizes a story corresponds precisely to the manner in which an author writes it. Such, I believe, is called "style." Every story in the world has been told.

The only difference is in the manner of telling—the style. It is not the plot but the trifles hung to it, the mode of its visualization, which humanize a picture. No better illustration can be offered than "Way Down East." Here we have one of the oldest, most familiar of theatrical stories, one which often has burlesqued, yet under the magic of Griffith's style it has been reborn and springs to life with poignant vividness.

To create such illusion and originate human details requires time. That is why we will have fewer pictures from each producer. I took four weeks for rehearsing the Lillian Gish picture, which will be rehearsed early in the New Year. It was time well invested, I believe, and I consider myself fortunate in being associated with such an organization as the Frohman Amusement company, which realizes that time so spent is economy and not waste.

More and more the advertising value of a picture rests on its legitimate merit. The sensational picture with the startling title no longer is required. It was devised originally for quick returns. With longer runs this is unnecessary. A picture now has time to make a reputation on its merits and gain "lip advertising."

I don't think the star system is on the wane, only its faults. Here again seems evidence of a progressive order attempting to eliminate names which do not stand for a known quality.

All in all, it appears that we are rapidly reaching a corect balance between contributing forces of screen entertainment. Perhaps no one understands the secret of organization better than Thomas H. Ince, to whom I am indebted for my opportunity and training. "Ince supervision" is not a hollow term.

Jerome Storm

# The Past Year One of Achievement for Arrow with Greater Promise for 1921

*By W. E. SHALLENBERGER*
*President of Arrow Film Corporation*

As 1920 draws to a close, it is perhaps well to pause for a moment and glance back over a year that has been the most momentous in the history of the independent plane of the film business.

For the first time the independent exchangeman has taken his rightful place. One has but to look at the trade magazines of today and compare them with those issued a year ago, or yes, even six months ago to note the difference of the status of the independent exchangeman.

Even at the beginning of 1920, news pertaining to the independent exchangeman and distributor was not looked upon by some of the trade journals as being of sufficient importance to merit any special display and was placed anywhere in the publication, so that one interested in the independent field would find items of interest to him scattered throughout the book. Among the publications, however, who early recognized that the independents deserve a special section devoted to them, is the Moving Picture World, who more than three years ago established a separate department for independent news.

As we approach the new year we find the independent receiving special consideration from all of the trade papers, with special sections devoted to them.

It is universally recognized that the independent distributor and exchangeman will play a most important part in the business during the coming year, and we find that this fact is recognized by the exhibitor as well as by the producer and exchangeman. This year for the first time the exhibitor has held open dates for the independent exchange and its productions, for the independent exchangeman has been able to supply him with pictures equal to any others on the market, and the outlook for the coming year is even better. Credit for this condition is due to all of those who have never lost faith but have steadily and quietly gone about their business building up an organization that now is the equal of any distributing organization in the world.

Today it is possible for the independent exhibitor to secure his entire output, from the independent exchangeman. Features, serials, comedies, and single reels of the high caliber are obtainable, and products of even a higher calibre will be available during the coming year.

Arrow looks back with pardonable pride upon the features and short subjects they distributed during the past year, including a number of single features, a series of twelve five reel features, four series of two reel comedies, two series of one reel comedies, three series of two reel dramas, and three serials, all high class and proved money-makers for the independent exchangemen. Surely this is an imposing array of productions offered the independent exchangeman.

Arrow looks forward to 1921 in the expectation of its being the best year in the history of the independnts in motion picturs. Their plans provide for a greatly increased volume of business and in the furtherance of these plans have already contracted for a number of productions, among which are four special features starring Jack Hoxie, two special productions starring Rubye De Remer, who has just been pronounced America's most beautiful woman, a production dealing with lives in the great Northwoods, two special productions and a spectacular feature dealing with living in the early days of California, besides a number of new contracts, announcement of which is not to be made for some time, but Arrow is negotiating with several producers for other special productions.

We believe that during the coming year it will be a question of the survival of the fittest. The time is past when "any old production" will do. Exhibitors and the public alike are looking for quality and it will be the high grade productions which will do the business. It is evident on all sides that the story is the thing. A good story well directed and enacted will find a ready market and need have no cause to fear competition. Exhibitors today are booking on the open market as they have never done before.

# Producers Considering if Expensive Films Will Be Good Policy in 1921

*By JOHN W. McKAY*
*General Manager of the Mayflower Photoplay Corporation*

The answer to that old question, "What does the public want?" seems no nearer solution this year than it was last, or the year before that, or the—but why continue?

What seems to be causing more perturbation right now is whether the extravagant feature is a business proposition to the producer. In other words, does it pay to put more than a hundred thousand dollars into a picture?

Of course, there are several answers to this question. Judging by the success of "Way Down East" one might say "Yes."

But to vouchsafe a satisfying answer means the solving of two very important angles of the situation. First: How much money must be spent to insure a successful production? Second: What is to be the length of the most profitable picture?

There seems to be a tendency now to go in for features of greater length than the customary five reels. And what is still more important, picture theatres seem willing to play long features. Take the case of "Kismet," a ten-reeler released as a regular feature. This picture made its bow to the public at the Strand on Broadway, New York City, and from all accounts registered well at the box office.

### *A Great Thrill*

Griffith's "Way Down East," which he launched at the Forty-fourth Street Theatre in New York, charging as much for it as legitimate attractions draw in the same house, is now revealing its great thrill and great length on the screen of regular picture houses throughout the country.

I have been told that the Fox organization plans to show its super, "Over the Hills to the Poor House," which has been enjoying an entended run on Broadway, as a regular release, just as other Fox offerings are handled.

All of these productions, of course, cost a great deal more than $100,000. Griffith is said to have stated that it would take a full year to get back his cost, all of which leads us to wonder whether it pays to invest so heavily in a single photoplay.

Another thing which may affect expensive production in the early part of the coming year is the so-called financial stringency. The agitation of hard times will tend to curb expenditures in connection with picture making, and as a consequence the screenplay with a total cost of under a hundred thousand will most likely be more in evidence than the one which runs over this amount.

### *Films to Cost Less*

Nevertheless, regardless of what the money situation may seem to be at present, I believe a relaxation will come and with it a greater evidence of the ten or eight-reel feature. 1921 will probably see more pictures of this length than have come to light since the early days of the industry. Theatre owners have discovered that the longer the features can be played occasionally with great profit because it affords relief from fixed program with its variety of film and musical offerings.

In all probability the Mayflower Photoplay Corporation will present at least one feature in 1921 more than five reels in length. Present plans are to release Walsh's forthcoming production as an eight or ten-reeler, and it is barely possible that one of the features due from the Coast may run longer than the customary picture.

However, my own personal opinion is that although we will have a great many more long features in 1921, the popular and most profitable film play will be not more than five reels and will cost considerably under $100,000. This insures a quick return of invested capital.

# Fox Film Corporation Ends Its Most Successful Year with Close of 1920

*By WILLIAM FOX*

Fox Film Corporation refers to 1920 as the most successful period in the career of Fox, both as a showman who exhibits and as a producer who distributes motion pictures. His theatres have abundantly shared in the great prosperity that marked the greater part of the year, in towns of every size; his screen productions have been the biggest money-makers he ever issued. Cited as "high spots" in the Fox year are the following conspicuous events:

1.—The opening of the new Fox studio and home office building on May 24, within five minutes of Times Square—one of the largest buildings in the world devoted to film production—stimulated Fox activities both in the heart of New York and on the West Coast. Despite the fact that when it was planned and completed the New York Fox Studio was presumed to be large enough for the organization, so fast has the Fox institution advanced and expanded that before many months passed it was found imperative to make more room.

### *Constantly Expanding*

An addition covering two full city lots is under construction for service in connection with the main plant at Tenth avenue, Fifty-fifth and Fifty-sixth streets, thus giving the main building frontage on the avenue for an entire block. This extra space, however, will not be enough and in consequence Mr. Fox has leased a four-story building, just completed, one block further down Tenth avenue, extending 100x175 feet and containing 50,000 square feet of floor space to accommodate the various expansions and activities of the William Fox interests at the New York studios.

2.—A program of reconstruction and enlargement is now nearing consummation at the Fox Hollywood Studios, with an attendant expenditure of more than a million dollars. Two new stages, new shops, new lighting apparatus and general beautification of the lot are necessary developments of the increased activities of the organization.

3.—The Fox Foreign Department has been greatly expanded. Sydney Abel, present manager of foreign agencies, was trained for his new post while abroad. There he studied European conditions and secured a thorough knowledge of the foreign market. A new branch, Foreign Sales, has greatly aided in the success of the export organization.

4.—Fox News recently celebrated its first birthday anniversary. This remarkable infant, the first Fox venture into the news film field, has placed itself at the head of all screen news services in an incredibly short time. Many of the most noteworthy "screen beats" of the year have been scored by Fox News.

5.—Pearl White, presented for the first time as a star in features when she appeared in "The White Moll," August 8, has justified the belief and conviction of William Fox that she would be as popular in features as she has become in serials. "Tiger's Cub," and her latest feature, "The Thief," have brought forth comment and box-office results that justify the faith of Mr. Fox in his predictions of a brilliant future for Miss White as an actress in serious dramatic roles.

### *Four New Stars*

6.—Four new stars appeared in the Fox Film constellation during 1920. Eileen Percy has grown in popularity since her first appearance as a Fox star in "Her Honor the Mayor," following her seasons as leading lady for Douglas Fairbanks, and in other important screen positions.

Miss Lovely served her apprenticeship with the Fox organization as leading woman for William Farnum before she became a star in her own right when "The Little Grey Mouse" was released.

Buck Jones, the new Fox Western star, is considered to be one of the greatest "finds" of the photoplay year. "The Last Straw," released in February, was the first Buck Jones feature—and he has been going strong ever since.

Clyde Cook, formerly principal comedian at the New York Hippodrome, has promptly demonstrated his worth as a motion picture comedian in the star class. His first comedy, "Don't Tickle," convinced Mr. Fox that he has signed another winner.

7.—To round out completely his service to exhibitors, Mr. Fox issued "Bride 13," as his first serial; and just as that chapter—thriller reaches its last episode the second Fox serial, "Fantomas" makes its public bow the world over on December 19. This last mentioned issue is based on the famous detective stories of Marcel Allain and Pierre Souvestre, the French romancers, and is the first American-made production of those widely-read stories.

### *Good Box Office Films*

8.—Fox Specials have been conspicuously notable, not alone in the manner of that production, but in the box office returns they have brought to showmen. The William Farnum presentation, "If I Were King," the immensely profitable and popular melodrama, "While New York Sleeps," and the screen version of Edward Knoblock's "My Lady's Dress" (soon to be released under the title of "Blind Wives") are held by Mr. Fox, with just right, to be conscious examples of impressive production turned into money-makers for the exhibitors. "While New York Sleeps" was the first screen-drama to play simultaneously at two Broadway theatres, thus creating a new record during its Astor and Lyric theatre engagements.

9.—In his production of "Over the Hill," Mr. Fox considers that he reached the highest of "high spots" in his fifteen years' experience as a producer of photoplays. This picture opened at the Astor Theatre, New York, on September 17, and is now in the fourteenth week of its Broadway run, with the end by no means in sight. "Over the Hill" never has been shown outside of the metropolis.

Of his plans for 1921, Mr. Fox speaks as an optimist. He believes that within a short time conditions that are admittedly unsettled in some localities will more closely approach normal; that 1921 will open new opportunities to showmen of vision and resourcefulness; and more than ever in his long experience as a theatre owner, picture producer and distributor is he convinced that good shows will make money, while poor shows must continue to take their chances.

# Public Pleased by Vitagraph's Move to Return Antonio Moreno to Feature Films

NO recent move on the part of Vitagraph has been hailed with greater endorsement than the return of Antonio Moreno to feature productions after two years in serials, which have established him in a premier position so far as world popularity is concerned. No better criterion of the drawing power and value of Moreno as a feature star can be offered than the unsolicited comments from editors of the principal motion picture magazines which are ever in touch with the genuine preferences of the public.

James R. Quirk, editor of Photoplay magazine, in his review of the year indicates the tremendous power of Moreno by declaring him the king of serial actors, superior because of his ability as a romantic actor.

Frederick James Smith, editor of Shadowland and Motion Picture Classic, calls Moreno "the most picturesque personality of the screen" and predicts that as a feature star he will be numbered among the greatest in popularity.

Picture-Play magazine places Moreno along side Douglas Fairbanks, Wallace Reid and John Barrymore as one of the ten most popular male stars of the coming year.

### *Ranks With Barrymore*

"Antonio Moreno via the serial route has built a world popularity comparable to that of Pearl White with whom he appeared at one time," says Picture Play. "Yet Mr. Moreno excels as an actor of more human drama. He has distinction with his romantic fire and physical magnetism. With proper attention he might easily create a type on the plane with Hart, Ray and Chaplin."

Adele Whitely Fletcher, editor of Motion Picture magazine, says: "It is good to know that the vivid Tony of the Moreno line is again to be cast in the feature production rather than the serial. Bringing to the screen as he does, old Spain with its unfulfilled dreams and its poetry and romance, he is one of the most colorful and interesting figures shadowed on the silver sheet."

### *Each Film a Special*

Vitagraph already has shown its intention of fitting Moreno with such quality of material that each of his productions may be counted a special of unusual proportions. Chester Bennet, generally recognized as one of the leaders among the young and progressive directors, has charge of the first Moreno production, which is being created from "Three Sevens," a novel by Perley Poore Sheehan. This picture will be released early in the new year and will inaugurate a series of Moreno specials based on celebrated novels and stage plays. The intention, according to Vitagraph announcement, is to create a special position for Moreno as a romantic actor of an individual type.

# Producer Must Make a Product That He Can Honestly Assert Is His Best

By A. S. KIRKPATRICK
*Vice-President and General Manager of Robertson-Cole Distributing Corporation*

The close of another year amid conditions of readjustment, and with the prospect of political and economic change early in the New Year, gives rise naturally to the question, throughout the motion picture industry as to how it is to be affected.

While we find this question on every side of us, we, personally, do not regard it one of tremendous moment. We are inclined to view the future of the industry as built upon conditions and principles more permanent and far less changing than political and economic ones. We believe the people must and will be amused no matter what readjustments may come and no matter what administrations may rule.

The people and their relation to any given product are governed by something larger even than economics and politics. The instincts with which the people at large regard the things which they must and will have to make life livable are somewhat stronger than those with which they select candidates and wield an economic hand.

The grocery store and the picture show are vital elements of everyday life, while the ballot box and the part played by the individual in economic readjustments are somewhat farther off in the realm of speculation and table talk. To the latter the average citizen devotes a few hours a year, while to the great enterprise of being fed and amused he dedicates his life!

It used to be in this business that we were primarily concerned in making money. Let none misunderstand us! We do not say that financial gain is not now our ultimate aim. But we do say that we have come to realize that to make money ultimately we must please the public primarily. The producer must first be concerned with making the best possible pictures.

When he does that, the distributor and the exhibitor will pay him the proper prices for them. Then he gains financially. Again as the distributor turns to the exhibitor and the exhibitor to the public, the primary business of each is to pass on the best possible product. If this is done there is no need to worry about the ultimate gain. It will come.

Which leads us back to our original assertion that the real answer to all our questions and all our anxieties have to do with the picture and the people, and not with conditions political or economic. Our greatest lesson is that we must at all times make a product upon which we can look with pride and honestly assert that it is our best.

When we do this, all our problems are settled. We know that we are living and doing business in the greatest and most powerful country in the world, a land which is getting under way among the nations. To question its future is both foolish and unpatriotic. Let us, then, give our attention to that task which is so close and so intimate that some of us are inclined to overlook it in our anxiety about national conditions, the great task of making a better product.

We know, as we look back, that the things we predicted for 1920 have been fulfilled. Our judgment vindicated, we once more look ahead. General conditions and the great permanent forces which guide the industry again point the way to prosperity for those who deal fairly with their associates, and who insist that they will give the public nothing but the best.

Last year, just before the opening of 1920, we said: "1920 will be the most wonderfully successful year in the history of the industry for square workers," and further added: "The best pictures are the only acceptable ones."

Throughout the entire year we strove to stand by these principles of fair dealing and to accept for distribution none but the best pictures. The result is that we are prosperous, respected and eager for further development won through these means.

As we frequently have assured exhibitors, our interests are theirs. By the very process of producing and selecting pictures, which we know will make money for the exhibitor, we have built prestige for ourselves as well as made financial gains. Even more certain that the interest of the exhibitor, producer and distributor are identical, we now look to 1921.

What will it bring? Just what we make it bring! It is, after all, not a great deal different from any other year. It is governed by the principle that the meritorious and fair will be rewarded, while the worthless and unfair will fail. But there is this comforting truth for those who have dealt in terms of fairness and merit during the past year: Next year they will move faster.

Momentum is known to business, as to physics. Those who have stood still this year probably will stand still next. Happy are those who have made progress this past year by fairly handling only worth-while product!

Theirs will be a happier, more prosperous year for the work they have done in the past. So will be each coming year. We face the New Year with confidence and eagerness. We are ready to progress even more rapidly than in the past.

And into this era of greater things we go hand in hand with exhibitor, and public!

# Accomplishments of Past Year Point to Even Greater Things During 1921

By PHIL L. RYAN
*Of Associated Exhibitors, Inc.*

IRRESPECTIVE of what the economic conditions of the past year have meant to business in general, the close of this year finds the motion picture industry, as a whole, in a much sounder condition and on a firmer basis than ever before in its history. Much has been accomplished in the course of the past twelve months and the situation at the moment points to big things to be accomplished in the future.

The exhibitor's position is sound. He has raised his prices to meet general rising costs, but the general quality of his product has been so greatly improved that his prices may remain when men in other lines are forced to make reductions.

Merchants in staple lines of long development had reached the top notch in quality before they started to raise their prices in line with the general movement. Therefore the raise in price was a definite increase on a fixed value. The motion picture business, on the other hand, was in a state of development and the raise in price came with the improvement in quality. Since the quality is to remain, the higher price can remain without loss of patronage.

Surrounding the soundness of the real men and firms of this industry, we have had for years the wild-cat promoters and the shoe-string producers. One of the most significant happenings in the industry is the investigation conducted by the National Association into the numerous stock-selling schemes that have hampered the legitimate standing of legitimate concerns and the public branding of these fakers for just what they are. This is just one of the things indicating that we have struck close to rock bottom in business methods.

The motion picture industry has followed the course of all other industries of rapid and great development and has steadily tended towards centralization until today we are on the eve of its complete accomplishment.

Local theatre chains have steadily extended their scope until many of them are becoming almost nationwide. It is a significant fact that the big men in the developing of this industry are today the leaders of the big combinations. This is another evidence of the manner in which we have followed the development of the steel industry, the automobile industry, and others of the same character.

Little need be said of the financial situation, of depression in the present or the future. Such trouble as the motion picture business has experienced has been local in its charatcer and not national. We have felt the change of underlying conditions less than any other industry. Other lines are now on the up-grade, local troubles are clearing up, and the producer and exhibitor who plans on the basis of a prosperous year will be the gainer.

These facts represent the consensus of opinion of the leading exhibitors in various parts of the country who are members of The Associated Exhibitors.

# *Urban Expects 1921 to See Fruition of His Plan for "Home Made Movies"*

In complying with the request by the editor of Moving Picture World for a statement about the hopes and expectations that may be expected in our industry during 1921, I want to be understood as speaking from my own personal angle. Therefore I say that 1921 is going to be an exceptionally good year for the motion picture industry, but it is not going to be a good year for everybody in it.

Our industry, the same as every other industry, is coming back to earth. The fool's paradise of easy success is behind us. I say that we should take this as a cause for congratulation. Merit is going to count henceforth.

It is not good for any industry when money is so easily made that standards slacken. Such has been the condition since the Armistice was signed. All forward looking men; all the motion picture men to whom their vocation means more than a quick and careless road to wealth should be glad—and I am sure they are glad—that this condition has been reversed.

*Quality Will Rule*

We are back to basic principles again. The producer, the distributor, the exhibitor who handles the best products will have a very successful year. Quality will rule again. Theatre patrons will again pick and choose the best and their choice will go clear back to the roots of production and filter down through every distributing agency.

I am confident that 1921 is going to be the most productive year I have ever had. In predicting this, I reflect on the entire period of 24 years during which my energies were devoted to the uplift of the motion pictures. That takes me away back to 1896.

These years were devoted principally to commercializing my efforts for purposes of creating sufficient finance with which to carry on costly experiments in evolving an efficient and practical Natural Color Process, on which I have been engaged during 17 years; secondly, the development of an economic and safe device and picture service for the masses at home; and thirdly, the creation of a permanent Motion Picture Encyclopedia of instructive subjects for schools, churches, technical colleges and industrial institutions.

*Needed Foresight*

The reason I was compelled to finance these projects alone during the past 20 years was due to the lack of faith of most men in the future of the Educational Motion Picture and their lack of vision as to the limitless uses to which the motion picture in the inexpensive disc form as well as the general adaptation of a practical color process by the existing trade and exhibitor, could be utilized.

I had that faith and vision and have brought these two distinct innovations "to a head." They are no longer dreams and ideas on paper, but have been worked out in metal and have passed the severest tests. The results have far exceeded my utmost expectations. I believe I have done something useful and am entitled to my reward. 1921 will see the launching of these two big projects which have been acquired by the Urban Picture Industries, Inc.

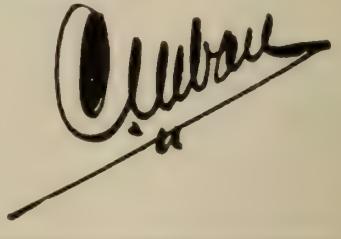
The one which will interest the exhibitor particularly will be the Urban-Joy natural color process. There are many of you, of course, who remember Kinemacolor. An entire evening's program ran at the Scala Theatre in London for 24 consecutive months at $2.50 and that was 10 years ago when $2.50 was a big price for any theatre seat. Even today, it happens but seldom that a motion picture can command such a price. The new Natural Color Process is such an improvement over Kinemacolor as perfection always is over an experiment. I can safely promise the exhibitor that before 1921 is out, there will be available in quantity feature pictures in natural colors.

*Will Have Movies at Home*

The other big project will be the Spirograph, the home motion picture projector, which uses a flat disc instead of roll film. The Spirograph will take movies into the home, the school and the commercial field. Because it is absolutely safe, low priced and easy to operate it will attain a tremendously wide distribution. It will not act as a competitor to the theatre; on the contrary it will help the theatre as the Victrola has helped the concert hall.

The Urban Popular Classics, which include the Movie Chats, the Kineto Review and the Science Series, will, of course, keep on expanding. They are the nucleus of "The Living Book of Knowledge," or, in other words, the Motion Picture Encyclopedia.

I am satisfied that all motion picture men who have more than a mere monetary interest in their work, will prosper well in 1921. There are many of them. In such a large industry as ours the idealists are not always heard, because they have not the knack of making as much noise as some others. But there are pretty many of them just the same; enough to carry the industry steadily forward on the road of progress and higher ideals.



# *Pioneer's Belief in Future Based on List of Attractive Special Pictures*

WITH preparations completed for the release of 1921 features greater in magnitude than have ever before appeared on the Pioneer list of attractions, the Pioneer Film Corporation, in a special statement issued over the signature of President A. E. Lefcourt, sounds a most optimistic note for the New Year.

"Talk, think and act optimism. The industry is passing through a period which demands sound judgment and keen foresight," say officials at Pioneer headquarters.

So far as the new releases for the coming year are concerned, the Pioneer list is headed by "The Barbarian," starring Monroe Salisbury, who is supported by Jane Novak and an all star cast. Another important New Year release is "The Eternal Mother," starring Florence Reed. This super-feature, as the title indicates, carries with it a powerful theme and promises to register a big success.

"Beyond the Crossroads," starring Ora Carew, and "In Society," featuring Edith Roberts, are two more special features which will be released through all of the Pioneer exchanges extending from Maine to California during the first six months of the New Year, and these features will be supplemented by the big Park & Whiteside specials, "Idle Hands" and "A Good Woman." Gail Kane, J. Herbert Frank and Thurston Hall are starring in "Idle Hands," while in "A Good Woman" Miss Kane will be supported by J. Herbert Frank, Gladden James, Lillian Worth and other well known players.

*Interest Centered*

Considerable interest will be centered in the release early in the New Year of "A Man There Was," starring Victor Seastrom. This has received the praise of the critics and has been characterized as powerful, impressive and forceful by the critics of the New York Times, New York Tribune and other leading publications. It will be released as a Pioneer special feature.

Other important releases for the New Year include, "His Brother's Keeper," starring Martha Mansfield, Rogers Lytton and Gladden James; "The Midnight Riders," with Bill Payton and Carlyn Wagner in the leading roles; the extensively advertised Fanark feature, "The Crimson Cross," a production that is being waited for by exhibitors in all sections of the country; "Finders Keepers" and "Out of the Depths," starring Violet Mersereau and Edmond Cobb.

"The Son of Tarzan," the jungle serial, is being released the latter part of this month in New York City, State and Northern New Jersey. It will be followed by the national release of "The Mystery Mind," an unusual serial written by Arthur B. Reeve, the author of many successful serials and the man responsible for the famous Craig Kennedy detective stories. Starring in it is J. Robert Pauline, the famous hypnotist, who is supported by Violet MacMillian, Paul Panzer and Peggy Shaner.

There are a number of short subjects on the Pioneer program for the New Year, headed by the "Nick Carter" series, made up of fifteen two-reelers.

# *Morris Kohn, of Realart, Says 1921 Is to Be a Banner Year for His Company*

"Nineteen-twenty-one — a banner year." That is Realart's slogan and program for the coming season. As a slogan it has behind it the trained resources of an alert and progressive organization. As a program it is the one big thing Realart will carry out in 1921.

A little more than a year ago, we became a member of the motion picture producers family, our first picture being released December 9, 1919. We were young then, and had a name to make for ourselves and our pictures. In that short year much has been undertaken and achieved and Realart is proud of its record.

From the standpoint of sales alone, I think, our record is one to be proud of. Sales have been gratifying in the extreme. Exhibitors have been quick to realize the purpose and ideals we represent and they have responded by booking our pictures.

And we feel that Realart has made good to exhibitors with its pictures; just as we are certain exhibitors have made good to Realart. They have given us the strongest and most hearty co-operation, particularly in sending in uniformly early playing dates. While this is a sign of appreciation of the value of our productions and a tribute to the popularity of our stars, it is also indicative of the spirit of co-operation being shown Realart by exhibitors. In such a record we have a natural pride.

Last year we had three stars; today we have six. We released twelve productions in 1919-1920; we are producing thirty-six for the season of 1920-1921. Doesn't that sound like progress?

Now a new season is at hand. Don't be deceived by prophets of gloom. Of all industries on the earth ours is least affected by depression of any kind. Motion pictures furnish the cheapest form of amusement—and people must be amused. When times are good they go to the motion picture show for relaxation and enjoyment, and when business or household cares grow heavy they turn to the same place to forget their troubles. Attending the movies is a national habit—and one that has come to stay.

Thus Realart looks forward with a broad optimism and a genuine confidence to the new year. It has confidence in itself—in its ability to meet future needs and conditions. From a business standpoint, Realart has but one ambition for the coming year. That ambition is incorporated, in its entirety, in the Realart Star Franchise. This embodies Realart's aim—the best in star, story, production and service.

We decided early that feminine stars have the wider appeal and that youth and talent are, of course, absolute essentials in a star. On this basis we selected our six actresses, Alice Brady, Mary Miles Minter, Constance Binney, Bebe Daniels, Wanda Hawley, and Justine Johnstone.

But good stories are equally necessary for a successful picture. To furnish them we are choosing the best works of established writers and playwrights. Here are some of them: "Sweet Lavender," by Arthur Wing Pinero; "All Souls' Eve," by Anne Crawford Flexner: "The Little Clown," by Avery Hopwood; "Those Who Walk in Darkness," Owen Davis' great play; "The Fear Market," by Amelie Rives; "Something Different," from "Calderon's Prisoner," by Alice Duer Miller; "Her Beloved Villain," based on the great French play, "The Masked Ball," by Bisson and Carre; "She Couldn't Help It," based on "In the Bishop's Carriage," by Miriam Michelson; "Moonlight and Honeysuckle," by George Scarborough; "Oh, Lady, Lady," by Bolton and Wodehouse; and "39 East," by Rachel Crothers.

The work of directing a production is also highly important. Realart determined that here again no expense would be spared in getting the best. John S. Robertson, William D. Taylor, Herbert Blache, Sam Wood, Major Maurice Campbell, Chester Franklin, R. William Neill, Jack Dillon, Thomas Heffron, Charles Maigne, Donald Crisp, Paul Powell, James Cruze—all are names needing no introduction.

The Realart trademark, we contend, is a guarantee that certain high qualifications have been met—that star, story, direction and production are the best money, talent and effort can produce. This, in my judgment, is the reason Realart's selling average is so high. Our entire output for 1920-21 has been taken not only by thousands of individual exhibitors, but by practically all of the dominant motion picture theatre circuits in the country. And Realart will be even better sold next year on its 1921-22 product than it is now on this season's output.

And here I want to express my sincere appreciation for the ready and wholehearted assistance exhibitors have given Realart. I value their ready co-operation and faith in Realart more than I can say.

In the past, Realart pictures have made friends and money for exhibitors. I can guarantee that in this coming season every energy, every resource and every effort will be used in improving this record.

*Morris Kohn*

# *New Theatres Springing Up Reflect Growth of Moving Picture Industry*

*By RICHARD A. ROWLAND, President of Metro.*

IT gives us profound pleasure to extend to the exhibitors our heartiest Christmas greetings. We are desirous that the bonds of personal friendship and business entente be strengthened more and more between us and the men who display our works of the screen to the public. We hope that the coming year will be rich with rewards for you and on our part we will do everything humanly possible to bring about such a consummation.

Metro welcomes this Yuletide with an optimism that is unbounded. It is well known that Metro as an organization is a confirmed optimist. It has always clung to its faith in the brightness of the future and even in darkest times has refrained from joining any chorus of pessimism. This faith, we believe, has carried us through the period of the war and is carrying us now, through the era of reconstruction, with vision unimpaired, with hopes high and with an unshakeable confidence that 1921 will be a year of unprecedented prosperity for everybody in our industry.

The year that is passing has seen the beginning of the fruition of some of our most important plans. We have successfully launched our campaign for bigger and better pictures, and the quality of our output has convinced exhibitors and public alike that when we announced this innovation there was more to our promise than idle words. Our supervising directors, our directors, literary staffs, stars and featured players have given of their best to uplift and maintain at the highest standard every Metro picture placed before the public.

It is noteworthy that even as Christmas comes, with its universal message of peace and good will among men, that the clouds of the mighty conflict are fading in the distance. Each day they seem more distant and therefore less threatening. And while we are experiencing an economic readjustment that all thinking men had anticipated, the people are meeting it with the spirit of cheerfulness and hope in the future that demonstrates to the world those qualities which have made us as a nation great.

Motion pictures, which for long people have been declaring in their stage infancy, have progressed wonderfully, until now they hold the fullest confidence, respect and admiration of all classes of Americans, and the new art has fitted snugly into the niche that it has been destined to occupy.

The growth of the industry is reflected in a million ways; in the astonishing number of new theatres that are springing up throughout the length and breadth of the country, in communities large and small; in the public support that is so eagerly extended to all that is finest and most artistic in the way of better pictures; in the accession of more players of recognized talent and experience and in the steady influx to the ranks of filmdom of the foremost creative writers of the world who joined the industry when its art proved itself worthy of them.

As it looks to Metro, this is the best Christmas that we have ever had. And we are confident that exhibitors will discover it is the percursor of the best year that they have ever known—the coming year of 1921.

# *Sol Lesser "Little Big Power" in Filmdom Has Big Plans for Year*

Ice cream cones! Here you are, folks! Get 'em before they drip! Fresh cones right this way!"

It was not so many years since Sol Lesser treaded the aisles of San Francisco's variety houses between the acts with a tin tray of cones strapped across his shoulders and with these words on his lips. And it was not so many years ago since Sol Lesser entered the motion picture industry. And it was not so many years ago that this same Sol Lesser first saw the light of day. Mr. Lesser is thirty-two years of age, and within a period of half a dozen years has risen from film salesman to the height in the motion picture industry that is enjoyed only by the biggest of big powers.

Mr. Lesser was in New York City recently and prior to his departure for Los Angeles, he stated he would not return for some time. "There is a vast amount of work to be accomplished during the coming year," said Lesser. And when one stops to consider that Sol, 'the little big power,' as George Beban calls him, owns and operates in conjunction with his associates the Gore Brothers, a string of thirty-seven motion picture theatres in and within a radius of ten miles of Los Angeles, is building six of the largest and most beautiful picture houses in the country, and in addition operates and oversees the running of three of the largest film exchanges on the coast and besides, is the special representative for the Associated First National Pictures in Los Angeles, is there any reason why Mr. Lesser should not say there is much work to be done?

### *Making Plans*

"As the new year draws close," said Lesser, "I am beginning to map out my plan of action, and selecting the really big items to concentrate upon and, if possible, to improve. Now that everything pertaining to George Beban's "One Man in a Million" picture and road tour is settled, and my brother Irving has assumed active participation in the producing field, I feel that my time can best be spent focused on the exhibiting side. My experience is as big a factor to the picture problem as the producer. And I feel safe in saying that exhibiting is one of the greatest items of filmdom to be considered."

"The exhibitor," continued Mr. Lesser," is today spending much more money in erecting new and beautiful temples for the silent drama than the producer who makes the finished film prduct that is presented in these theatres. Heretofore the exhibitor has been a secondary consideration. The pictures were first always. The producer was always first considered. The studio and stars were in the front ranks. True, the producers are today creating wonderful masterpieces—nothing is too big for them—no artist, author, or group of artists or authors can demand too high a price—the producer wants what he wants when he wants it—and nine times out of ten gets it. But what good would these great film stories be without a suitable frame? How would you like to sit in the picture theatres of a few years since and there witness "Passion," "Man-Woman-Marriage, ""Kismet," and many other truly remarkable and epoch-making film products? Not very well—no, indeed! And silently, without the blast of trumpets, the men who were owners of these picture theatres of a few years ago are now owners and managing new and mighty monuments to the silent drama in the form of beautiful and massive temples built for the purpose of presenting from the very finest angles, and for the most extreme comfort to the picture public, these film masterpieces.

"The new Ambassador theatre," said Lesser, "is the latest to be added to our chain. Much has been printed about this new and novel hotel theatre and all that has been said will be lived up to. I will personally devote a good deal of my time to this new and beautiful playhouse and can frankly say that those whose pleasure it will be to enter its doors on the opening night will leave with the thorough knowledge that they have seen the latest specimen of what the twentieth century exhibitor wishes to accomplish.

"I feel very pleased at having obtained the exclusive services of S. Barrett McCormick as managing director of this new and novel theatre. And I feel sure that Mr. McCormick realizes what my ideals and wishes for the furtherance of the exhibiting of motion pictures are.

"Another new venture in which I am interested," continued 'the little big power,' "will begin to form its shape shortly after the Ambassador is opened. I have reference to the new First National theatre which is to be erected in Los Angeles. With no ego, I prophesize that this new temple of the silent art will be the nucleus of all. It will be a realization of my dreams for the greatest and most beautiful motion picture theatre in the world. Work on this new enterprise will begin early in the new year.

"In addition to these two new theatres, we are building in Hollywood, two more picture palaces, the New Hollywood, which is well under way, and the New Apollo, located a few blocks from the Hollywood and which is also showing signs of completion. Every comfort imagined will be offered the patron of these Hollywood houses and only the very best of first run products will be focused on their screens," added Lesser.

"The Gore Brothers and I have formed a big booking agency. We have acquired the entire floor of a large downtown building and there our house managers and general managers and supervisors will meet regularly and with us, bring their ideas as exhibitors on better exhibiting angles. Here we will direct our fast increasing chain of theatres and from there we will utilize our new ideas and our suggestions. This trip East during which time I stopped over in all of the key cities, has given me a world of knowledge," said Mr. Lesser. "Every exhibitor I encountered wore a smile—and I was interesting them in a new film at that. I walked through the new theatres which these men were building and which represent millions of dollars when grouped together. Everything I saw spoke and fairly seemed to shriek the words 'comfort' and 'satisfaction.' I made notations of many interesting items pertaining to my brother exhibitors and their theatres and the one big item that has indelibly impressed me was the pleasing fact that each and every one was anxious for co-operation with all the other branches of the industry—anxious to place the silent drama upon a higher and better plane—anxious to give freely and permit the patron to leave his seat at the conclusion of the performance fully satisfied in every respect."

## *Why This Industry and Its People Should All Now Be Merry and Happy*

*By HIRAM ABRAMS*

*President, United Artists Corporation*

THERE is every reason why the motion picture industry and all its associates should be merry and happy at this, the Yuletide season.

Happy and merry because productions are of a far superior type to any ever before and they are attracting larger audiences, causing longer runs and making it possible for the erection of better theatres.

Happy and merry because there has been established for the exhibitor a real open-booking plan, making it possible for him to book the supreme box-office attractions of the screen by the individual picture only, giving him real independence and attaching no strings to his contracts that would prevent him from running his own affairs his own way.

Happy and merry because there has been established for the exhibitor a real price for big productions for the exhibitor, making it possible for him to book attractions on a straight rental or percentage basis.

Happy and merry because the leading stars and producers have determined to make fewer but better productions, taking time to realize their heretofore undreamed of heights of production and utilizing every resource and aid available for the full expression of their own personalities.

Happy and merry because of all the good things that have come to us in the past. We know that there are many more just as good and just as worthwhile awaiting for us in the future.

# "Everything's Going Great" Is the Optimistic Slogan of L. J. Selznick

A lot of motion picture men—and I'll not exclude myself—have attempted to say things at seasonable times during the year when they didn't really have anything to say. If this is true, then my task right now is particularly easy—for I have a lot of things to say that I know hundreds of exhibitors throughout the country will be interested to hear.

At this moment there isn't room for an ounce of pessimism in my carcass. I saw Owen Moore's latest picture the other day—and it's a positive "knockout"—and I noticed he was constantly using a line which I feel like using as a text. "Everything's going great"—this is true of the Selznick organization.

Troubles are like the poor—they are always with us. Smoothing them out, after all, is one of the real joys of life to the chap who is interested in his job—and I don't think I'll start an argument when I say that most exhibitors know that I have always taken my business as a "job," figuring a profit for myself only after I had given my exhibitor's business partners a square deal.

Folks interested in the Selznick organization would be delighted to see the hum of activities at our four studios in Fort Lee. My son, Myron, in charge of production, has fought his troublesome job to a standstill until there is scarcely a minute's waste of time and scarcely a dollar's waste of any of the expensive materials which are used in the turning out of the product which exhibitors' must always expect to buy only on a "cost plus" basis. This high speed and efficiency at Fort Lee means sure-fire delivery of releases on the day they are expected and, more important, it means that every dollar was spend in production gives the exhibitor a full dollar's worth on the screen. "Everything's going great."

I have a reputation throughout the trade for having my personal and individual finger in every pie that is baked in our shop. I'll confess that I make a mighty effort to know everything that is going on.

And yet, I pride myself on my ability to sit down in the projection room and witness our finished product from a fair and impartial viewpoint. This condition gives me the opportunity to say that, beyond the question of any doubt, Selznick pictures are constantly getting better. Each succeeding production seems to have in it more of the elements that make for success at the box-office. The Elaine Hammerstein productions are growing rapidly in quality. I think so—and the public thinks so, for Miss Hammerstein is winning popularity more rapidly than any star I have ever handled. The booking records prove this conclusively. Eugene O'Brien has made three really great pictures during the past six months and I'll lay a bet that there are not five motion picture comedy features that are better than Owen Moore's "The Chicken in the Case," which is soon to be released. William Faversham in "The Sin That Was His" is sweeping the country. The reception this production is being given by press and public is more than gratifying.

We've just announced two new star series, one with Conway Tearle and the other with Martha Mansfield. The public has been waiting for Mr. Tearle and Miss Mansfield in stellar roles and, while the new series were announced only a week or two ago, after a look at the sales sheets all of us begun to regard the newcomers as veterans in our ranks of players. "Things are going great!"

I'm told that I'm chock-full of optimism. There are little things here and there we might worry over—but what's the use. There are little things here and there we might worry over—but what's the use. There's an inherent strength in the motion picture business which makes it well able to take care of itself. There are Rev. Wilbur Crafts and Blue Law fanatics who will continue to do considerable talking until something suddenly drops on their heads—and this something will be a tremendous weight of public opinion. Motion pictures are dearer to the hearts of people everywhere than is any other single thing that enters into their lives. The motion picture industry has been honestly working toward better things.

But this is my story—and I'm going to keep it bright! "Everything's going great!" We're making good pictures and we're going to make better ones—and more of them. Our organization is happy and enthusiastic—and Sam Morris, than whom there is no more capable general manager of distribution in the industry, is back at his desk after months on a sick bed. Surely "Everything's going great!"

# Rockliffe Fellowes After Successful Stage Career Entered Pictures and Achieved Success in Featured Roles

FOR over six years Rockliffe Fellowes has been a leading man and featured player in screen dramas, and prior to that was a successful actor of the speaking stage. His first venture in the realm of the silent drama was in a featured role in "Regeneration," one of the early Fox specials which won him recognition as an able actor, and claims never to have been cast in an unsuccessful picture.

His most recent production, which will not be released until some time in 1921, was opposite Ethel Clayton in "The Price of Possession," produced by Hugh Ford for Famous Players-Lasky from the novel by Winifred Boggs. Prior to this he had played opposite this star in several other productions.

Previously, Rockliffe Fellowes played the part of the young doctor, the principal male role in Hugo Ballin's first independent production, "Pagan Love." Among his other recent noteworthy successes was opposite Constance Talmadge in "In Search of a Sinner," Norma Talmadge in "Yes or No" and Elaine Hammerstein in "The Point of View."

Mr. Fellowes comes from a long line of noted Canadians, among them the famous Colonel MacNab, who possesses great estates in and near the city of Ottawa, Canada, and was prominent a generation ago in the politics of Upper Canada. Rockliffe Park, from which Fellowes takes part of his name, originally formed a portion of his ancestor's estate.

He was educated at Bishops College and at Ashbury in Lower Canada. Orginally, a banking career was planned for him, and after completing a course in finance he engaged in business pursuits for a number of years. His artistic impulses eventually overcame the opposition of his elders and he then abandoned business for the stage.

On the speaking stage he played leading roles with Mrs. Fiske, Ethel Barrymore, Cyril Scott, Grace George, William Courtnay and many others. He is five feet eleven inches tall, weighs about 175 pounds, and has brown hair and eyes.

## "Malayan Motor Roads" Tour in Holmes

The Paramount-Holmes release for December 12, takes the theatre chair traveler on the byways and highways of the Malay Peninsula, a peaceful land where the noisy motor breaks the silence as infrequently as once a day and through the loveliest, tropical surroundings. A wonderful opportunity is afforded to study native life in the quaintest and most amusing forms. In succession are shown a bull attached to a cart with an extensive canopy spread over him to keep him cool; a moving picture show in this far away region; the Malay version of the traffic "cop"; and native damsels, wearing the family jewels in queer and unexpected places and arrayed in the graceful attire peculiar to the country. These are a few of the interesting sights and objects shown in the motor trip through this country.

WATCH THE WORLD

# *Public Criticism Is a Great Benefit to the Screen, Says Robert V. Vignola*

"While the year 1920 has been productive of several new and vital innovations in the production of motion pictures, the biggest advancement, it seems to me, has been made by the public," said Robert G. Vignola, director of special Vignola Productions for Cosmopolitan-Paramount. "The public has become more constructively critical during the year just ended than perhaps in any other year in the history of the screen. And that's a hopeful sign. The public is the incentive, as much as any one thing, that spurs producers on to make better and still better pictures. Just so long as the public continues to improve and develop its taste for the screen just so long will the screen move forward.

"I do not mean, however, to convey the impression that we who are concerned with the production of motion pictures are content to go only as far as the public wants us to go. On the contrary. We have our own ideas of the possibilities of the screen and I hope we are not satisfied to rest on past achievements nor on the present state of perfection. But public demand has ever been a spur, an incentive, and always will be. When producers and directors begin to realize that the public is screen-wise and that it won't stand for mediocrity, then and then only will mediocrity be a thing of the past in the making of motion pictures.

"During the past year it became increasingly apparent that the public taste for the screen has taken a great upward swing. Having tired of the novelty of the screen, the public has now begun to look for art in pictures. In other words, the average cinema audience of today demands a high type of story, intelligent, logical, genuine screen drama and comedy of the same quality as the best that the stage or the printed word has to offer. Moreover, audiences of today demand acting of a high order, settings of true artistic merit, and finally, but not least—convincingness. There's the rub. Being screen-wise and world-wise, they are quick to detect a false note in a production, and it requires just so much more application on the part of the director to eliminate these false notes so that the production will ring true. All this 'finickiness' on the part of the public is for the best interests of the motion picture. As a matter of fact, we welcome the harsh critic. But he must be a constructive critic, one who knows why he criticises and what. Year after year, or perhaps it would be more accurate to say, week after week, the public is getting harder to please. The picture that pleased a year ago isn't as likely to please today because the public can detect inconsistencies that it could not then. This makes for a healthful condition, because it forces improvement in the screen.

### *Must Appeal to Imagination*

"As one example of the result of public demand is the development of the appeal to the imagination. Time was when the director left nothing to the imagination of his audiences. He told his story on the screen with every last sickening detail in high relief. The public after a while began to resent this 'insult' to its intelligence. I sensed the current some time ago and immediately began to make due allowances for the audiences' ability to use their imaginations. Not all directors, however, have learned to respect the public's intelligence. But they are beginning to see the light. It was only a few weeks ago that speaking on imagination I said in this paper:

"'No art is perfect unless it appeals to the 'imagination. Music is art because it has the power to stimulate thoughts, to create dream pictures in our fancy. When we listen to music we unconsciously reduce it to mental pictures visible only to our mind's eye. By the same token a beautiful painting is art, a piece of fine sculpture is art, a magnificent view is art. They are art because they make it possible for our fancy to soar far beyond the physical things visible to our eyes. And in the same way the motion picture that can stimulate or exalt our imagination is art. It must be remembered that art frees imagination, and, inversely, freed imagination is art.'

"I look for some great forward strides in screendom during the coming year. I know that 1920 has produced some superb motion pictures, but I prophecy that 1921 will produce even greater, finer and more artistic productions. The destiny of the screen is inevitable."

Robert G. Vignola

# *Neilan in Formation of Own Company Realized Consummation of His Ideals*

Christmas of nineteen - twenty marks the close of a year that has held much for various persons affiliated with the motion picture business, or art, as many prefer to call it.

Characteristic of the kaleidoscopic tendencies of the enterprise, new names have suddenly illuminated the producing firmament during the past twelve months. Some have as suddenly returned to obscurity while others still remain as the real test of their lustre.

On the other hand there are those whose efforts have indicated the achievements of years of experience, thought and study among these is Marshall Neilan.

For nine years Marshall Neilan has studied motion picture production from its every angle. At the end of this time his name is classed with the foremost in the directorial field. This however, was really the beginning of accomplishments for him. It noted the organization of his own producing company and the execution of ideas of years' formation.

Since the end of these nine years of thought and experience, Marshall Neilan has produced "The River's End;" "Go and Get It;" "Don't Ever Marry;" "Dinty" and "Not a Drum Was Heard," released through Associated First National, each one a distinct success.

### *His Successes*

Prior to the advent of Marshall Neilan Productions as such, Mr. Neilan was responsible for such successes as "Daddy Long Legs," "The Unpardonable Sin" and "In Old Kentucky" in the organization of his own company. Mr. Neilan's ambition was primarily to make motion pictures along new lines, to produce screen entertainment as he thought it should be produced. He believes in organization, and in allowing each member of his organization the widest scope possible in the execution of his particular work and the creation of new ideas. It has been his policy to get the best brains and then allow them to function without obstacles. He believes in giving his associates full credit for all accomplishments.

In the case of Marshall Neilan Productions the policy of producing pictures regardless of time is perhaps the outstanding reason why each Neilan picture is a success. He will not allow a picture to go out of his studio until it is "a success" in his own opinion and others who are in a position to know. As an example—one production that should have taken three months took just twice that time. At the end of the three months the film was practically finished and was considered a "good picture." But this did not satisfy Mr. Neilan; the story was rewritten and practically taken over in its entirety. The result proved one of the biggest box-office winners of the year, and gave a financial return of nearly three times the amount the original film could have brought in. Mr. Neilan's contention is that it is better to release four big pictures a year that will do a gross return of eight ordinary productions.

### *Novel Departures*

The use of new facilities and the introduction of novel departures in motion picture productions figure among other reasons for Marshall Neilan's success. He is constantly exploring new fields. Such innovations as the taking of action scenes on the ground from a dirigible, the search by aeroplane of new "locations" these and many other innovations in picture making are responsible for the steady progress in Mr. Neilan's work.

# Censorship Prohibitions Are Petty, Standards Low, Says Reginald Barker

*By REGINALD BARKER*

THE public is the best censor of motion pictures," stated Reginald Barker, director and supervisor of special productions, in an interview given at the Goldwyn studio before leaving with his company for Banff, Canada.

"I am opposed to a censorship—that is, local censorship—because too often are its standards narrow, its prohibitions petty," said Mr. Barker. "Locally the public is the best censor. The public desires decency. Dirt disgusts it. So far as official censorship is concerned, it is only tolerable to public and to producer if it is of national scope. If a scene is immoral in one community, assuredly it is immoral in every other community and should be stricken out once for all.

"The public as a whole has ideals of decency and cleanliness. When a film with a lesson comes along, the public appreciates it and flocks to view it without unusual advertising urge. When the harmful film is shown the public will shun it. As long as the public has sense it has no need of censors."

### *Harding Against Censors*

Mr. Barker declared himself in favor of such supervision as the National Board of Review of Motion Pictures exercises. He characterized its work as thorough and its attitude as broad-minded.

"The national board has adequate criterions of merit and morals to safeguard the screen of this country from mediocrity and smut," he said. "In this connection one of the 'front porch' statements of President-elect Harding has significance. 'I do not think a people can be fortunate with various standards of censorship,' he is quoted as saying. 'I do not think we require one standard for one locality and another standard for another.'"

Reginald Barker is confident that the big producers will watch for and delete of their own accord anything that might offend or taint the mind of the pumlic.

"Of course there will always be the unscrupulous little producer who is ready to reap what gain he can from the morbid or pornographic appeal he can instill in a picture," Mr. Barker continued. "That he can and does distribute his wares in spite of the National Board of Review is no reflection on that body. Even local censors cannot successfully combat guerilla gutter fighters who find in cheaper parts of a town theatres glad to take a chance.

### *Baltimore's Decision*

"A few weeks ago, in Baltimore, mothers and school teachers alleged that films of a harmful nature had been passed by the Maryland Board of Moving Picture Censors. The Women's Civic League combatted this situation by an unofficial censorship which left mothers to their own judgment in permitting children to attend such shows. In the face of such an intelligent attitude as this, theatre owners do not dare to offend the fundamental desire of the public for cleanliness and decency in entertainment."

Director Barker pointed out that much that producers are blamed for by reformers and advocates of censorship "can be laid to the poisoned pen of perniciously active advertising men" who play up films in a sensational way in the mistaken idea that theatres filled by such subterfuges remain popular. In other cases, Mr. Barker stated, misleading titles indicate salaciousness that has no foundation in the picture.

### *An Illuminative Incident*

In this connection an incident that occurred in Los Angeles the other day is interesting. A preview of "Godless Men" was arranged for clergymen at the California Theatre and was well attended.

This picture has a deeply spiritual, although tragic, motif. Black Pawl slays his own son to prevent the inevitable betrayal of his daughter at the hands of the evil man who does not believe her to be his sister. "Godless Men" was not only passed by the National Board of Review, it was listed first on the board's list of exceptional photoplays.

"To see here merely a repulsive crime is to take the dramatist too literally and to miss his underlying purpose," reads the board's critique. "Black Pawl, already mortally wounded by his son's hired assassin, is beyond the reach of human justice and becomes the instrument of retribution, which calls for the punishment of the son lest the evil that the father has done shall live after him."

In the hush that followed the conclusion of Barker's picture one minister arose indignantly.

"Is it true that we are to sanction murder in this country?" he snapped. "This picture should be stopped this very hour!"

This outburst was ignored by the body of spectators, who included some of the best loved and most noted ministers of the city. But it indicated what attitude might be taken by a group of local censors who did not grasp the dramatist's intention.

# Allan Dwan Toils from Morn; at End of Day Starts to Play or Hits the Hay

Allan Dwan has just finished a busy day. Manuscripts lie all about him. There are huge manuscripts and immaculate manuscripts, badly written manuscripts, and various other kinds of manuscripts. There are also confidential reports on his desk from a half dozen readers. From the mass Dwan selects a story.

And that's the beginning.

Next the continuity writer gets down to bedrock and begins to weave the events in the tale into the proper sequence. The production manager receives a list of properties needed, and the technical artist gets a tip on the kind of sets required. Within another week the studio begins to hum with activity, and the mechanical end of the big photoplay is already in motion.

Then Dwan picks his players. The world is more interested in human beings than in scenery or settings, he contends. Therefore, in picking his cast he selects those persons who will more typically fit the characters in the play, plus ability to interpret those characters. He is opposed to conspicuous acting. He wants the dramatic values properly emphasized, and sees to it that the humor and pathos and tragedy and all the rest are given the right emphasis—but he draws the line when acting destroys naturalness.

### *Must Be Accurate*

Realism is the next step. Everything in every scene must be accurately reproduced from life. Attention to detail is one of the characteristics of Allan Dwan. Then the scenes are rehearsed carefully. There is never a click from the camera until all the characters are properly marshaled, and until all the lighting effects have been arranged.

Dwan does not jump into the set and act the scenes for his players. He merely talks to them, tells them what he wants, explains a point here and another there. He contends that the players should themselves be intelligent enough to act the part, or interpret the role or scene.

Thus the production of an Allan Dwan picture progresses smoothly from the first day until the last. While on the set he concentrates on the work in hand, but when the day is finished he makes a beeline for home or to one of the beaches for brief recreation before the next day's work.

Dwan is an athlete, and a swimmer, and a motorist. If he is near the ocean he takes a swim. If he is out in the country he motors. If he is in the city, he goes to an athletic club, and swings dumb-bells, plays handball or attacks the punching bag with more or less ferocity.

Then after four, or five, or seven, or ten weeks of work, the shooting of scenes comes to an end. But the picture has not been finished. Mr. Dwan supervises the cutting and titling, and the photoplay does not reach the distributor until it has been pronounced "O. K." by its producer.

The beautiful Dresden china sledge hammer is awarded this week to Louis J. Selznick for getting $2,000,000 and making two artistic temperaments behave all in the same week.

# *Films Coming to Be Recognized as Best Advertising Medium for Books and for Successful Stage Productions*

*By WILLIAM D. TAYLOR*
*Paramount Director*

THE recognition by authors of two fundamental truths regarding motion pictures means that 1921 will be the year of the big writer.

The first truth is that the screen is the greatest publicity medium existent. The second truth is that to write for the screen one must know the idiom of the screen.

For a long time book publishers and stage producers have bravely disseminated the propaganda that the advertising received by the book and the stage is a tremendous factor in the success of a photoplay taken from the book or the stage. Now the writer and the producer begin to appreciate that the impetus given a photoplay by pre-advertising in book or play form is nothing to the impetus given a book or play by pre-advertising in photoplay form.

So the first truth is learned. Now for the second.

The average book or play contains only twenty per cent. of picture material. The other eighty per cent. of the plot must be discarded and rebuilt at the studio.

There is no reason why this missing eighty per cent. of material should not be supplied by the author himself, from his own prolific and original sources. The only reason possible is that he doesn't know the idiom of the screen, the technique of the camera.

Yet we have seen our friend, Mr. Author, cheerfully taking it for granted that he need not write in the idiom of the screen, not even realizing that there is such a thing as the idiom of the screen and that it has a "grammer" known as technique, a "spelling" known as continuity.

Not any more does Mr. Author ignore these facts. He is now seeking the studio, to take kindergarten courses under the director's guidance with the whirring of the Bell & Howell and the glaring of the violet ray impressing technique and continuity and other important things on his mind.

First the big author and the feature director confer before even an outline of the story is on paper. Then the author furnishes the skeleton story—his synopsis. He talks this over with the director and with the continuity writer. They plan the photoplay in close co-operation. The continuity writer becomes simply a technical expert to advise the author. When the synopsis meets with technical approval, the author invests it with dramatic bones and flesh for the screen. When it is ready, then if there are parts worthy of stars they will be filled by stars; if they are not, they are filled by the actors best fitted for them.

This method of picturization is as near perfection as it is possible to conceive. Perhaps everyone doesn't agree with me that it is. No matter—many do.

This is the method Edward Knoblock is using on his first screen story. He has already completed its skeleton. Julia Crawford Ivers and myself have discussed its screen possibilities with him and he is now simplifying it. Then Mrs. Ivers will translate it into continuity and when I produce it, following "Sacred and Profane Love," Mr. Knoblock will study my production to learn the limitations of the camera and other things that only actual participation in the studio work can teach. He will be in a position to write his next story with a complete recognition of the screen's needs.

So it is with Cosmo Hamilton. Mr. Hamilton is the first noted author, to my knowledge, both to confer with a director before writing his story, and to realize the full power of film publicity. Mr. Hamilton was in Hollywood last Spring during the filming of "Midsummer Madness" by William de Mille, and he and I had long conferences then over the story he was blocking out for the screen. The story is now completed and I will produce it in the near future. Meanwhile Mr. Hamilton is making the story into a novel, and when the picture is released he will publish his novel at the same time, thus reaping the benefits of the film advertising.

# *Care in Expenditure Needed, Economy and Service Will Be Our Watchwords*

*By JOSEPH I. SCHNITZER*
*President Equity Pictures Corporation*

PERFORMANCE speaks louder than promise. While Equity Pictures Corporation set forth what it expects to achieve for the independent field during the coming year, it prefers to point to its past and let the reader make his own deductions.

I have put economy before anything else in Equity's program of achievement, for it is my sincere belief, as a result of years of study and experience in the independent market, that the need of the present day is, above all, economy-wise, reasonable, business-like methods of saving at both ends—production and distribution.

The necessity of care in expenditure at this time is more evident than in any other period of motion picture history. The exhibitor and the state right buyer have lately been besieged by a succession of "lavish" productions, where extravagance has been the rule. In the struggling days of the industry, when motion pictures were handicapped by cheap settings, faulty photography and poor direction, the demand for comparative "lavishness" was in order. To take the "movie" out of the nickleodeon stage and elevate it to that of the first-run photodrama, finer investiture and properties, greater scenarios and more powerful casts were indispensable.

We have seen that stage achieved during the past three years. It appears, however, that once a movement is set afoot, it keeps going even when its goal has already been reached. The motion picture has been improved to more than satisfy public taste, and has been given many superior productions of photodramatic perfection. And now that the higher stage of screen excellence has been reached, it seems that some producers must go even further and squander their money by releasing "lavish" productions that are declared to excel anything ever presented before.

Productions that cost hundreds of thousands in the making are becoming the bane of the industry for two reasons. To begin with, a picture need not be costly to be great. It need not appeal to the eye as much as to the heart. The more attention directed to luxurious setting, costume and scenery, the less interest left for the production itself. The public wants action, not spectacle, in a feature. If we want scenic display we have scenics for the purpose.

But the greatest harm that "lavish" productions have brought is that the exhibitor is the one who shoulders the cost of the extravagance. In times such as these, when conditions could be better, the keynote should be economy, rather than extravagance. In this principle of making expenses of production as near the ground as possible, Equity Pictures Corporation feels that it has met with general approval. Without sacrificing its standards of quality, it has exercised caution in its outlay on the production of its Clara Kimball Young releases, so that the independent distributor and the exhibitor might be enabled to realize a general profit. This same principle has been upheld in its special productions, "Whispering Devils" and "Keep to the Right."

After economy, Equity has been a pioneer in service. It has not been satisfied with simply selling its product. We have gone out of our way, we have bent every effort, to see our production through to the finish. Every conceivable method of assistance has been planned, prepared and performed for our franchise holders and for their exhibitors. The first and foremost aid has been our campaign books, drawn up by Nat. G. Rothstein. Equity has felt that the press book is the silent salesman for the state right distributor, and it is to our campaign literature that Equity largely owes its success in the industry.

Following this, we have undertaken to promote the business of our buyers by placing at the head of our sales department a man who has had an intimate association with exhibitors directly, who knows the problems and the demands of the theatre owner—Louis Baum.

To complete the cycle of service, Equity has co-operated in popularizing its productions by widespread publicity and exploitation under the direction of William Kraft.

Only one year and a half in existence, Equity has earned the position of a prodigy among independent producers.

# *Hutchinson, of American, Sees Greater Prosperity with Coming of New Year*

Since the year 1921 is only an outgrowth of 1920, I can scarcely talk about future business without considering also the past: for the future in the moving picture business emanates from a past which is truly remarkable, even spectacular, in this more or less prosy business world.

I believe the motion picture business will never die. It has its roots in fundamentals which are permanent and enduring. I do not claim that it is now in its infancy, for I have watched its growth for seventeen years and am familiar with its ups and downs through personal contact. Ten years ago there might have been some question as to its permanency, but today it is firmly established in the hearts of the people, and in some form it will last.

The motion picture business is like any other basic industry, in which there are periods of great prosperity, followed by periods that bring lesser results. Business conditions and the so-called reconstructive period in the United States, as well as in foreign countries, are affecting all kinds of activities, and of necessity must affect the motion picture business.

*Expects Greater Prosperity*

In order to keep the public interested, theoretically it is necessary to made a better product and increase the cost of construction to the *n*th degree, and sell the result through the exhibitors to the public at reduced prices, Unfortunately this is not practical, as neither the banks nor stockholders in corporations desire to keep up interest in any business when it is done at a loss, at least, not for long. The public is on a "buying strike." They are willing for the manufacturer or dealer to make a profit, if they themselves are charged in the neighborhood of one hundred per cent. less than they have been paying recently. This is the present problem as seen on all sides.

The American Film Company has been looking out for the future and is not afraid of it. Reviewing the past year's results of the efforts of the American Film Company, I am inclined to believe we are now entering upon an era of greater prosperity in the industry. Our company has just finished one of the most profitable years in its history. Our sales in the United States as well as those in Europe and the far East have greatly exceeded our expectations.

*Is Not Incumbered*

In our Chicago laboratary the work has been of such a character and quality that we have secured a great number of new clients who appreciate our service, while in the laboratories owned by our company in London our printing is of such quality that our English and Continental clients refer to us as the "Tiffany" of the printing business.

Notwithstanding the reconstruction activities and the depression caused by the war, the business of that office has been extremely satisfactory. It is with great pride we can state that our company owns all its property, lands and buildings, here and abroad, without incumbrances. It does not owe any debts of any kind and has a very satisfactory bank balance on which to start next year's business. What better prospects could we wish?

*Standards Have Been Set*

I believe that the time has passed in the motion picture industry for any class of work or service "to get by," and the day has arrived when genuine quality, real work, and honest service are appreciated by all, whether in the field of production or in exhibition lines. The standards are set and must be lived up to.

The policy of the American Film Company has been to proceed wisely and cautiously during these trying times. I believe, however, that we have the solution of the problem, and we are laying a plan of procedure which will cover a long period of time, and which includes special lines of novelty—knowing from experience that new and striking offerings are the life of the show business.

The American, therefore, expects to make some very interesting announcements during the next twelve months, which I believe will be received with great rejoicing by the exhibitors and, through them, by the public. And in the meantime I wish to extend our best wishes and the compliments of the season to our many friends and customers, both old and new, throughout the United States and abroad.

J. J. Hutchinson

# *Tod Browning, Who Used to Cut Corners at the Louisville Race Track, Now Tells How to Cut Non Essentials Out of Films*

WHEN it comes to the cutting room a feature film is like a dictionary. Thousands of strips of different lengths, each identified by a number, are at the editor's disposal. They form the vocabulary of expressions, a dictionary of action, from which he writes his photoplay. If the expression he desires is not in that dictionary—woe unto him. For he makes his dictionary before he uses it, and after it is prepared it is almost impossible—at the least extremely expensive—to go back and insert more words."

That is Tod Browning's non-technical explanation of the problems of the cutting room and the reason that a picture that has taken fifteen weeks to film should take eight weeks more to edit, as is the case with "Outside the Law."

"The author can always change words, insert phrases," continued Mr. Browning. "At the last minute he can put in entire paragraphs that never occurred to him before.

"The director does the real writing of his story in the cutting and projection rooms. But he must select and prepare his entire vocabulary before he considers the actual piecing together.

"The novelist works with words, but the director works with expressions. The cutting shears are mightier than the camera, but the shears can only edit; they cannot augment.

"Of course no one pretends anymore that the subtitle can ultimately be eliminated. But the unnecessary subtitle is an abomination upon the face of the silver sheet. Titles may be so skilfully phrased and timed that the spectator is hardly aware of their presence—that they became a natural part of the picture, but the number of them must be kept at a minimum.

"Lack of foresight in preparing sufficient action-words means more titles have to be used. That is the situation that proves the downfall of nine out of ten unsuccessful pictures.

"When you hear of a director shooting seventeen miles of film for a five-reel feature, remember this. He is simply wise in the ways of the cutting room. He is using foresight. There is little danger of his completed picture sandwiching a title between every scene."

Tod Browning, one of the youngest featured producers, began his career as a jockey on Churchill Downs, Louisville ,and his academic schooling has been limited to the burlesque stage and the film studios. But he has a wealth of original ideas, and he has the feeling of melodrama—which in the last analysis is what life abounds in.

Under Tod Browning's tuition Priscilla Dean rose to stardom. He was one of the first to recognize the worth of Lon Chaney's acting. Browning's release of Chaney from a Universal program picture he had contracted to play in gave the latter his opportunity to join the cast of "The Miracle Man."

# *Trend of Times Is Toward Normalcy, With Expert Showmanship a Necessity*

*By WHITMAN BENNETT*

THAT theatres in various parts of the country are noting a discernible lull in patronage is one of the best signs that the times could afford to the solid basis upon which the motion picture industry is based, is the opinion of Whitman Bennett, at the head of the producing company of that name, which is preparing seven special productions, four of them starring Lionel Barrymore, for distribution by Associated First National Pictures, Inc. Mr. Bennett declares that a halt in picture theatre patronage at this time of the year is a good indication that the business of exhibiting is once more on a normal basis.

"The exhibitor who feels alarmed because he has noticed a perceptible drop in attendance at his theatre within the past few weeks," said Mr. Bennett, "is either one who has a very short memory or else one who entered the business of exhibiting during the abnormal period which has persisted over the past thirty months. The experienced exhibitor knows that in normal times there is always a lull in attendance before the Christmas holidays and these exhibitors were surprised when it did not come last year or the year before.

"This mid-season lull has been explained in various ways, but the most plausible one lies in the fact that the business of preparing for the celebration of Christmas is an occupation that allows but scant time for theatre attendance. Retail trade is on the boom, especially in the evening. Clerks, accountants and other store employees are tied up at their places of business. They themselves are not only prevented from attending the theatre but the members of their families stay at home to be present when they return from work. A great many of those who are not forced to work in the evenings, employ the hours used at other times for theatre attendance to do their Christmas shopping or else take the opportunity of earning additional money by the many extra temporary positions that are open to them for their evening hours.

"The fact that the lull has been discernible this year should be a source of confidence to the exhibitor. It is the surest indication that could occur to show that the country is getting back on a basis of normalcy. The American people have once more taken up the business of living sane and safe lives when the occupation of preparing for Christmas is widespread enough to be felt in the picture theatre. The hysteria of war is gone. The carelessness of private extravagance engendered by the recklessness of all the governments of the world, recklessness which caused the people to disregard all customs of normal living, is gone and it is for the benefit of all legitimate business that it is gone.

### *Showmanship Unnecessary*

"Exhibitors have made money during the past two years, but the cost in danger to the entire picture industry is beyond computation. The necessity for good showhanship disappeared. Hodgepodge selections and presentations drew packed houses as easily as did the most efficiently managed shows. Films that from the method and nature of their production merited small patronage, made phenomenal records of money gathering. The necessity of care in presenting pictures, care in selection of them, and in fact the value of any sort of exhibitor science seemed to have disappeared. The man who through bitter experience had learned that decent films, an orderly house, and well thought out exploitation and advertising were indispensible, saw competitors disregarding all of these things and coining money.

"Such a state of affairs of necessity began the work of disintegrating the magnificent organization of exhibiting that had made the American people the greatest motion picture fans in the world. The whole industry depends upon the efficiency of the exhibitor in the final analysis, and when the business of showmanship started to be discarded because it appeared as unnecessary, the whole industry was threatened. The hysteria which presages a general demoralization had begun to show itself. We had the $10 picture on Broadway, and the question of year runs of pictures on the same thoroughfare was very seriously discussed.

"The brake has been applied just in time. The American public has served notice on the picture theatre that it is once again living on a normal basis. Real showmanship will once more come into its own, and the man that knows the science of exhibiting is the one who will be rewarded for his efforts. The ones who will suffer are those who are not real showmen, but mere owners or managers of picture theatres. The public will be once more responsive to well thought out exploitation.

"Naturally there are some cases where the new order, or rather the restored order, will present difficulties to the real exhibitor. The craze of theatre building has caused congestion of attractions in some places that the population does not warrant. The adjustment in these cases will have to be made, but it will be the better showman who will win out. The men who are a detriment to the business of popularizing and the showing of motion pictures will be driven out through the working of the law of the survival of the fittest.

"As a producer I welcome the restoration to normal conditions, and believe that those exhibitors, distributors and producers who are working toward the goal of better pictures are with me in this greeting. The better grade of pictures will, in the future, receive more substantial recognition from the public than in the period of indiscriminate theatre going. Extravagance must go and in its place will come sane costs. All in all, the return to normalcy presages the beginning of another era of real prosperity for the producer and exhibitor alike, which, I feel certain, will transcend anything which is past."

# *Rothacker Company Planning Forward Strides in All Departments in 1921*

EVERY one in the motion picture industry—producers, distributors, exhibitors and professionals—I wish all of these as merry a Christmas and as Happy a New Year as the Rothacker Film Manufacturing Company will have. And I hope they will enjoy as prosperous a coming year as I feel sure is in store for our organization."

This was the holiday greeting of Watterson R. Rothacker.

It should be a Merry Christmas and Happy New Year for the Rothacker Company because the twelve months now drawing to a close have proven the biggest by far on the Rothacker calendar.

When Dad Time puts on the 1921 reel the Rothacker organization will be starting out on a year that will prove memorable in its history, it is said. By the time the infant 1921 has its teeth cut the Rothacker Coast laboratory will be opened. As soon as the Hollywood plant is in operation Mr. Rothacker will go to London to get construction started on a third laboratory there.

While in Europe last summer he received assurance of enough business to enable the foreign plant to open with 500,000 feet of printing a week. On returning from abroad next spring Mr. Rothacker plans to award the contract for the erection of a fourth laboratory in New York.

The "super-production" made its advent into the industrial field this year. Formerly most practical pictures were of short length—in the majority of cases only one reel and hardly ever running over three or four.

Films which American manufacturers will use to get Uncle Sam's share of the foreign trade were a notable feature of 1921 practical pictures production.

For the laboratory division 1920 proved a severe test. There literally was not a breathing spell in the entire year. But in spite of this pressure a half hour was chopped off each person's working hours by giving the laboratory workers two recesses a day while their pay remained the same. The laboratory forces responded to this innovation by actually turning out more prints in eight hours than they had been doing in eight and one-half hours.

The organization started out at the beginning of 1920 to make "Rothacker Service" as well known as "Rothacker Prints." Members of the organization now feel that the service goal has been attained, but they are determined that the goal of 1920 shall be only the starting point of 1921.

"One of the big jobs on our program for 1921 is the standardization of our laboratories," said the president of the Rothacker Company. "Our technical experts are now working on a standardization problem. Their task is to insure that in no matter which laboratory the negative is developed or the print made the result will be the same. "With laboratories in Los Angeles, New York and London as well as in Chicago, all operating under standardized methods, it will be possible for the Rothacker workers to develop most of the negatives they will be called upon to make prints from."

# *Thomas H. Ince with Augmented Staff Will Concentrate on Specials in 1921*

THE coming of a new year in motion picture history is accompanied by a statement from Thomas H. Ince, which indicates that a new productional policy will be followed in the filming of his pictures for the coming twelve months, that an amount of effort even greater than was expended during the past year will be embodied in the series of specials to be released by the Associated Producers.

The past year has been a period of highly important development in his screen activities. Practically the entire creative effort of the Ince Studios staff will be concentrated upon the production of Associated Producers specials. Douglas MacLean is the only Ince star who will be seen in individual starring vehicles, and will continue under the Paramount banner.

"I am of the opinion that the motion picture industry is now in a state of readjustment commensurate with the present-day demands of both exhibitors and the public," says Mr. Ince.

"While there is a prevalent idea that production is being diminished, I interpret this as meaning it is only because the individual star, or program, series plan is being replaced by the all-star special production, which necessitates more time and money.

*Production Progressing*

"Production at my studios is progressing to the fullest extent and conditions are more active than they have been in my career as a producer. I have completed my second Associated Producers' release, "Lying Lips," which represents the biggest spectacle I have ever made, and which embodies more time, effort and money than half a dozen average program features.

"In addition, three Associated Producers specials have entered production, as well as a Douglas MacLean Production for Paramount release. That is the average schedule of production that I plan to maintain during the entire year.

"I can only see benefit for exhibitors and their box-offices in the coming of the all-star special. I would like to impress exhibitors with the necessity and good business of extending their runs and presenting a good picture as long as it will hold up. This policy is the most urgent need of the industry today."

*"Lying Lips" Representative*

"Lying Lips," which is to be released late in January, is a representative example of the working of the new Ince policy. A spectacular and thoughtful drama of life and love, rich in story value, and enacted by an all-star cast headed by House Peters and Florence Vidor.

Following "Lying Lips" will come another special with Hobart Bosworth, Tully Marshall, Niles Welch and Madge Bellamy. It is a powerful drama laid in colorful Singapore, with the blood of East and West struggling for supremacy in a conflict of varying emotions. Rowland Lee directed the production.

The next feature is entitled "Mother," an original story by C. Gardner Sullivan. Lloyd Hughes, Betty Blythe, Betty Ross Clark, Joseph Kilgour and Claire MacDowell comprise the cast under the competent direction of Fred Niblo.

The Ince studios staff in Culver City, under the direction of Hunt Stromberg, has been augmented with the addition of several promotion specialists. For "Lying Lips," the first production for the 1921 season, and all future Associated Producers' pictures, the Ince studio staff will render "straight-from-the-Studios" service and co-operation. A staff has been sent out from the Ince studios this month to put over a broad and comprehensive campaign.

The Ince Studios also has established a special Bureau of Accessories, from which will be created and supplied many new departures in equipment. John Ellis, portrait specialist, will continue to concentrate upon the special lobby portraits and high class magazine studies.

The directors on the Ince staff now include Fred Niblo, Jack Nelson, Rowland V. Lee, William Seiter and John Griffith Wray.

Included among the Ince cameramen are Henry Sharp, J. O. Taylor, Bert Cann and George Barnes. The Production Department, headed by Clark W. Thomas as production manager, also has been augmented by the acquisition of several nationally known men. Charles H. Kyson as art director, Walter Hansen as director of sets and scenery, Reve Houck as head electrician and superintendent of buildings; Harvey Levitt as technical director; Spencer Valentine as location manager and purchasing agent comprise the organization under the banner of the Production Division. The Ince Art Title Department also has grown with the advance of the year, and the increased output of the studios. Three new artists execute the title innovations for Thomas H. Ince productions.

# *Quality Rather Than "Anything Because It's Cheap" Should Guide Independents*

In the extending of the season's greetings to the trade in general I wish to say that efforts of myself and others to interest producers of meritorious pictures in the independent market has resulted in most satisfactory achievements but there are many others who do not yet see the value of what we can do for them. All the recommendations offered for specialization these days, applies to the selling of pictures in the independent market or state rights fields. Greater results will be obtained for a given picture by a man who only has New England alone or one state in which to concentrate his efforts in putting over a production than will be recorded by an organization which must supervise the entire country.

The acquisition of "Isobel or the Trail's End," the James Oliver Curwood story, directed by Edwin Carewe and which I was responsible in influencing George H. Davis to place in the independent field, is an example of the big pictures that are coming to the state rights buyers who can appreciate their opportunities and realize that the future success of themselves and of the independent movement in general is the handling of only high class pictures.

Personally I have always advocated the quality picture rather than "anything because it's cheap." We have proven this policy in our offerings and will more conclusively prove this in the New Year in the new offerings we will have in features and short stuff from leading producers we have already convinced, or are gradually convincing to a realization of the value of the independent exchange or state rights buyer.

Jos Brandt

# *Independents More Than Holding Their Own, and Will Be Even Greater Factors*

THE trade conditions for the coming year in the motion picture field, will be governed entirely upon the developments which are now transpiring in the financial affairs of the country. It is safe to say that as soon as stocks and other securities become stabilized, the present period of depression in mercantile fields will be relieved, which will have a direct influence upon the amusement enterprises.

With capital accessible, many undertakings both in theatre construction and in production which are now being held in abeyance, will be brought to a rapid conclusion. In the meantime, the market will be given an opportunity to work off the excess of unreleased merchandise and within the next year productions will be an absolute necessity if theatres are to be supplied with new subjects.

The new administration in Washington will also have a great influence upon the picture industry. If President Harding is able to convince the financial powers of the country (as it seems he will be) that his policies will in no way disturb the industrial equilibrium of the nation.

One of the outstanding facts in the review of the motion picture industry for the last year has been the neglect of the producers at large to realize that theatre construction has not kept pace with the rapid production of pictures; with the result that many excellent photoplays are either being held on the shelf or being sacrificed because there are not enough theatres in the country to afford a profitable showing to all of them. Another important phase which will present many interesting developments for the coming year will be the contest between the independent and the so-called trust interests of the industry. The present indications are that the independents are more than holding their own; and so long as Wall Street money cannot control or buy all the best brains in the business, that the independent will remain a large factor in the realms of the American picture.

CANYON PICTURES CORPORATION,
Jos. M. Goldstein, Treasurer.

# A Christmas Greeting

By GRACE DAVIDSON

*Described by Art Critics as Possessing the Most Exquisite Face in the World*

SINCE moving pictures bring more happiness to the world than any other thing in the world, it is no more than fair that we should adopt Santa Claus as our patron saint and as his pleasant ambassadors spread the spirit of good will, of cheer, of happiness throughout all the world.

Perhaps it is not entirely modern that Santa Claus should be a man, but as this is a season of peace we certainly shall not cavil at this element of the honorable and wonderful institution.

I am reminded that it was a child's Christmas toy, the zeotrope, I think they called it, that formed part of the foundation upon which moving pictures were builded, and this is just another reason why our great industry and all of us who thrive and are made happy by it should feel that Christmas is especially ours.

Then, again, the Christmas season is the concentration of delight and happiness, and delight and happiness are the things we deal in and provide all the year through. Therefore, we are, without doubt, Christmas specialists, and as we think further we could almost claim an ownership in the holiday. If it were ours in exclusion we would immediately give it forth to the world for we never are misers with our happiness and our delights.

In extending to you all my dearest wish for a very merry Christmas, I want to thank, too, the Screen itself, for it has given me my chance, and I, too, am caught by its mirrored realities until it seems to me a living, breathing thing, capable of understanding and competent to accept a greeting of praise, of cheer and of gratitude.

May the season shower its richest treasures upon all of you, and may happiness rule your hearts today—tomorrow and for a year.

# Renco Will Establish New York Headquarters to Handle Films Based on Myrtle Reed Novels

MR. H. J. REYNOLDS, president of the Renco Film Company has arrived in New York for the purpose of establishing permanent New York headquarters for the exploitation of Myrtle Reed's novels, for which he has exclusive rights and which will be produced as special features in the near future.

"Lavender and Old Lace" has already been completed under the direction of Lloyd Ingraham. Many offers, both for program and independent exploitation, have already been received.

"For several years," says Mr. Reynolds, "I have considered the wonderful possibilities for motion picture material of Myrtle Reed's books, especially her best known book, "Lavender and Old Lace"; but up to last year I felt that the public taste was not quite ripe for a picture of this sort now.

*Sweet, Refreshing Play*

"My observation has been that the public has more or less grown weary of sex problem productions; also, the big, spectacular and costly productions often mean little to the average audience, and I firmly believe that the time has arrived when a sweet and refreshing story with heart interest would appeal strongly to the public taste.

"In 'Lavender and Old Lace' we have a picture that not only appeals to women, but on account of its laughter provoking comedy appeals just as strongly to men and children.

"Before producing this picture 10,000 synopses of the book were mailed to persons representing all walks of life. A questionnaire was enclosed, and from the returns we were able to ascertain an average of 80 out of every 100 persons consulted have read this book. We have also received thousands of answers from ministers and school teachers pledging their moral support to this production on account of its elevating influence.

"Furthermore, we have a ready-made audience due to the fact that Myrtle Reed had an immense following. More than forty editions of the book have been published, and the publishers of Myrtle Reed's books have offered to give us full co-operation by conducting special sales in book and department stores throughout the country wherever the picture will be playing, and assisting exploitation in other ways."

# Hope Hampton Travelled Abroad and Studied to Fit Herself for Her Work

JUST a little over a year ago Hope Hampton and her talents were dwelling unobtrusively in her native state of Texas. Then her photograph appeared in a newspaper, her beauty gained instant recognition and she came to New York.

She was advised to enter a dramatic school, which she did. Then Leonce Perret engaged her for "A Modern Salome." The picture was successful, but she saw room for improvement in her own work. Her next appearance was in Maurice Tourneur's "The Bait." Prior to this however she went abroad, realizing that she needed a greater subtlety of insight and appreciation. She became acquainted with famous actresses in France and profited from their vast storehouse of experience.

Nest she toured Italy and became familiar with the traditions of the famous theatres and visited the studios.

After "The Bait" she went almost immediately into another production, "The Power of Love," directed by Jack Gilbert, formerly assistant to Tourneur, and in this production she says she feels that for the first time she is beginning to know herself and to eliminate the first fruits of the beginner.

*Slowly But Surely*

"Sometimes I feel I am going slowly, but I feel that at the same time I am going surely," says Miss Hampton. "I have something within me to express and in order to do so I feel as though I have had to tear off the obscuring film. Living within ourselves we become more or less encased. We grow accustomed to reticence rather than revelation. We have to unfold, and it is my belief that the process should be a slow one, natural, unforced, in order that the full bloom may be perfect."

# *Norma Talmadge Looking for Plays Which Will Offer Strong, Dramatic Emotional Roles, while Constance Wants to Play in Subtle Comedies*

NORMA AND CONSTANCE TALMADGE will spend even a merrier Christmas than usual this year, and are about to begin an extraordinary happy and prosperous New Year, because 1921 finds them in possession of a contract to continue under the First National banner for another four years. With a deal involving $20,000,000 Mr. Schenck can naturally afford to give his stars bigger and better productions than ever before, and has already bought no less than eight successful Broadway productions, paying anywhere between $40,000 and $75,000 each for the picture rights alone.

They have enlarged their studios—the Oliver studios, adjoining the Talmadge studios, having been leased for a long term by Mr. Schenck.

Norma and Constance see each other's pictures run in the projection room and are critical or enthusiastic, as they honestly believe the action demands, but always constructive and pleased at each other's triumphs and successes.

### *Interested in Employes*

Both the girls are quite unconcerned about the eminence they have achieved. The same camaraderie which exists in the family exists in the studio. They are interested in the outside life of every member of their companies, and can even tell you the first name of every property man. They love people, and they love good times, and best of all they have ideals, and do not attempt to conceal them.

When asked about their plans for the coming year, Norma said she wanted to play strong, dramatic, emotional roles which have in them something more than just the oportunity to act, which, besides being true character portrayals, would, at the same time, be helpful. "I have turned down a number of good stories," she said, "because I am not satisfied to have people see in my pictures entertainment only. I want them to always feel an underlying psychology in what I do, and I like a story with a purpose, a story that gets somewhere. I believe the moral can be brought out more subtly and be so cleverly interwoven in the story that it becomes the very soul of the character and the play.

### *Gets Thousands of Letters*

Miss Talmadge receives in the neighborhood of 3,000 letters a week. It is safe to say that about 1,800 of these come from girls between the age of fourteen and twenty-five. For the actress on the speaking stage there are curtain calls to tell her when her work is at its best, but to us we have the letters, for in the studio there is no applause. The most we ever get is when the director says "Good—hold it."

Constance has an army of girl adorers throughout the country. She, too, gets any number of letters from these girl admirers. Constance feels that the motion picture camera has the power of witchcraft, almost. It is a curious and miraculous thing to find that the very soul of a woman is occasionally revealed on the screen. The least bit of insincerity or artificiality is apparent. The innermost thoughts of the actress somehow seem to show in her eyes, and she cannot hide them. You cannot explain it, and it defies analysis. Personality means far more on the screen than it does on the stage—in fact, it means everything.

When Constance was asked what sort of stories she wanted to do next year she said: "Although no less than sixty manuscripts are submitted to me every week, it is exceedingly difficult to get exactly the kind of comedy I especially want. I want comedies of manners, comedies that are funny because they delight one's sense of what is ridiculously human in the way of little everyday commonplace foibles and frailties—subtle comedies, not comedies of the slap stick variety.

"I enjoy making people laugh, secondly, because this type of work comes easiest and most naturally to me. I am not a highly emotional type. My sister could cry real tears over two sofa cushions stuffed into a long dress and white lace cap, to look like a dead baby, and she would do it so convincingly that 900 persons out front would weep with her. That is real art, but my kind of talent would lead me to bounce that padded baby up and down on my knee with absurd grimaces that would make the same 900 roar with laughter.

### *Not a Vamp*

"You see, in my way, I take my work quite as seriously as my sister does hers—I would be just as in earnest about making the baby seem ridiculous as she would about making it seem real. I am not fitted to be a vamp type. There is nothing alluring, or exotic, or erotic, or neurotic about me. I could not pull the vamp stuff to save by life, but if I am assigned a vamp role in a comedy, and I had such a part in my fourth First National picture, "In Search of a Sinner," I play it with all the seriousness and earnestness and sincerity with which a real vamp would play it, except that I, of course, over-emphasize all the characteristics of the vampire. I try to handle a comedy role much the same way that a cartoonist handles his pencils.

"If he is drawing the picture of the late Theodore Roosevelt, with a few strokes he emphasizes Teddy's eye glasses and teeth, leaving his ears and nostrils and the lines of his face barely suggestive. One must leave a great deal to the imagination on the screen, because in the span of one short hour we sometimes have to develop a character from girlhood to womanhood through three marriages and two divorces, and perhaps travel half way round the world besides; so, like the cartoonist, I try to emphasize the salient characteristics, which, of course, in my particular work, bring out the humorous side of the person I am portraying."

The Talmadge girls are not only gifted, but they are lovable, and justly deserve the success they have attained.

## *Nicholas Power Optimistic*

The Nicholas Power Company is anticipating a "Happy New Year" for itself as well as wishing one to the trade. A statement of the company says: "We shall not sit quietly waiting for business to come to us, but will go after it vigorously in this country and wherever there is a field for motion pictures. The cinema machinery industry will do its part to maintain business on a proper foundation, and we know we can depend upon producers and exhibitors to do their part. It is easy to expect this from an industry which has always shown the greatest enterprise and has overcome difficulties far worse than those we have recently experienced."

## *Standing Writing a Book*

Gordon H. Standing, who plays a prominent part in "The Foreigner," the screen version of the book by the same name written by Ralph Connor, is compiling a record of the work of the American Medical Corps unit attached to the 2nd Division with which he served in France.

## Exhibitor Who Gives Show for Poor Farm, Fought by Churches, Which Charge Sunday Law Violation

**AS the initial step in a movement started for the purpose of closing the moving picture theatres of the city on Sundays, members of the Protestant churches of Princeton, Ind., have formed an organization to be known as the Princeton Law and Order League, and expect to begin activities at once.**

**The league was formed following the recent acquital by a jury, in the Gibson County Circuit Court, of Ancil J. Cassidy, a theatre owner, who was charged with violating the Sunday closing law by operating his theatre. The jury deliberated only a short time before returning its verdict.**

**The church people, hearing that theatre owners intended to open their theatres as a result of the jury's verdict, formed the league at a recent meeting, and issued a declaration of principles in which they requested all citizens to "declare themselves opposed to all forms of commercialized Sunday amusment."**

**The conclusion of the declaration reads as follows: "We are in favor of and will co-operate in every movement for the good of the community from a Christian point of view. We offer opposition only to what enlightened conscience everywhere has recognized as wrong and dangerous."**

**It was brought out in the evidence in the case against Cassidy, who is proprietor of the Noble theatre, that he had given the Sunday show as a means of raising money for a Thanksgiving dinner for inmates of the Gibson County poor farm. The case attracted much attention as a step in an attempt to open the moving picture theatres regularly.**

# Neilan Filming Spectacular Version of Parrish's "Bob Hampton of Placer"

NEWS of the production of a mammoth film in which over 2,000 persons appear and which has been going on quietly for the past four months, is disclosed in the initial announcement concerning this film, issued by Marshall Neilan.

Although no information has been given out, work on this film has been in progress simultaneously with the production of "Dinty" and "Not a Drum Was Heard," and accounts for the great activity that has been evident at the Neilan studio during the past four months.

The production, which is now nearing completion under Mr. Neilan's personal direction, presents a visualization of "Bob Hampton of Placer," conceded to be among the best works of Randall Parrish, whose many popular books have placed him among the foremost writers of western stories. Laid in Montana and Wyoming in 1876, shortly after the close of the Civil War and when the Indian uprisings startled the entire country, this subject offers Mr. Neilan the biggest production he has ever attempted to portray on the screen.

*Shows Famous Massacre*

One of the great dramatic features of the story and which serves as a spectacularly thrilling climax to the picture, is the famous "last stand" of General Custer against the Sioux. In planning the reproduction of this historic episode, it was Mr. Neilan's ambition to stage a screen version of the famous massacre so that it would stand out at all times as a genuine accomplishment in motion pictures and serve as a striking tribute to the American frontiersmen. Scouts were sent to all parts of the West to obtain data involving locations and photographic tests and months of advance preparations were made before a single scene had been "shot."

Arrangements for the engagement and handling of thousands of persons to, on and from distant locations, and plans for the transportation of several carloads of technical apparatus in addition to thousands of uniforms, supplies, horses, ammunition, immense generators for night photography and other paraphernalia, took much time and labor, especially in view of the unpopulated plains and mountain locations with difficult approaches.

*Cameramen in "Blimp"*

The use of a dirigible in photographing the big scenes for this picture proved a great help in overcoming the problem of obtaining the desired effects for the screen in wild country. Two cameramen in this airship were enabled to secure "shots" in a half hour that would have taken weeks of preparation to get through other methods.

All in all, the ambitions of Mr. Neilan were more than realized, according to those who have already seen the results on the screen. Besides, the unusual spectacular effects that have been secured, it is said that some of the most beautiful views ever photographed by a motion picture camera are included in the prairie, mountain and river reproductions included in these scenes.

*Exceptional Cast*

Another feature of the merits of this picture, it is pointed out, is the cast. James Kirkwood in the title role, Wesley Barry in a part specially written into the scenario, and Marjorie Daw, Pat O'Malley and Tom Gallery are among the famous players, each a star in his or her own right, who portray the character of the story. Marion Fairfax has worked for months on the script with the idea of making this her best achievement to date.

Considerable research involving the backgrounds for the story was necessary and Ben Carre, technical director for all Neilan independent productions, has tackled his work with the same determination evidenced by Miss Fairfax. At the cameras are David Kesson, Jacques Bizuel, Victor Milner, Lyman Broening and William Horwitz.

Actual "shooting" on "Bob Hampton of Placer" will be finished in about ten days, when the task of cutting and assembling this big subject will be started by Mr. Neilan with the assistance of Miss Fairfax and D. J. Grey. The length of the picture and its final title has not as yet been decided upon. It will be distributed by Associated First National Pictures soon after the first of the year. An exploitation campaign is now being prepared.

# Following Progressive Expansion Plan, Victor Kremer Anticipates Biggest Year

Following up his usual policy of progressive expansion, Victor Kremer announces for the coming year a program of productions that will surpass anything he has heretofore attempted in his many years in the motion picture field. While he will continue in the distributing branch, Mr. Kremer will lend most of his endeavors to the production end, starting with a series of eight western plays in which Texas Guinan, who recently came under his management, will be starred.

*Real Dramatic Value*

These pictures will be unlike the many "penny dreadful" lurid type of western plays. Instead, they will be of real dramatic merit, written by the best authors obtainable and of a high order that might suggest the tales of Fenimore Cooper. The heart interest and dramatic tension will supersede in all instances mere gunplay and exhibitions of horsemanship. These productions will start during the first week in January and will continue until the series has been completed.

Aside from these, Mr. Kremer will produce eight society dramas of a high order in which the best casts obtainable will be seen. Four super productions, one of which will cost not less than $75,000, make up his present program, although more may be added as the season advances.

The first release contemplated under the new order of affairs will be "The Handicap," an English picture of exceptional mereit, which had been considered for production at the Drury Lane Theatre, London. The tale is one of the turf and is one of the strongest on this subject that has as yet been seen on the screen. Violet Hopson, one of the best known and most popular screen stars of Great Britain, appears in the leading female role with Stewart Rome, another popular screen star as co-star.

*Title Changed*

Mr. Kremer had announced the release of this picture under the title of "Hearts and Saddles," but due to the fact that a picture using that title had already been produced the change of name was made to "The Handicap." The racing scenes are all laid in England at the Epsom course and are realistically perfect, or as one critic has aptly put it, "It is a turf classic."

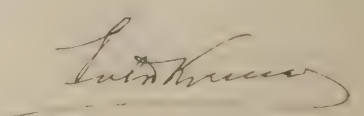
During the past year Mr. Kremer distributed the Charles Chaplin pictures, "The Champion," "Work," "The Jitney Elopement" and "By the Sea." Other pictures handled by the Kremer organization were the Jack Gardner series, including "Men of Open Places," "Men of the Desert," "The Range Boss," "The Land of Long Shadows" and "Gift of Gab." Others were those of Richard Travers, Bryant Washburn, Taylor Holmes and Lina Cavalieri, the latter's "Mad Love" proving a most attractive success.

At a recent meeting of the Victor Kremer company, the new members were elected to the board of directors. Their names will be announced before the end of the year.

*Best Help Employed*

As reorganized the Kremer company will boast of the best brains obtainable, new men being installed in all departments. The advertising and publicity will be in charge of a newspaperman of national reputation while the editorial department will comprise a staff of the best known writers.

There will be at least two production units on the Pacific Coast and one in New York. While there have been some calamity howlers who have argued a poor season for the motion picture industry, the same is hardly applicable to the Kremer company, for from present indications the coming season gives promise of passing by far anything that was hoped for by Mr. Kremer.



*MY KINGDOM FOR A HOR—SCENES FROM "JESSE JAMES UNDER THE BLACK FLAG" AS MADE BY MESCO*
*1—"Sunshine" Baker, one of the daring girls in the picture. 2—Jesse James, Jr., playing the role of his bandit father in the production. 3—Diana Reed, another bit of winsomeness in the saddle*

# *Ernest Shipman and His Associates are Busily Engaged on Several Big Productions for 1921*

ERNEST SHIPMAN and his associates have been preparing an active campaign for the year 1921, first by eliminating from their list a number of pictures which do not come up to the high standards required for success. New deals have also been consummated for feature pictures which, in the making are said to promise to surpass the average program product and make them eligible for special campaigns and first run houses.

The Shipman production include the following successes, most of which are being distributed by the Associated First National Pictures.

James Oliver Curwood Productions, Inc., is sponsor for "Nomads of the North" and others to follow. The Renco Film Company, Inc., is producing the most successful of the Myrtle Reed stories, with "Lavender and Old Lace" scheduled for an early release. The Dominion Film Company, Inc., has established itself by leaving rights to the stories of Ralph Connor and other famous authors, and by arrangement with this corporation, the Winnipeg Productions, Ltd., of Canada have already produced "The Foreigner" and "Cameron of the Royal Mounted," under the direction of Henry MacRea, while the Cathrine Curtis Corporation had completed "The Sky Pilot" under the direction of King Vidor, with "The Man from Glengary" to follow.

The Legend Film Corporation are making two-reel features, starring John Junior and Edna Shipman. The San Gabriel Producing Company is effecting contracts with certain stars of prominence and will soon make announcements of interest. The National Film Corporation has arranged with Mr. Shipman and associates for reissues of "Tarzan of the Apes" and "Romance of Tarzan" and more business is now being done by these two features than at any time within the last year.

James Oliver Curwood's First National success, "Back to God's Country," starring Nell Shipman, having already passed the half million dollar mark and to be rolling up records for repeat business in many neighborhood houses.

### *From The New York Tribune*

**"'Dead Men Tell No Tales' is thrilling drama on the screen. It follows Hornung's tale closely, and reel follows reel without the slightest drop in interest. It is a fascinating story from first to last, much nicer, we think, on the screen than in book form. The picture is one of the best of its kind that we ever saw. It is perfect in every detail, and the burning of the ship at sea is so realistic that you have to exercise great self-control to keep from jumping on the stage and joining in the rescue."**

# *Chet Withey's Career a Successful One, First as an Actor, Then as a Scenario Writer and as a Director*

CHET WITHEY'S knowledge of the photoplay is the result of his early training and direct association with the screen as an actor, a scenario writer and a director.

Selig and the Mack Sennett Company bought his first scenarios. Later he was transferred to the Fine Arts Triangle Studios in Hollywood, where he wrote scenarios played many important roles and was assigned to do some directorial work. "Chet" made good, showing evidences of skill and originality, and having found his sphere at last, he devoted all his energies to increasing his knowledge and perfecting his work.

Mr. Withey's first photoplay for the Triangle program was "The Devil's Needle," which he and Roy Somerville wrote. The star in this play was Norma Talmadge, whom Mr. Withey later directed in "The New Moon" and "She Loves and Lies," two First National releases.

Among the long list of his successful pictures are "On the Quiet," starring John Barrymore, "The Old Folks at Home," with Sir Herbert Beerbohm Tree, "Nearly Married," starring Madge Kennedy, "The Hun Within," with George Fawcett and Dorothy Gish, and "Romance," the beautiful love story in which Doris Keane made her screen debut. Of this picture it was said to Chet Withey, who directed the picture, should go a world of credit, for he has done a beautiful and splendid thing.

Mr. Withey is at present directing Constance Talmadge in "The Man from Toronto," a screen adaptation of Douglas Murray's play ,and he will als direct Miss Talmadge in "A Butterfly in Harness," a picture written especially for the young comedienne by Frederick and Fanny Hatton.

Withey compares the task of a motion picture director to the work of an architect. "I feel with the pictures somewhat as an architect or a group of architects must feel toward some tremendous building," he said. "We can only do our little part, day by day, week by week, the best and the finest we knew how. Then we in our turn must give way to another shift of workers to carry on our yet unfinished task. One man can only be a part of so gigantic an enterprise, an art, but each men, in his appointed place, can give his uttermost, as he sees it. That is what I am trying to do."

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Edward Connelly, the veteran Metro character actor, has completed his role in "The Four Horsemen of the Apocalypse" and is spending a short vacation in San Diego.

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Marjorie Prevost, sister of Marie Prevost, well-known comedy actress, has been engaged by Metro for a part in "What Is the Matter with Marriage?" an adaptation by Edward Lowe, Jr., of Jack London's novel, "The Little Lady of the Big House." Phillip E. Rosen will direct this all-star production.

# Madlaine Traverse to Return to Screen in Her Own Films Made by the Trinity Company

FOR some months the admirers of Madlaine Traverse have been regretting the absence of their favorite from the screen. Consequently it will be gratifying for them to learn that during 1921 Miss Traverse is to appear in a series of elaborate special productions, produced by her own company.

The first of these will be based on "The Ivory Man," by the British novelist, Percy Brebner. This is a psychological drama of society. As a vehicle for Miss Traverse the story offers a wide range for the display of her dramatic and emotional powers of expression. It will also afford her an opportunity to display the ultimate in artistic and modish dress. Miss Traverse began her stage career at the age of twelve, spending the first few years on the "legitimate" stage of New York and Boston. During the past six years she has been starred in many screen successes.

Last spring Miss Traverse terminated her contract with Fox. Hereafter she will be seen only in big attractions of a type best suited to her. At least four Madlaine Traverse Photoplays will be produced during the 1921 season. They will be made by Trinity Productions, Inc., by special arrangements with the star.

# Albert Parker Will Make Specials for J. M. Schenck Starring Norma Talmadge

ALBERT PARKER has just finished directing Norma Talmadge in "Playing the Game," an English story based on Andrew Soutar's "On Principle," and adapted by Anthony Paul Kelly and Mr. Parker. Mr. Parker has signed a new agreement with Joseph M. Schenck by which terms he will make a series of special productions A number of stories are now being considered with this end in view.

When asked at the studio what his views are concerning the special productions, Mr. Parker promptly said: "Special productions are interesting from the director's standpoint, as it means a further advancement, but he must never lose sight of the fact that when he works with the star he has a 50 per cent. break in his favor. The drawing power of a big star is an important factor, and the human element is constantly illustrated in the loyalty of the public to their particular star and many a mediocre picture has been carried to success because of the potency of its stellar attraction."

### *An Abused Term*

Questioned as to temperament, Mr. Parker said, with a laugh: "I fear it is a much abused term. It is too often confused with conceit or too much ego in the cosmos. But do not misunderstand me; a certain amount of real artistic temperament is necessary to success. Confidence in one's self is absolutely essential to inspire confidence in others."

In Mr. Parker's opinion, a director's strongest assets are "control" and "courtesy." "Let your people feel your confidence in them," he says, "and make it a question of co-operation from the star down to the most insignificant property boy. In this way, a satisfactory result is sure to follow for all concerned," he says.

"I firmly believe that encouragement is the greatest means to success, because, to get the best out of people, you must let them know you believe in them, and then they will grow to believe in themselves. I have always found that the bigger the star the easier it is to work with that person, because a big soul is always a simple, unaffected one."

### *An Artist and "Human"*

Mr. Parker has been fortunate in his last three engagements, which have been with Douglas Fairbanks, Clara Kimball Young and Norma Talmadge.

Concerning the contract which he has just signed with Joseph M. Schenck, regarding a series of special productions, Mr. Parker said that he considered himself as having been highly favored in two ways. "In the first place," he says, "I am very happy in my present engagement with Norma Talmadge, not only because she is a great artist to work with, but also on account of the great privilege of daily association with an actress, who is at the same time a very genuine human being. As an artist, Miss Talmadge possesses that which cannot be acquired—an inborn, dramatic instinct—and that is why she has won such a world success."

## *Power's Mechanism Stolen*

The trade is notified by the United Theatre Equipment Corporation of New York City that Power's mechanism No. 36317 was stolen in Philadelphia on December 9.

**WATCH THE WORLD**

*LITTLE MISS WINTER GOES OUT PREPARED TO MEET WINTER WEATHER*

*Claire Windsor, who was recently found to possess dramatic possibilities. She plays in Lois Weber's Paramount picture called "To Please One Woman"*

# Selling the Picture to the Public

competition with Sousa's band and a road show which I did and with pleasing results.

Dashed off late in the evening to Binghamton, just grasping the rail of the last platform of the Pullman and throwing my valise up ahead and myself after.

*Rounding Up Army*

Tuesday—The Symphony Theatre to play "The Round Up," which was so excellent that we tied up at once with the Army, obtaining 100 choice locations. Did arrange one large building sign, five feet high: "Round Up Your Education. Join the U. S. Army. See Fatty Arbuckle in the Paramount Picture at the Symphony Theatre. In bright red the sign on the side of the building could be read farther than one can throw a baseball.

Called away by telephone to Corning to exploit "Humoresque" at the Regent Theatre.

Wednesday—Did complete the work at Corning, to return to Binghamton for the finishing touches on the newspaper readers and window displays. Then back to Elmira late at night.

Thursday—Assuming that the people who spend money are those who have it, I did approach the Pennsylvania Railroad shops here for exploitation on "The Toll Gate" at the Amusu. The Pennsylvania is one of the few big shops here still running full time and full force. Through their most courteous resident manager I did gain access to their athletic association and the exploitation was as good as over.

Fifty cards of "The Toll Gate" was imprinted for their athletic association games the following day. Mr. Wilkes, the P. R. R. representative, started it on a mouth-to-mouth campaign by mentioning Bill Hart's athletic training at a mass meeting. From the railroad shops all Elmira got to talking, which I did not hear much, having at 11.30, my work completed, crept into a sleeper for Buffalo.

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Gordon Mullen, who has recently come into prominence through his characterizations in "Nomads of the North," "Crooked Straight," "The False Road," "Dangerous Hours," "Paris Green" and "The Mark of Zorro," has been signed by Irvin V. Willat to play in "Partners of the Tide," his second independent production to be released through the W. W. Hodkinson Corporation.

## *"Jimquin," of Texas Town, Gets Lights to Make Side Street a Thoroughfare*

ALTHOUGH the photographs at the bottom of this page are scarcely models of camera art, they tell a story that is worth hearing. That on the left shows the Rialto Theatre, El Paso, Texas, a few weeks ago during the new moon. The one on the right is the same street taken a few nights later.

*Did That Little Thing*

Some months ago James C. Quinn wrote that he was planning to light up Texas street because he was a bit off the main thoroughfare and he thoughe he could better the crowd with a lighted street.

And Jimquin did that little thing, as the photographs show. He started in six months ago to sell the Newark idea to the merchants. It is known as the Newark idea, because it was launched in that New Jersey town.

*Would Not Go Over*

Merchants on lower Broad street found that the buyers did not cross Market street. They wanted to get them over, and they called in an expert. At his suggestion the merchants maintained a row of lights to make the once deserted section the best lighted part of the town. Now the idea has spread all over the country, because it worked so well in Newark.

Jimquin was four blocks down a dark street from the traveled routes. The street looked as it does in the first photograph, and while the excellence of his show drew crowds, Jimquin felt that he could better business. He sold the idea to the merchants and lights were installed.

*A Big Block Party*

It was not just a Jimquin stunt. It was for the benefit of all of the tradesmen and finally he persuaded them all to come in.

When it neared completion, O. W. Young, his publicity man, started in to shoot space in the papers.

Both of the dailies ran a lot of talk about the new idea, and under Young's persuasion each planned a "Texas Street Section" for the day of the opening. Young wrote most of the stuff, took large spaces for the Rialto, and got the town in the proper spirit.

L. F. Klein, the theatre's technical man, looked after the decorations, Jimquin himself laid out an entertainment program, and for two nights they had a block party four blocks long, that brought most of the town up Texas street, many of them for the first time in their lives.

It was not a local celebration. The whole town kicked in, and they made it a fiesta, a carnival, a Mardi Gras and anything else which connotes festivity and general good time.

*Didn't Run Excursion*

The only thing they did not do was to run special trains from the surrounding towns, but he did press agent the section to the limit, and the suburbanites are all coming in to see "the best lighted street in the country, Broadway not excepted," as Young puts it.

It's a tried and proven way, the best way, and it makes friends of every merchant on the street, who must plug the idea for their own sakes.

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## *Teased with Type*

The Strand, Phoenix, got out a very good five-day teaser for "Madame X," working it along slightly different lines from the usual sentence teaser.

The first day showed a heavy "X" in a single twos. The following day an "E" appeared in the right hand upper corner. The next day a "Ma" was run on the left and the fourth day showed as "Ma" on the left and a "me" on the right. The fifth day completed the "Madame," the "X" standing through all the run.

*Interested in Title*

Having interested in the Goldwyn title, the next five days told about Pauline Frederick in the attraction, and here such lines as "An outcast," "Pride against love," "The courtroom was crowded" and "Guilty or not guilty?" were run below the cut which made the attractor.

*THIS IS ONE OF THOSE BEFORE AND AFER TAKING DEMONSTRATION PICTURES*

*It shows how Texas street, El Paso, used to look when James C. Quinn first opened his Rialto, four blocks from the main street. That on the right is the same street, but Jimquin persuaded the merchants to club in and make the street look like a real thoroughfare with electric lights. The opening was marked by a block party four blocks and five hours long*

# Selling the Picture to the Public

## *Do They Like Lila Lee? Look at the Notes Here*

Oscar Doob, of the Paramount Chicago staff, worked a good one the other day when Lila Lee passed through Chicago.

Before she could powder her nose, he had rushed her around to the officce of the Herald-Examiner and they photographed her in the bin supposed to contain the Lila Lee votes in the popular star contest the Herald-Examiner is running.

*LILA LEE GETTING THE RETURNS*

But he did not neglect to take her to the other papers and tell the world that Lila was born in Chicago, and to prove it her proud dad gave a banquet to some 200 city officials, newspaper men and just friends in the North Side Turner Hall, which he owns. That meant more stories, and it did not hurt the opening of "Midsummer Madness" in the least.

Doob had figured that it wouldn't.

## *Press Agented Himself to Put Over His Production*

Establishing personal contact is as essential for an exploitation man as it is for a salesman. The only difference is that a motion picture exploitation man hasn't a fadeaway chance of meeting all the people in his territory.

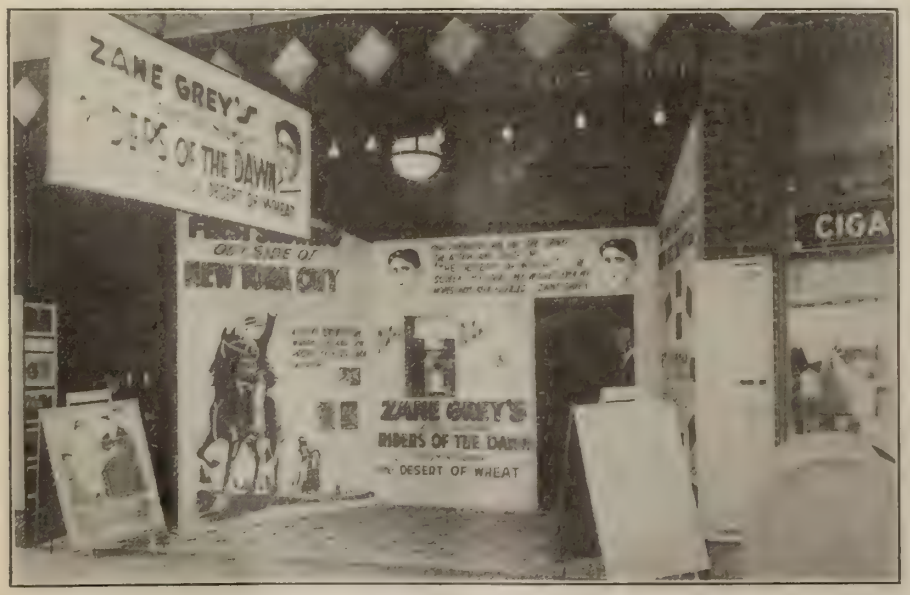
The method adopted by Herman Phillips, exploitation representative for the Washington Exchange of Famous Players-Lasky Corporation, savored of keen sales' sense. In Richmond, Va., he began running a series of personal advertisements under the pen nam of "Paramount Phil," a tip to some live wire exhibitor.

"Paramount Phil's" first message simply said: "I am here. I Have a Bearcat for you Next Week. Watch this Paper. Paramount Phil."

### *What Phil Said*

The following week the advertisement for "The Restless Sex" began, "From the day Adam gave up his rib so that he could have a lady friend to take to the movies in the Garden of Eden, you have seen the prize puzzle. Novelists, essayists, philosophers have boasted of knowing all about you, but lo ,you do some strange unaccountable little stunts and all their theories go blooey. And the world shrugs its shoulders and says: 'Well, it's The Restless Sex'"

The point to all this, if you have happened to have missed it, is that the people reading these advertisements, have come to rely upon Paramount Phil as an authority on motion pictures. He is their personal friend who tells them what is worth while seeing. Not one in a hundred readers of the Richmond papers know Herman Phillips by name; but they do know "Paramount Phil" and that the dope he hands them is good.




*SCREEN ADVERTISING FOR A SCREEN THEATRE*

*This is how the Royal Theatre, Des Moines, used a threefold screen for a false front for the Hodkinson release, "Riders of the Dawn." It's a good scheme where there are plenty of side exits in case of a panic*

## *Hyman's Novelties*

For Christmas week the program at the Mark Strand, Brooklyn, opens with a "Yuletide Potpourri" with the Symphony Orchestra. It opens with "Adeste Fideles" ("Oh Come, All Ye Faithful"), working into the Pilgrim's Chorus from "Tannhauser." The production curtain is down and the orchestra is lighted half red and half green floods. House lights the same colors. As the music works into "Silent Night" (Gouber), the production curtains part, disclosing a winter landscape with falling snow. At one side a Gothic window discloses the choir of a church with surpliced singers. The orchestra goes to blue with the landscape drop lighted blue from the loft, church interior in red with golden flood on singers. Lights gradually dim on the landscape as the music works back to "Adeste Fideles" to close, and at the finish the Star of Bethlehem appears against the black-blue sky.

*EDW. L. HYMAN*

For Topics of the Day the film closes with the humor from the Literary Digest and the chorus softly sings "Smiles" off stage.

Handel's "Largo" is played by the string band of the orchestra, standing in their places at their desks. Amber flood from booth coming up to full lights on stage and house at close.

The dance novelty is a dual number. The production stage shows a drawing room with a decorated Christmas tree illuminated with many small colored bulbs. Straw lights from two wall brackets and red flood from the fireplace. Mlle. Sylvia, supposedly a doll from the tree, performs a waltzing dance number. From the stage apron, in front of the orchestra, Kathryn James, contralto, sings Stout's "Lullaby," the dancer working to this music.

Gounod's "Ave Maria" with the Bach prelude, is sung by a soprano from the production stage, standing in a black cyclorama. A harpist and violinist share the stage with her. The singer is illuminated by orange and magenta spots from opposite sides of the stage, the instrumentalists being in semi-darkness.

The closing vocal number is "Thine Alone," from Victor Herbert's "Wileen," offered as a tenor solo, running into "The Kerry Dance" (Molloy), by a mixed quartette. Stage setting shows an Irish landscape with set rocks and well curb. Singers as Irish colleens and lads. Stage opens in red and amber, orchestra in green flood from booth. Stage lights dim and come up light blue for quartette number.

# Selling the Picture to the Public

## *Some Were Surprised at Checks for Twenty-five*

Suppose that you get a window envelope in the mail, and further suppose that it seemed to contain a check for twenty-five dollars. Would you be surprised?

About a thousand persons were in Schenectady when the Barcli Theatre sent out a really novel advertising piece. It was a strip of paper, green on one side only, 12½ by 3½ inches. About two inches of one end was printed up to read:

No. 283
The A
Pay to the order of
Twenty-five
$25

This end was folded over the slip so that it rested on the white paper, on which the address was written. When slipped into a "window" envelope, it looked precisely as though someone had mailed a check so clumsily that a portion of it showed through the window. It is safe to say that not a single person failed to open his letter. On the remainder of the face was printed

"You Are Surprised"
And you will be again when you go to see
The Big Paramount Picture
"On with the Dance."

The house copy followed. It is a novel stunt and one that will pay a big return if the mailing list is carefully selected.

## *Offered Ticket Prizes in "Perfect Woman" Hunt*

E. G. Stellings, of the Grand, Wilmington, N. C., offered ticket prizes in his search for "The Perfect Woman" when he had that Constance Talmadge Associated First National coming to his house.

He launched the scheme in the papers with an offer of a ticket prize to ten per cent. of the letters each day, and a grand prize for the entire contest. The prize winning letters were posted in the window of a drug store, which appreciated the publicity sufficiently to contribute the grand prize.

The beauty of this daily prize scheme is that if the answers come in slowly, more prizes can be awarded to give the suggestion of large interest and the interest is kept alive.

The contestants were limited to fifty words, and many of them did not require half that allowance. The contest worked double in that both the newspaper and the drug store gave a publicity angle and reached practically everyone, though the replies were comparatively few.

## *Went Across the Street With "The Silver Horde"*

When Leroy V. Johnson, of the Alcazar, Great Falls, Mont., put on "The Silver Horde," he stretched a banner across the street to tell of the Rex Beach-Goldwyn, with a fist pointing down to the entrance.

Then he framed in his lobby with paintings of snow covered firs and over the arch put the announcement of the attraction, which was repeated on the sidewalk sign, with three sheets on the lobby panels.

The little extra work persuaded the crowd that the story was something better than usual, and they came and had their suspicions verified. That's the reason it pays to hold your exploitation to the big stuff. If you exploit a lesser picture, you kill all the big ones to come.

## *Used Books to Promote "The Branding Iron" Run*

Apart from the usual newspaper and billboard work, the California Theatre, Los Angeles, used only window and inside hookups with the book stores on Katherine Newlin Burt's novels.

Two large windows were given exclusively to Mrs. Burts two novels, and there were counter displays in two of the department stores. A page in the program acknowledging the courtesy was the only payment, since the stores figured that the extra sales would more than repay the trouble of dressing the window.

The only expense was the cost of a few stills on lettered cards, and this cheap exploitation put over the Goldwyn picture nicely.

## *A Letter to the Mayor Worked in Texas Town*

Old stunts still work well. The Old Mill Theatre, Dallas, used the letter to the Mayor for "The Penalty." They admitted that he could not very well issue a proclamation calling on the people to see the play, but told him that he probably would feel like doing so, and it had almost the same effect.

### *Letter Too General*

The stunt would have been better, perhaps, had they picked up the error of the surgeon for the talking point. The big idea in this letter writing stunt is to point out something of public import. Hinged upon surgical errors; urging the Mayor to appeal to all surgeons in Dallas to see the picture and avoid the same error, would have carried a stronger appeal, and have made a far deeper impression.

It is more what you say than the mere fact that you write a letter. The letter will interest, anyhow, but the message gauges the importance.

## *Gets Mailing List of Chamber of Commerce*

H. E. Greene, of the American, Evansville, Ind., does not have to worry about a mailing list and suggests that others need not, either, if they will get after the Evansville idea.

The Chamber of Commerce maintains such a list of prominent people in the trolley radius. It offers about 15,000 names at a fee of one dollar a thousand for addressing the envelopes, and the list is at the disposal of any member.

The list is checked each time it is used by means of the return postage card, and this expense of borne by the Chamber of Commerce. If you can persuade your local chamber to get up such an idea, it will solve the list question for you.

### *Worked for "Connie"*

Mr. Green recently used it for a teaser campaign for Constance Talmadge in "Good References" sending out several pieces with such lines as:

"Where are your references? Can you give references? Whom have you worked for? How did your services suit? If you have no references, how do you expect to succeed?"

This was followed with a second, a week later, referring the recipient to the Sunday papers, where the title of the Associated First National made the matter plain.

## *Using Your Ushers*

It is foolish to imagine that because you hire a couple of girls or a few boys to seat your patrons that all they can do is to point out seats.

Get the right sort of ushers and they can tell you a lot about your house and your shows and how to run them. They hear more comment than you do. Encourage them to make intelligent suggestions. You are not the only person with ideas. Use them all.

*IT WAS A BANNER DAY IN GREAT FALLS*

*Helping put over "The Silver Horde," Leroy V. Johnson got a banner clear across the street of the Montana town, and fist pointed right to the entrance, so there could be no mistake*

# Selling the Picture to the Public

## How to Avoid Wait-Overs

The Babcock Theatre, Billings, Mont., has become a convert to the time schedule. Playing some of the big First National attractions recently, it was decided to try a schedule of performances and this was made a part of every announcement. This time changes with the day, so the form was "The feature will commence tonight at—" and the time was filled in.

It was found that while other attractions had played to capacity business at the same prices, the box office takings were larger on the scheduled performances because fewer persons waited over from one show to the next to see the first part of the feature.

They timed their arrival to get the opening of the feature, saw it properly and then went out to give someone else a chance. It's a little stunt, but it made money for the Babcock at a time when it was in a position to sell all the seats to each show—if it could get the seats.

## Sniped Marriage Bureau for "Dangerous Business"

Eddie Hyman did something else again when he invaded the Brooklyn marriage license bureau and tacked a painted card right up against the counter where the unfortunates have to give their pedigrees. The card read:

"Constance Talmadge says 'I'll tell the world it's Dangerous Business to say you are married when you are not.' Get your license here and visit the Strand on your honeymoon. A First National Attraction. Week of December 5."

And the sign went up the week ahead and stayed up the week of the run and several hundred couples saw the sign and the rest of Brooklyn got it from the local papers, for they all picked up the unique advertising idea.

Perhaps even better was a sign which Hyman persuaded the official of Erasmus High School to permit a sign to stand in the auditorium an entire week. Miss Talmadge was a pupil of Erasmus and used to play hookey to pose for the Vitagraph and she is a sort of tutelary genius of the school, so the sign brought in a great deal more than the two dollars it cost.

*THIS IS WHAT YOU MIGHT CALL A PREFERRED POSITION*

*This sign for Constance Talmadge in "Dangerous Business" is right in front of the marriage license bureau counter in the Brooklyn municipal building. One of Eddie Hyman's stunts for the Mark Strand, Brooklyn*

## Putting It Neatly

John Leroy Johnston, of the Finkelstein & Ruben houses, St. Paul and Minneapolis, got over an extension of the "Humoresque" engagement very neatly. He starts off the announcement with a bold "We had to tell a fib," and follows, "Not a serious one, but one which does concern a good many people. We announced that yesterday would see the last showings of 'Humoresque,' but we were wrong. The public refused to let us have our way about it, so we've held it over for a third week." Then follows the real advertisement with a good scene cut This will put over the idea far better than the usual "held over by popular request" or similar line.

## Another Drug Window Is Hooked to a Paramount

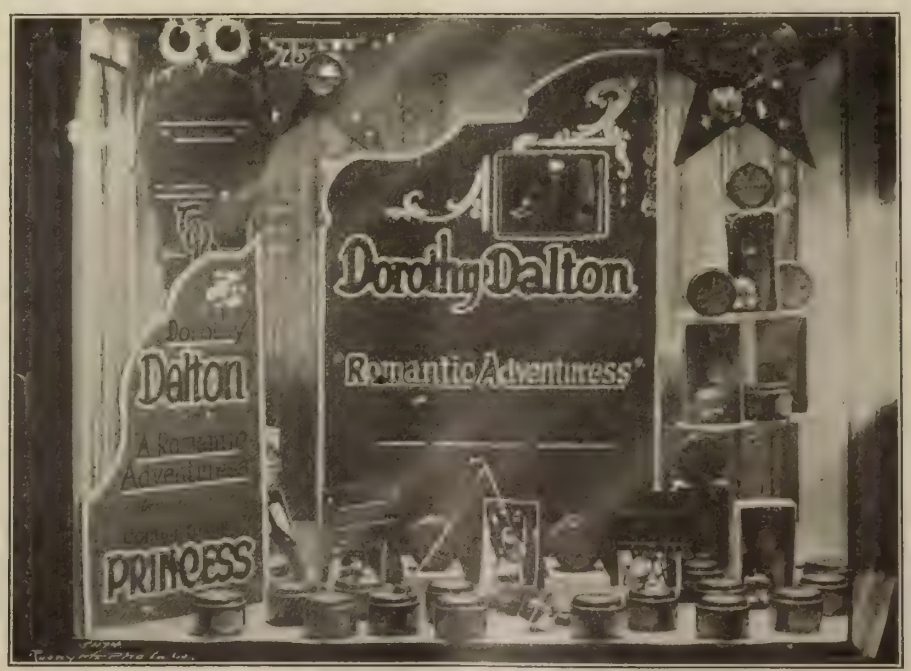
So many recent Paramount pictures have been hooked to the drug store windows that it might pay the company to put out a line of toilet articles and cut both ways

This window represents the fourth successful effort of Fred Green, Jr., the Denver Paramount exploiter, to grab off the window of the Owl Drug store; one of the best locations in town. He had already hooked the same window to "Something to Think About," "Behold My Wife" and "Conrad in Quest of His Youth," and now when the porter sees Green coming down the street with some stills under his arm he begins to clean out a show window without waiting to be told.

The back sign reads:

"Dorohy Dalton says 'A clear complexion is an asset in the life of a Romantic Adventuress.' We recommend these two beauty aids."

Ribbons led from that last line to a jar of cold cream and an electrical massage machine, other toilet requisites filled in. The side card told of the coming of the film to the Princess, of course adding that it was a Paramount attraction.




*WINDOW HOOK-UPS ARE NOT DRUGS IN DRUG STORES*

*This makes the fourth time that a Paramount man has broken into the windows of the Owl Drug Store in Denver, and he didn't have to break the glass to do it either. This time Dorothy Dalton recommends Owl Cream*

# Selling the Picture to the Public

*WHICH BACK WOULD YOU BACK? WE DON'T CARE FOR CATS*
*The Orpheum, Wilkes-Barre, gave you your choice of backs, but the S. P. C. A. did not have to interfere. That "Please Scratch My Back" in the cutout has a smaller "see" after the please, to give it point*

## Offered Two Backs for Choice in Scratching

W. R. Ferguson, Goldwyn exploitation man, staked the Orpheum Theatre, Wilkes-Barre, to a good lobby display when this house reopened as a first-class picture theatre, and his exploitation helped a lot to get back the right sort of patrons.

The lobby was fenced in with a boarding, cut away to provide an entrance, and on top of this a backyard cat with arched spine pleaded for a back scratching. Below Helen Chadwick, cut out of the 24-sheet, made the same request. The cutout was specially lettered and in between the 'Please" and "scratch" was a small "see." which gave more kick to this display.

The stunt not only got off to a good start, but it helped put over "Out of the Storm," another Goldwyn attraction, which was played the second half of the week. The stunt was not expensive, but it pulled like a five-ton truck.

## Log Hut Worked Even in a Frontier Town House

International Falls, Minn., is scarcely a metropolis, and log huts are not altogether novelties to the residents, but the use of a log hut front by the Loyalty Theatre, a 500 seat house, raised the record by $100 on a two day run.

S. L. Knapp figured that he could clean up with "Nomads of the North," when he got a viewing of this First National attraction, and he went to work. Material was handy, hunting trophies could be had for the borrowing, and he put out a front that would make some city theatres green with envy. He did more business than he thought he could do on a double run, and now he is looking for more of the same sort.

*Going to have a midnight matinee New Year's Eve? It's a hit, try it.*

## Improving a Contest

Andy Sharick, a Selznick exploitation man, helped the Valentine Theatre, Toledo, put over a drawing contest for William Faversham in "The Sin That Was His." A $10 prize was offered for the best portrait, and all contestants were sent tickets for a special showing of the picture at which autographed portraits of the star were distributed as consolation prizes.

## Cashed on Poker Chips

Not everyone can cash in on poker chips as players of the national game well know to their sorrow.

Herbert E. Johnson, of the Luna, Lafayette, Ind., printed up five thousand pasteboard poker chips in assorted colors, the legend reading: "Cash these in at the Luna Theatre, Monday, November 5. Free tickets for 25 chips."

The reverse carried an advertisement for Katherine Macdonald in "Passion's Playground."

This stood for about 200 free admissions, but as a matter of fact only about fifty persons managed to secure a sufficient number, but the efforts of the others to build up their stacks gave hundreds of dollars' worth of advertising.

## Took Three Full Pages for a Big Fox Release

Three full pages in the Dayton Daily News were recently devoted to exploitation in the interest of "While New York Sleeps," the William Fox money-maker that has repeatedly broken house records since it was released on Sept. 12. Of these three pages, one was devoted to an art advertisement confined strictly to the production and its appearance at the Rialto Theatre.

The two remaining pages were sold to Dayton merchants in advertising various commodities on a "hook-up" with the Fox title, "While New York Sleeps." Across the top of these two pages were spread drawings that reflected strong scenes in the play and gave "atmosphere" to the message of Dayton's merchants.

Coupled with the straight advertising was a story that told about New York while it is awake, to contrast the events depicted in the photoplay "While New York Sleeps." Through the week preceding the engagement "boxes" were used in the Dayton News.

*THIS LAVISH DISPLAY WAS ALL HOME-GROWN*
*Knapp and Devereau, of the Loyalty, International Falls, Minn., used a log cabin front for "Nomads of the North" and got all their material from close at hand. With exploitation they got a big two-day run instead of one*

# Selling the Picture to the Public

## *Made Title Contest on Scene from Production*

Making a contest out of a scene cut was the novel idea of E. R. C. Gary, Paramount exploiteer in Omaha, when that picture played the Strand.

Manager Watts wanted something different, so Gary took a cut of the scene where Gloria Swanson is whispering to Monte Blue that he will have to buy a baby carriage. He persuaded the World-Herald to make a prize contest on a title for the scene and some 500 readers kicked in with from one to fifteen suggestions.

You did not have to see the play to guess at the title, for a brief description of the scene was printed, in spite of which one individual suggested "Let's Get Married and Cut the Crooked Stuff," though it was clearly stated that they were married. He had a dozen titles and every one suggested a crook play.

The prize went to "A Wee Third Party to Love and Work for" and "Her Heart's Confession" and "Her Soul's Secret" took a poor second and third. Small cash and ticket prizes were offered, and they were large recompense for the rather poor ideas.

But the house did not care about the title. All it wanted was to have several thousand people get interested in the play, and this result was fully accomplished, for more than 500 entered, and it is safe to say that not one in ten wrote out the titles they thought of.

Anything in a contest which does not run counter to post office rulings is a good thing to try. There seems to be a magic in the word.

## *Makes His Prologue Do "Dinty's" Advance Work*

Making the prologue a strong advance stunt as well helped E. J. Weisfeldt, of the New Strand, Milwaukee, get over "Dinty" to the three-letter business. Usually the prologue helps the show to get over, but this had an advance kink that can be worked almost anywhere.

Mr. Weisfeldt tied up the Milwaukee Journal in an alleged search for boys to play "Dinty" and his Afro-Mongolian alliance. This necessitated the use of the three pictures of the boys and stills showing them in action.

Tuesday of the preceding week was selected for the test. There were no applicants for the Chinese part, but the street in front of the house looked like a race riot.

There was no use trying to make a selection from the mob, so Mr. Weisfeldt let them hang around long enough to give a good ballyhoo and then announced that the boys would get a private showing of the film Thanksgiving morning.

They all came back and brought more with them, and each boy was given a chance to get up on the stage and show what he could do. The most likely were retained for an elimination test and the much-advertised prologue was almost as much of a hit as the First National attraction. It lacked the finish of the Marshall Neilan production, but it had the local angle.

## *Free Apples Won*

Proctor's Albany theatre made a hit during the run of Charles Ray in "Peaceful Valley" by distributing free apples from a cart properly dressed with lithographs and a large sign reading "Free Apples from 'Peaceful Valley'." The apples were tossed into the crowds which surrounded the cart at each stop and at noontime the crush was tremendous.

## *Stage Coach Worked for "An Old Fashioned Boy"*

All this time we have been thinking that the old stage coach should be used for Bill Hart and other western pictures, but along comes B. F. Roberts, of the Queen, Houston, to tell different.

He got out the local coach, put on a sign for Charles Ray in "An Old Fashioned Boy," hired a rube worker dressed as an overgrown kid of Tom Sawyer's time and sent the outfit around town.

Of course the coach is not essential. Anything can be used, from a dray to a Rolls-Royce, but the coach accentuates the idea of the olden day perhaps better than most vehicles, and it will attract more general attention.

The rider was a well known local comedian and his antics got attention to the signs.

Roberts doesn't have to wait for the Paramount exploitation men. He can roll his own, as he has demonstrated before.

*COACHING THE CROWD ON A GOOD SHOW TO SEE*

*B. F. Roberts, of the Queen, Houston, gave "An Old-Fashioned Boy" a ride in an old-fashioned stage coach, and the crowd stuck around as though he was going to throw money to the birdies. It worked big*

## *Stirred Up a City on Coming of a Typhoon*

J. Clyde Fisher, of the Temple, St. Marys, Pa., made a mystery of the coming of Anita Stewart in "The Yellow Typhoon."

In place of heavy advance advertising, he kept the name of the attraction quiet and persuaded the local paper to announce that a typhoon, of the yellow variety, would hit St. Marys on Thursday. This was headed "Storm Signals Out" and was run along the lines of the usual weather bureau notice.

The next day the paper confessed an inability to tell just what a typhoon was, particularly of the yellow variety. The third day it announced prizes for the best 25 word definitions of the thing, and on the following day hooked up the Temple by announcing that the answers must be turned in at the box office of the house and that the prizes would be tickets.

It made a lot of talk until the advertising angle was exposed and by that time the advertising end was gotten over.

## *Made Neat Window Card From Plan Book Electro*

Making a window card from a plan book cut is no new stunt, but the American, Troy, N. Y., got out an exceptionally sightly announcement, using the four column mat provided by the press book for "The Penalty."

Goldwyn did not supply window cards on this feature and the American figured that such a card would help sell, so it made its own, centering the cut and building black type for the star and attraction, with due mention for the house.

Special window cards pay only when a quantity is to be used, but for half a dozen or so it is possible to make them up from the plan book, the trade advertisements and the stills, and it certainly pays to go to the trouble for a good attraction.

## *Churches Advertised*

One of the most unique features of the advertising campaign of the America Theatre, Denver, for "Earthbound" was hooking up two churches which offer a weekly educational program in connection with church work. These churches used fifty foot trailers for the attraction at the end of each program.

This cooperation was largely due to the private showing of the Goldwyn film a couple of weeks ahead of the opening, when representative people were invited to the view. The church officials then saw the value of the story and were glad to give cooperation to the limit.

# Selling the Picture to the Public

## *Chicago Advertisement Tells Dual Role Idea*

This hundred lines across three columns from the Chicago papers puts over nicely the idea of "Always Audacious" and rouses interest in Wallace Reid's dual role in this Williams story. It was in for an exclusive run at the Randolph and the aim was to get interest with the straight pic-

JONES, LINICK & SCHAEFER'S
RANDOLPH
STATE AND RANDOLPH—9:30 A. M. TO 12 P. M.
2nd Big Week
of Record Smashing Business
EXCLUSIVE SHOWING
They're Both "Wally" Reid
Read What the Critics Say!
"Wonderful and soothing entertainment."
"The very best photoplay of Wallace Reid's this season."
"Well pictured, you will enjoy this picture very much."
"It excels all his former efforts."
Jesse L. Lasky presents
WALLACE REID
in
"ALWAYS AUDACIOUS"
(Toujours de l'Audace)
A Paramount Picture
with
MARGARET LOOMIS
Based on the Saturday Evening Post Story by Ben Ames Williams

*A GOOD DISPLAY FOR DUAL ROLE*

ture of the star and the contrast with the second character he plays. The same idea has been used before for the exploitation of a double part, but seldom so successfully as in this space. Just below the signature the line runs "They're both Wally Reid" and the Reid fans are sold at once. The remainder of the space tells what the critics have said in an effort to sell the non-fans, while the last line announces this to be based on the Ben Ames Williams story in the Saturday Evening Post. It makes the widest possible appeal in only 300 lines and was retained for a repeat because it did so well the first time.

—*P. T. A.*—

## *Elmwood, Buffalo, Does Some Classy Advertising*

Evidently the Elmwood, Buffalo, is getting jealous of the praise accorded Sheas and the Strand and sends in a very pretty two threes for "Humoresque." It is hand lettering, but the letters are clean-cut, and

*A TWO THREES FROM THE ELMWOOD*

the effect is excellent and legible. In so small a space type will not always work as well as hand lettered stuff because the letters must be small and few display faces are made that will work well in the six and eight point sizes. They are proportioned to the larger faces and are too wide for close display. Hand lettering is not objectionable where it can be read as easily as type. The trouble is that there are few artists who can do good lettering and too many who think they can. Buffalo strikes a higher average for hand lettering than any other town we know of, and the Elmwood does not have to take a back seat to any of the others.

—*P. T. A.*—

## *A Good Portrait Beats a Weak Scene Sketch*

A recent advertisement from the Mark Strand, Brooklyn, proves that a good portrait is always better than a weak scene sketch. The feature is Constance Talmadge in "Dangerous Business," and in the two column cut the artist has a picture of three people, evidently a minister and a bridal pair. It means nothing at all to the reader. It is just three people. In the single column for daily use this is replaced by a sketch of the star, a bit crude, yet a semblance. We think that the same portrait in the larger space would have worked better. Hyman's artist is by no means alone in the belief that a scene cut must be good because it is a scene cut. This is not always so; indeed, they are more often poor than good, and some of them are damnably bad. Unless a scene cut makes you look with interest at the type announcement it is a waste of space, and while a wedding is better than a clinch, it is not sufficiently strong to make much of a bid for patronage. The larger of these two spaces is interesting as showing the handling of the small features. It gets the whole show over, and Hyman sells on the general program more than on the feature.

## *Skinner in "Kismet" Is Ideal for Advertising*

After worrying with poor stills, managers must welcome Otis Skinner's picture in "Kismet." The character head is strong,

GOODWIN
PRESENTS
Extraordinary Exclusive Engagement
OTIS SKINNER
America's foremost romantic character actor in the picture version of his supreme stage success,
"KISMET"
Conceded to be the most magnificent production and the finest piece of acting ever shown on the screen
Cost a half million to produce
Requires two hours to show.
Prices for this special engagement—11 a. m. to 1 p. m., 30c. 1 p. m. to 11 p. m., 40c Saturday night and Sunday, 50c (Prices include tax.)

*A TWO FIVES FOR "KISMET"*

it is characteristic and it tells the story. It forms one of the best advertising stills to be given sorely tried press agents, and it works well in almost any space. This two fives from the Goodwin, Newark, looks as good as some of the larger spaces, for the size is not essential. There is strength and character in every line and the make-up is so well known that it will be instantly rec-

**A Merry Christmas to You!**

*HYMAN'S SINGLE AND DOUBLE COLUMN SPACES*

# Selling the Picture to the Public

ognized by more than half the average clientele. This Goodwin space is simple, using all type, but it stands out well and the use of small type for the announcement gives a big display to star and name. It is a finely planned layout and it springs from the page. Even if "Kismet" were not the clean-up it stands, we think it would pay to book the show just to use this cut.

—P. T. A.—

## Made Legs a Feature in "Penalty" Display

To feature the legs a man is not supposed to have may be a Hibernian way of getting interest, but the Merrill Theatre, Milwaukee, one of the Ascher string, gave a special box to Chaney's legs in "The Penalty" and probably sold some persons who came out of curiosity. This stunt may seem petty to some who glory in their ability to write opulent selling lines, but an appeal to curiosity will get readers who could not be gained in any other way. They may not be interested in pictures, but they want to see the man who can play only twelve minutes at a time, and they will push their coin through the box office and be glad they did. An appeal to curiosity will not work if it is used every week, but now and then some really good stunt can be employed to get interest that can be capitalized at the ticket box. This display is 125 lines across the page (about 9 inches deep) and the copy is very well done, the chief appeal being found just above the group sketch.

—P. T. A.—

## California Overlooks a Good Bet in "Edgar"

The California got out a very sightly display for "The Song of the Soul," but for some reason they give an "Edgar" story only one line in ten point and two in six, though they play up a scenic. This "Edgar" series is selling tickets to a lot of people

*CALIFORNIA FIVE NINES*

who don't care about the pretty picture stars. Edgar gets a small cut, but he should have been given more prominence, and at least an eighteen point announcement. This is a good example of the California spaces, with perhaps a little too much hand lettering, but better in this respect than many of the ads of this house. The cut, a combination of half tone and line, shows how a desired background may be supplied where the still does not offer a suitable subject for the space. The figure, in half tone, is made separately and fixed in the space left in the line drawing by solder

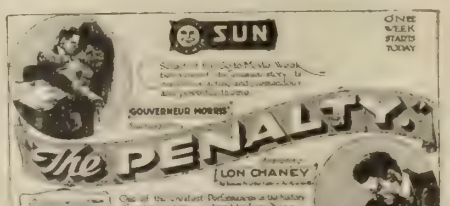
*A CROSS PAGE 125 LINES FROM MILWAUKEE, PLAYING UP LON CHANEY'S STUNT IN GOLDWYN'S "THE PENALTY"*

applied to the back through holes cut in the block. It costs more, but it gives the advertiser what he wants and not what the still cameraman thinks he should have.

—P. T. A.—

## Ample Display Space Is Hurt by Hand Lettering

Taking 135 lines across the page, nearly half a page, for "The Penalty," the Sun, Omaha, loses a part of the effect through rather crude hand lettering. It is easier to letter than to mortise and set in type, but if it is worth paying for more than a thou-


SUN
ONE WEEK STARTS TODAY
GOUVERNEUR MORRIS'
"The PENALTY"
LON CHANEY
The face of Satan—the brain of a genius—ever Master of Man and Irresistible God to Women.

*WHERE HAND LETTERING HURT*

sand lines of space, it is worth the slight trouble that mortising causes. There were only two banks needing type treatment, and this could easily have been done and the type would have given a clear, legible space.

*If These Pages Help You Why Not Send for a Copy of*

*PICTURE THEATRE ADVERTISING*

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

We like the layout of the space, particularly the cuts. An oddity is the announcement in the panel that the Muse program will be found in the Moon advertisement. Evidently the Sun usually carries the Muse announcement. And what is the Sun going to do when they take the Sun out of Sunday? This is something a lot of managers should think over very seriously. Everyone thought that prohibition would be a joke, yet there is more bad whiskey sold today than ever before. Get after the Sunday agitation before the fanatics have you trapped.

—P. T. A.—

## Middleton Invents a New Advertising Line

A. L. Middleton, of the Grand, De Queen, Ark., has invented a new slogan and he put it over very nicely. He used a big "Don't Hitch Your Wagon to a Star," and ran on with this excellent copy:

"YOU KNOW

"Even the very biggest and best stars make a poor picture sometimes.

"DON'T HITCH YOUR WAGON

"To any certain director.

"YOU KNOW

"That even D. W. Griffith and other big director and producers have made some poor pictures. You've seen them.

"DON'T HITCH YOUR WAGON

"To any popular brand or trade mark.

"YOU KNOW

"They don't make them all good, no matter what they tell you in their national advertising.

"HITCH YOUR WAGON

"To the Grand Theatre and depend upon A. L. Middleton, the manager, who knows how; the man who studies nothing but pictures, and you will have solved the problem."

This is set just half the width of the top line and the other half of the space is given to the announcement that hereafter Mr. Middleton will personally view all pictures before he books them. He very frankly explains that he is not going to book the new pictures just because they are new, but the old pictures that he knows are good, telling that to get new ones he must contract before they are made, and he will not sign contracts. He is selling his theatre and not first runs or certain stars, and he is putting over the idea.

# JESSE D. HAMPTON

*presents*

# H. B. Warner

in

# "Dice of Destiny"

Story by JOHN MOROSO

Directed by HENRY KING

The name of H. B. Warner will be associated with the tremendous success of "Alias, Jimmy Valentine," for years to come.

The play can hardly be mentioned without recalling the star. The combination was one of the most remarkable of all stage triumphs

In "Dice of Destiny" H. B. Warner has another wonderful crook role in a story of romance and dramatic power. Another great combination of star and play has been achieved.

An intensely exciting story mellowed by love is developed to the great climax when the so-called thief has the man who hounded him under ether and waiting for an operation at his hands?

Did He Kill Him or Did He Save His Life?

PATHE *Distributors*

# JESSE D. HAMPTON

*presents*

# H. B. Warner

in

# "When We Were Twenty-One"

From the celebrated stage success
by H. V. ESMOND
Director—HENRY KING

Remember the stage play "When We Were 21" that ran for week after week and month after month to crowded houses, and that played in practically every city of any size in the country? Remember its delicate humor, its pathos, its dramatic qualities and its truthful representation of life? Remember how you praised it and your friends praised it?

PATHE *Distributors*

# Here it is—
# Warner's greatest picture with all the qualities that made the stage play great.

Those who are young will see themselves in the young man who has just become 21; those who are older will think regretfully of the days that are gone; they will excuse his foolish love affair because they will see that he is in love with the sex rather than the woman, just as were they at the same age

A picture for long runs for prestige, and for profits.

PATHE *Distributors*

# JUNE CAPRICE
and
# GEORGE B. SEITZ
with
## Marguerite Courtot
in
# "Rogues and Romance"

Written, Directed and Produced
by
## GEORGE B. SEITZ

"Absence makes the heart grow fonder—of some one else," said the cynic.

So she found it. Probably at home she would not have given a second thought to the picturesque ruffian who prated of patriotism while he plotted revolution. But there under the soft blue Spanish skies her heart warmed to him and she forgot her fiance at home in America many miles away.

But the forgotten one refused to be forgotten. To win her back he joined her in Spain and outloved, outwitted and outfought the scamp who was about to walk away with the prize!

Entertainment value—great!

PATHE *Distributors*

## SEITZ is the man who makes serials like features,—high class sets, great lighting, smooth finish, first class technique and all that.

Now he has produced a feature of the highest feature class but with the fast action, suspense, thrills and crashing climaxes that he puts into his serials.

To get the proper atmosphere he took his company to Spain and there took the outdoor scenes of this really big production.

See the big battle in the old Spanish plaza between the Revolutionists and the soldiers; see the struggles between the American hero and the Revolutionists; see the scores of thrilling and beautiful scenes!

PATHE *Distributors*

# JESSE D. HAMPTON

*presents*

# Blanche Sweet

in

# "That Girl Montana"

From the novel
by MARAH ELLIS RYAN
Director - ROBERT THORNBY

She was all white, she was blonde, but she lived in the wig-wam of an Indian Chief—

A blonde Indian maiden would never do, so the Big Chief sent her back to the white people—

Then the action began, for that girl, Montana, was some girl. Oh! Man! But there is speed to spare in this picture

Blanche Sweet is shown at her virile best. She loves a Western picture as much as an exhibitor does and she made this one about the best she ever appeared in.

PATHE *Distributors*

# In the Independent Field

By C. S. SEWELL

## *Arrow Will Distribute a Series of Thirteen Romayne Comedies*

W. E. Shallenberger, president of the Arrow Film Corporation, announces his company will distribute a series of thirteen Romayne Comedies now being produced by the Romayne Company.

The first ten were directed by Charles Avery, who is now at work on the eleventh which will be entitled "Rhinestone and Robbers," and which should be completed within a week.

These comedies are two reels in length and are of the slapstick variety. One of the most principal comedians in the series is Dot Farley, often called the female Ben Turpin, due to her ability to cross her eyes at will. The ten comedies already completed are: "Hicksville," "Beachnuts," "Peaceful Valley," "Keyhole Reporter," "Stale Eggs and Sweethearts," "The Villain Still Pursued Her," "She's in the Kitchen," "Underground Romeo," "Twenty Logs Under the Sea," and "Sewerside."

Arrow announces a few states sold.

## *Offers Bookings on Four Serials*

Under a new plan inaugurated by Celebrated Players Film Corporation, that company is now booking four serials at one time. "The Vanishing Trails," "The Lurking Peril," "In the Clutches of the Hindu," and "The Veiled Mystery."

## *Texas Firm Buys C. B. C. Feature*

"The Victim," the melodramatic super-feature of C. B. C. Film Sales Corporation, has been sold to the Independent Film Service, of Dallas. It is described as a powerful dramatic story of the dangers of circumstantial evidence, with a mystery that baffles solution until the final five minutes.

## *New Cuneo Western Nearly Completed*

Russell-Greiver-Russell announce the Cuneo production, "The Ranger and the Law," is rapidly approaching completion. Francelia Billington, who is widely known for her many successful pictures, is playing opposite Cuneo. The supporting cast has been well chosen. The scenario was written by Henry McCarty and Leo Meehan. Meehan is editor of the Photo Playwright Magazine for screen writers published in Los Angeles. The picture will probably be released shortly after the first of the year.

## *Grand Buys Rights to "Billy Wests"*

Sam Grand, of the Federated Film Exchange of Boston, recently visited New York and purchased from Joan Film Sales Company the New England rights on the series of Billy West comedies. He will shortly inaugurate an extensive exploitation campaign on these subjects, which he will begin releasing early in the new year.

A feature of this exploitation will be the use of newspaper space and the playing up of comical quips and perverted proverbs, with the heading "Billy West Buzzes." Posters and window cards with humorous sayings will also be used, and these will be augmented by circulars, cartoons, caricatures and silhouettes suggestive of the ridiculous situations in the comedies. Reproductions of the trade paper inserts designed by Nat Rothstein will also be used.

## *With the Season's Compliments*

TO everyone connected with the Independent Field, producers, distributors, exchangemen, and their employes, also to the exhibitors who have shown their faith in this movement by giving it their support, this department wishes not only all the compliments of the season, but that the year 1921 may be the most prosperous in their history.

We take this opportunity to recall to our readers the fact that Moving Picture World was the first to recognize the value of the independent forces and their need of adequate trade paper representation and more than three years ago established a separate department devoted exclusively to independent news and the problems of the independent field, and it has appeared in every issue since that time.

The sole idea in establishing this department was one of "Service" to all branches of the independent field, and this has continued to be and still is now as it will be in the future, its slogan. We want everyone of you to continue to realize that our one idea is to serve **you** in every way that is within our power.

Tell us your problems, do not hesitate to let us know of any way in which you believe we can be of additional service to you. We are at all times glad to receive suggestions.

We rejoice with you in looking back over the past year, which has been a fruitful one in the independent field. Particularly has the last six months shown a renewed impetus. Not only is it attracting more and more every day men of the highest calibre, and never before has it received such effective support from the exhibitors, but it is also attracting productions of the highest quality and box-office value, on which its success ultimately depend.

The prospects for the new year are equally encouraging, and again wishing all of you a Merry Christmas and Happy New Year, we join you in anticipating and believing that 1921 will bring even greater success and prosperity to all in the Independent Field.

C. S. SEWELL.

## *All Star Exchange Opens in Salt Lake*

All Star Productions, of which S. S. Fox is general manager, has opened an exchange at 137 E. Second Street South, Salt Lake City, for the distribution of state right pictures in the inter-mountain territory. This company has aranged to handle in Utah, Idaho and Western Wyoming all pictures distributed by Quality, Merit and Midwest Greater Features of Denver, together with several other subjects.

Mr. Fox is well acquainted with Salt Lake and Denver territory, having covered same in a selling capacity for the past seven or eight years.

## *Big Price Special Now Nearly Ready*

The latest C. B. Price offering, "Your Daughter—and Mine," which was adapted from the famous Stanley Houghton stage play, "Hindle Wakes," is now in the final stages of its editing and titling.

This play when it ran in the legitimate stage was presented by William A. Brady and was endorsed by the Drama League of America. A strong line of advertising helps are being prepared and the picture is being surrounded with such material as will add greatly to its sales value.

## *Celebrated Names Buyers of Rights*

"Jazz and Jesters" is the title of the first Celebrated comedy, which will be released December 27 by Celebrated Players Film Corporation, Chicago. It is said to be a fast-moving, bright and witty comedy of domestic life, but without a trace of slap-stick.

It was directed by Jay Hunt, and will be released through the following independent exchanges:

Celebrated Players Film Corporation, northern Illinois and Indiana; Standard Film Service of Cleveland, Ohio, Michigan and Kentucky; Supreme Film Service of Denver, in eleven Western states; R. D. Lewis Film Co. of Oklahoma City, Oklahoma, Arkansas and Texas; Crescent Film Company of Kansas City, Kansas and western Missouri; Fontenelle Film Co. of Omaha, Iowa and Nebraska; Midwest Distributing Co. of Milwaukee, state of Wisconsin; Merit Film Co. of New York, entire state of New York, northern New Jersey; Federated Exchanges of Boston, entire New England.

# In the Independent Field

## *Irving Lesser's Company in Three Months Has Made Great Progress*

"Service to anyone who desires service" is the New Year slogan of Irving M. Lesser, general manager of Western Pictures Exploitation Company, formed three months ago, and which has now passed the embryo stage. Mr. Lesser spent the greater part of 1919 exploiting D. W. Griffith's "Hearts of the World" throughout the West, and is well acquainted with the territory his company covers. He is also interested in All-Star Feature Distributors, Educational Film Corporation of Southern California, and the Sol Lesser Motion Picture Enterprises.

Already the Western Pictures Exploitation Company announces it has disposed of the entire country on a number of pictures, including "That Something," produced by Herman Film Corporation, with Margery Wilson and Charles Meredith in the leading roles; "Neptune's Bride," written and directed by Captain Leslie T. Peacocke; "The Stranger," produced by Hugh B. Evans, Jr.; "Sky Eye," "Sins of the World," starring Lola DeKay; "Souls of Men," featuring Will Jeffries; Romayne Film Corporation's "The Toreador," and Mack Sennett's "Yankee Doodle in Berlin."

"The Art of Diving," a one-reeler, featuring Annette Kellerman, and using slow motion photography, is also proving a big seller. In addition, Mr. Lesser is actively engaged in the production field. With Jackie Coogan, who played the title role in Chaplin's "The Kid," he is producing a series of "Peck's Bad Boy" features

The above named pictures are being handled by the following exchanges: New York and northern New Jersey, Empire State Film Company; New England, Federated Film Exchange; eastern Pennsylvania and southern New Jersey, Masterpiece Film Attractions; western Pennsylvania and West Virginia, First National Exhibitors' Circuit; Delaware, Maryland, District of Columbia, Virginia, North and South Carolina, Georgia, Alabama, Florida, Associated First National Pictures of Washington; Michigan and Ohio, Standard Film Service; Kentucky and Tennessee, First National Exhibitors' Exchange; Illinois and Indiana, Celebrated Players; Minnesota, Wisconsin, North and South Dakota, Associated First National Pictures of Northwest; Iowa and Nebraska, A. H. Blank Enterprises; Missouri and southern Illinois, United Film Service; Kansas and western Missouri, Crescent Film Exchange; Texas, Oklahoma and Arkansas, True Film Company; Oregon, Washington, Idaho and Montana, De Luxe Feature [illegible] Company; California, Nevada and Arizona by All-Star Feature Distributors.

## *Merit Film of Denver Buys Quality Pictures Exchange*

The Merit Film Company of Denver reports it has bought the entire interest of the Quality Pictures Corporation of the same city, this being the second exchange bought out within the last two months—the Mid-West Greater Features Company was purchased in November. The three concerns have been consolidated under the name of Merit Film Company, with Max Kravetz as general manager. Again they have moved to larger quarters and are now located at 1735 Welton street.

## *Aywon Makes Many Additional Sales*

A number of sales of rights for Aywon subjects have been announced by Nathan Hirsh.

Matthew Teplitz, president of the Penn Film Service of Pittsburg, bought the Joy comedies, fifteen Mary Pickford two-reel reissues, the Success series of fifteen two-reels, E. K. Lincoln in "The Man of Courage," "The Woman of Mystery," "When Dr. Quackel Did Hide," "The Evolution of Man," "Oh, Louise," "The Midnight Girl" and "My Girl Suzanne" for his territory.

To the Lyric Film and Supply Co., Mr. Hirsh sold for Indiana "The Woman of Mystery," "The Evolution of Man" and "When Dr. Quackel Did Hid." To Quality Film Service of Atlanta, Ga., Joy Comedies.

## *Close of Successful Year Finds Christie Well Ahead of Schedule*

Having kept pace with an unusually great impetus in its producing activities within the year, the Christie company is entering 1921 with production well in hand to take care of forthcoming releases. Marked not only by a broadening out into six-reel comedy-dramas, but also an increase in the quantity of its short subject offerings, the year of 1920 has been a big one for the Christie's first big feature, acknowledged as a success.

The next of the six-reel comedy-dramas has already been made. It is "See My Lawyer" from the Broadway play by Max Marcin and will be released early in the new year presenting T. Roy Barnes, and Grace Darmond, augmented by a list of other stellar players.

Al Christie points particularly to the new two-reel comedies which Educational is releasing at the rate of two per month, which are said to be characterized by the same quality as Christie has produced in the feature pictures. "The demand for more comedies of a high grade this year has been met by a comedy which is at least fifty per cent. better in merit and pulling power than at this time last year," says Christie. "Not only that, but the comedies in the single-reel brand which have now been introduced as Vanity Comedies, are bearing the same stamp.

"We are going right ahead with the two-reel and single-reel schedule, now making the comedies which will be released through Educational exchanges in March and April of the year 1921.

Mr. Christie is now working on a two-reel special which will present Neal Burns and Dorothy Devore with a cast of five supporting players from the large stock company. William Beaudine and Frederic Sullivan are producing one-reel Vanity Comedies with the stock company of players, which has been set aside exclusively for this one-reel release.

# In the Independent Field

*RUTH CLIFFORD*
*Playing in "The Invisible Ray" serial, released by Joan Film Sales*

## *Western Stars Productions Names Sales on William Fairbanks Films*

Western Stars Productions announce the closing of the following territories during the past week on the series of twelve William Fairbanks westerns, which it is producing: To Specialty Film Corporation, Dallas, for Texas, Oklahoma and Arkansas; to H. G. Till, New Orleans, for Louisiana and Mississippi; to Savini Films, Atlanta, for Georgia, Alabama and Florida; to Big Feature Rights Corporation, Louisville, for Kentucky and Tennessee; and to Detroit Film Company, Detroit, for Michigan, with exception of the upper peninsula.

The sales manager of the company has just completed a country wide trip, having inaugurated the plan of first showing the exchange what the company had to offer before accepting bids for any territory.

A trade paper campaign is being conducted to create a demand among the exhibitors, which will accrue to the benefit of the exchanges which have bought this series. "Bill of the B O Ranch" has just been completed, and in support of William Fairbanks will be seen the heavyweight prize fighter, Al Kaufman, there being an exciting bout in the picture. Work has been started on what promises to be one of the biggest of the series, "The Flame of Cripple Creek." It will be filmed in Arizona.

## *Premiere of "Devil's Angel" at Hippodrome in Pottsville*

For the premiere Pennsylvania presentation of "The Devil's Angel" being distributed by Clark-Cornelius and handled in that state by Royal Pictures, Inc. Helen G. Hardner appeared in person at the Hippodrome in Pottsville.

C. J. VerHalen assisted Manager Haussman in exploiting the picture. Miss Gardner was introduced at each performance by the publisher of one of the leading papers, and she was the guest of honor at many social events. A display of her most beautiful gowns was made in one of the town's most exclusive shops, and considerable interest was aroused by the fact that they were insured at a large sum by a local insurance man, and one of the most beautiful was worn by Miss Gardner at the Hippodrome.

The exploitation was high class throughout. The papers were liberal in their space, describing the event and business was extraordinarily good.

## *Rollo On Tour for Clark-Cornelius*

Mr. S. J. Rollo, secretary of the Clark-Cornelius Corp., left recently for a trip through the Middle West in the interest of the pictures which his company is marketing on the territorial plan. Helen Gardner in "The Devil's Angel," Godfrey Tearle in "Adam and Eve," Eileen Sedgwick and Joe Moore in "Love's Battle," and "The Fourth Face," with an all-star cast.

In addition to these productions he also had with him several short subjects.

## *Canyon Will Release Third Farnum Feature in January*

Work on the "Fighting Stranger," which William N. Selig is making for the Canyon Pictures Corporation, is rapidly nearing completion at the Selig studio in Los Angeles.

Part of the action takes place in the eastern part of the country, and is in contrast to scenes which have been staged in the West.

The story of the "Fighting Stranger" was taken from the very successful novel entitled "Danger," written by Wm. E. Wing.

Throughout the production, Franklyn Farnum is said to have been given opportunities for exhibitions of his strength and skill as an athlete. In one scene he throws his lariat from one edge of a canyon to the other side, encircling a tree, and then makes his way across the abyss hand over hand to the other side. The camera work heightens the effect, it is said.

The offices of the Canyon Pictures Corporation are engaged in preparing advertising material, and the details of an elaborate exploitation campaign is being decided upon. The success which the first two of the Farnum pictures have met with on the independent market has been so encouraging that the Canyon officials have decided to make a material increase in the production appropriation for the remaining three super-productions of the series.

## *Commonwealth in Past Year Showed Very Rapid Growth*

Sam Zierler, president of Commonwealth Film Corporation, New York, announces that capping a successful year his company has secured the Greater New York franchise for the five new Clara Kimball Young productions. Opening a small exchange in the Mecca Building fifteen months ago the four earlier Clara Kimball Young productions were secured.

This was followed by territorial rights on "She Played and Paid," "Whispering Devils" and "Keep to the Right." Then Mr. Zierler sprung a surprise by securing world rights on "The Hidden Light," starring Dolores Cassinelli, and he has recently secured entire rights in his territory on "When Dawn Came," starring Colleen Moore, as well as "For the Freedom of Ireland" and rights to the "Invisible Ray" serial and the Billy West comedies, as well as "Headin' Home," starring Babe Ruth.

Commonwealth two months ago moved into larger quarters, and now occupies half of the fifteenth floor of the Godfrey Building. "We wish to thank the exhibitors of Greater New York," says Mr. Zierler, "for their splendid co-operation."

## *Ray and Gordon Dooley Are Latest Reelcraft Stars*

William and Gordon Dooley, the well known knock-about comedians appearing in the show atop the Century Theatre Roof in New York, and known through the United States for their vaudeville performances, are the latest stars announced to appear in the series of Royal Comedies now being distributed by the Reelcraft Pictures Corporation. Their picture debut is made in a two-reel comedy titled "All Balled Up." William and Gordon Dooley are said to be fitting stars to be added to the long list of big players who have appeared in the earlier releases of the series, which contains Otis Harlan, Billy B. Van, Leon Errol, Rosemary Theby, Sammy Burns and Flora Finch.

This Royal Comedy series is distributed through the Reelcraft and allied independent exchanges.

## *Special Reelcraft Drive in January*

The salesmen of the New York exchange of the Reelcraft Pictures Corporation have designated January as "Singer Month" in Greater New York and northern New Jersey, and are endeavoring to secure a hundred per cent. representation of the four new series offered by Reelcraft during the month of January in every theatre now showing Reelcraft service. This effort has been planned by the salesmen themselves as a testimonial to Mr. Julius Singer, manager of the New York exchange.

## *Bradley Finishes "The Tame Cat"*

Word has been received by the Arrow Film Corporation from Dramafilms that Will Bradley, the director of "The Tame Cat," has just returned from Charleston, South Carolina, where he shot the final scenes on this production, which is now being cut and titled and will be ready for early release.

# In the Independent Field

## W. F. Kelley Will Visit Exchanges in Interest of Sunrise Pictures

Sunrise Pictures Corporation, 220 West 42d street, announces its general sales manager, Winfield F. Kelley, will make a whirlwind trip around the country in connection with the sale of the Peggy Hyland special, "The Price of Silence," from the novel, "At the Mercy of Tiberius," by Augusta J. Evans Wilson. He will visit every important film center from Maine to the West Coast.

One of the features of Mr. Kelley's trip will be to assure state right buyers of an extensive publicity campaign conducted both from the New York office and by a personal visit to the larger exchanges by Nat Dorfman, director of advertising and publicity, who will arrange for teaser campaigns and book store tie-ups on the novel.

Mr. Kelley's trip will also be for the purpose of lining up buyers for future Sunrise productions, as the company plans to distribute only high class, clean features.

"The Price of Silence," said President Carnot, "will serve as an indicator of the style of production we plan to handle. While we hope to distribute pictures with a star, we will also handle strong productions that have as great an asset, a story that will sustain the interest until the final scene. 'The Price of Silence' is human, real and tugs at the heart strings. It evolves about the age worn question, 'Am I my brother's keeper?' It should prove very popular."

*PEGGY HYLAND*
*Playing in "The Price of Silence," which is the first production of the Sunrise Pictures Corporation*

## Reelcraft to Start 1921 with New Series for Each Week in January

"Nineteen Twenty-One is to be a banner year for Reelcraft Pictures Corporation," says President R. C. Cropper. "During January we will start releasing a series each week. First a series of single reel comedies featuring Betty Compson and Billy Rhodes, made by Al Christie for the Mutual program, and now being reissued.

"The second week comes the Nature Beautiful series of scenics which has been nearly a year in the making, cameramen having visited nearly all parts of the United States, and including many thousand feet of film taken in foreign countries.

"The third week brings the long-promised series of single-reel comedies featuring little Bud Duncan in his 'Bud and His Buddies' comedies. It has taken six months to perfect this series and we expect it to be a record-breaker.

"The last week will introduce our new comedian, George Clarke, in a series of fifty-two single-reel slap-stick Paragon Comedies. Slap-stick is to be the rule throughout, and of the broadest kind.

"This represents the beginning of the new year. For February we have two more series of two-reeler comedies being prepared, while March will introduce additional product to the Reelcraft program. It is our plan to be the leader of short subjects, and the foregoing proves the determination with which we are building up a big program.

"Our distributing organization will also be increased, and more offices opened to care for our rapidly increasing business. All in all we plan to make it a real successful year for all theatres playing our service, improving our product and cementing the friendships already formed between exhibitors, our distributors and producers."

### Lubin Gets First Run in Chicago

A first run in Chicago and two more sales are reported by Bert Lubin, now visiting independent exchanges. He sold "Honeymoon Ranch" Illinois rights to the Doll-Van Film Corporation, who immediately booked the five reel western for a first run at the Alcazar Theatre.

The other sale was to the First National Exhibitors Exchange of Mineapolis, who bought the Minnesota, Wisconsin, North and South Dakota rights for the picture.

### Advertising Aids for "Cowboy Jazz"

"Cowboy Jazz," the two reel production which S. & E. Enterprises is distributing, has been provided with a large amount of advertising supplies. All of them bring out the tieup with Elk lodges as prominently as possible, and the slides, posters, lobby display, etc., carry an appeal to the members of the different lodges. In addition to a press sheet, the following advertising matter is also available: 8 x 10, and 11 x 14 photos.

## Two More Territories Sold on Jans "Madonnas and Men"

Jans Pictures, Inc., announces the sale of two additional territories on its special production, "Madonnas and Men" during the past week. F. Goldfarb, of the Climax Film Corporation, contracted for Greater New York, and George Jacobs, of Masterpiece Pictures, Inc., of Cleveland, secured rights for the state of Ohio.

It is further announced that special runs will be given this picture on Broadway in the larger theatres in Cleveland, Cincinnati and Newark, elaborate preparations being already under way.

This production lends itself to unusual exploitation as shown by its record-breaking presentation at Kunsky's Madison theatre in Detroit, and its two weeks' run to capacity at the Strand in Toronto.

## Russell-Griever-Russell Are Animating "Gasoline Alley"

Russell - Griever - Russell announce the completion of arrangements by which they will produce and control "Gasoline Alley" cartoon films. These will be based on a series of popular cartoons appearing in the Chicago Tribune, drawn by Frank King under the same title. Mr. King is also known for several other successful series of cartoons.

Preliminary work is being rapid ly completed and it is expected that the first release will be ready by Christmas. An extensive publicity campaign is being mapped out, which includes syndication in a large number of newspapers. These subjects will be animated by Bray Pictures Corporation, and already three subjects have been turned over to them.

As the title implies, the subjects will deal in a humorous vein with the experiences of motoring.

### Doraldina Sale

Elmer J. McGovern announces the sale of "The Woman Untamed" to the five following buyers: Motion Pictures Distributing Corporation of Boston for New England; A. J. Albrazar and L. W. Chappel of Milwaukee for Wisconsin; H. C. Remington of Fargo, N. D., for North and South Dakota; Pearce Films of New Orleans for Louisiana and Mississippi; Superior Screen Service of Chicago for Illinois.

### Special Enthuses Over 1921 Outlook

Max Roth, division manager for Special Pictures Corporation, returned recently from a tour covering fifty per cent. of the territory of the country, and reports that his investigation indicates short subjects are slowly but surely coming into their own, and instances in which they are featured in preference to the longer pictures are multiplying. Exhibitors are paying more attention to the short subjects and producers are raising the standards, with the result that 1921 should do more for this branch of the industry than possibly any other branch. Special Pictures has fortified its producing lineup with such stars as Ford Sterling, Chester Conklin, Louise Fazenda and Neely Edwards, and is signing others.

# In the Independent Field

## *Third "Hallroom" Comedy Is Ready*

"This Is the Life," the third release of the new series of the Percy-Ferdie Hallroom Boys Comedies directed under the supervision of Harry Cohn, is ready, according to the announcement made by the C. B. C. Film Sales Corporation. Harry McCoy, Hugh Fay, Lillian Hackett, Max Asher, Polly Moran and a capable cast appear in this issue.

The comedy starts out with the boys beginning another day trying to evade their persistent and hard-hearted landlady, Mrs. Pruhn. They later appear as "Shimmie" professors with laughable results.

## *Equity and Concert League Offer Christmas Prologue for Feature*

Equity Pictures Corporation has prepared a Christmas prologue for its Conway Tearle feature "Whispering Devils" in connection with the New York Concert League which devotes itself to the musical end of motion picture presentation. The theme of the picture is suited to the holiday spirit as it deals with the life of a priest, the temptation that confronted him and his final triumph.

The prologue is three-fold, recitative, setting and musical. The recitative, to be declaimed by a reader consists of a choice of Bryant's "Human Frailty," Tennyson's "Ring Out Wild Bells" or selections from Dicken's "Christmas Carol." The stage settings call for a Christmas scene with tree, toys, etc., or a choice of a church scene with arch windows, etc., the lighting to be in dim blue, revealing a man in ministerial garb sitting pensively in a high backed chair.

The musical suggestions arranged by Nathaniel Finston formerly musical director at the New York Capitol include fitting and effective selections, For exhibitors who use vocalists, several numbers such as "Silent Night" are suggested, and there are also suggestions for an organ prelude. In addition the exploitation department of Equity has prepared suggestions for dance specialties, marionette novelties, etc.

A point made by Equity is the flexibility of this prologue which can be adapted to suit any type of theatre. The Christmas Prologue suggestions are distributed through territorial buyers.

*FRED ZIMMERMAN*
*President of Nu-Art Film Corporation, Buffalo*

## *Screen Version of "Parish Priest" Presented at Wilkesbarre Theatre*

Almost exactly twenty years after the opening performance of "The Parish Priest" as a stage play with the veteran actor Dan Sully in the leading role at the Park Theatre in Boston, in 1900, Herman J. Garfield held the premiere screen presentation of this stage classic at the Capitol Theatre in Wilkes-Barre, Pa., where it is booked for a week's run. The old notices tell us that it was an instantaneous success, which was borne out by the fact that for years it served as a vehicle for Mr. Sully.

Wilkes-Barre was selected for the opening of the screen version, as it is the home of the author, Daniel L. Hart. It is announced as having been screened in an elaborate manner under the personal supervision of the author. and presents a permanent record of this play of twenty seasons ago.

The role of the lovable young priest is played by William Desmond, while Ruth Renick appears as Marion Shirley, Margaret Livingston as Agnes Cassidy, with Walter Perry, Thomas Ricketts, Carl Miller, William Bennett and J. Morris Foster, are the other principals in a well-balanced cast.

Manager Fred Herman, of the Capitol, arranged an elaborate presentation, the author and city officials being present. A beautiful prologue with full chorus and stage set was used.

## *C. B. C. Names Territorial Buyers of Screen Snapshots*

"Screen Snapshots" has been purchased for Iowa and Nebraska by Fontonelle Feature Films of Omaha, Nebraska. This bi-monthly "News Reel of Filmland," produced by Jack Cohn and Louis Lewyn and released by the C. B. C. Film Sales Corporation of New York is now handled by Empire State Film Corporation, New York; Federated Film Exchange, Boston; Masterpiece Film Attractions, Philadelphia; Educational Film Company, Minneapolis; Celebrated Players' Film Corporation, Chicago; Standard Film Corporation, Cleveland; All-Star Feature Distributors, Los Angeles and San Francisco; Exhibitor's Film Exchange, Washington; Allen Theatre Enterprises, Toronto; South Western Film Corporation, Dallas; Southern States Film Company, Atlanta; Standard Film Corporation, Kansas City; Standard Film Corporation, St. Louis; Supreme Photoplays Corporation, Denver, and Quality Film Corporation, Pittsburg.

## *Stage Players Exclusively in First Ziegfeld Feature*

What is said to be the first motion picture written, acted, directed and produced by recruits from the spoken drama exclusively, is being completed at the Peerless Studios, Fort Lee, under the sponsorship of W. K. Ziegfeld, theatrical producer.

In keeping with a declaration made some months ago, W. K. Ziegfeld, who is brother of "Flo Jr.," of "Follies" fame, went into the legitimate theatre, with which he has been identified for twenty years, for his writers, artists and directors.

As a result, his first picture contains an imposing array of recognized stage talent. His star is Florence Reed, stellar light in a score of Broadway hits; his director, Emile Chautard, former Director-General of the Theatre Rejane in Paris; his scenarioist Philip Bartholomae, noted dramatist and author of such stage hits as "Very Good Eddie," and his cast includes Tyrone Power, Norman Trevor, Earle Foxe, Henry Stephenson, William Roselle, Paula Shay, Mlle. Dazie and others who have achieved distinction on the spoken stage.

## *Arrow's "Tame Cat" Adapted from "The Rajah's Diamond"*

With the completion of "The Tame Cat" by Director Will Bradley Arrow announces this picture is based on the well-known novel, "The Rajah's Diamond" by Robert Louis Stevenson, one of the world's most celebrated authors who wrote "Dr. Jekyl and Mr. Hyde," "Treasure Island, "Kidnapped" and others.

This is said to be one of the most unusual stories ever filmed. Arrow officials are enthusiastic over the production and state it is absolutely different from anything heretofore presented on the screen, and believe it will prove an attractive production for independent exchangemen and exhibitors. It is said to be possessed of exceptidnal exploitation possibilities, while the value of he author's name is evident.

## *New "Star Ranch" a Thrilling Film*

"A Desperate Tenderfoot," the third release of the "Star Ranch Westerns" offered by the C. B. C. Film Sales Corporation, of New York, is said to be a picture of the rugged and primitive West, with a woman of that great out-of-doors, who by circumstances lives in an environment of hardened men, winning out.

The plot is woven around Meg Malloy, who inherits a saloon and dancehall from her father. The cast includes John Halliday, now appearing with Margaret Anglin in "The Woman of Bronze" at the Frazee Theatre, New York, and Eva Lang. Otis B. Thayer is the director.

# Chicago and the Middle West

By PAUL C. HINZ

## A Smile from the Box Office Breaks Into Print and Wins a Politeness Prize

IS a smile from the box-office so rare that it breaks into print? Possibly not as rare as all that, but as important. The Chicago Tribune devoted a full column of its issue of December 9, to a story on box-office etiquette as observed in Chicago theatres. To test out the courtesy of various houses, picture and dramatic, a shabbily-clothed reporter, assuming a timid mien, approached the box-office window at a busy hour, and in a hesitating voice, inquired about tickets.

Purposely she took more time, and asked more questions than were necessary.

In every case but one (and that was not a picture theatre) she was treated not only with consideration but with kindness. At Barbee's Loop Theatre her questions in regard to the nature of the feature, were pleasantly and intelligently answered.

The Tribune offered its commendation to the most courteous of those whom she approached, by awarding a politeness prize of $50, and printed the picture of the prize-winner, Robert W. Edney, of the Powers' Theatre.

To many exhibitors this incident affords a needless example. In many picture theatres, and in all really successful ones, the girl or the man in the box-office has been trained carefully in the art of willing service. This is true of theatres, belonging to small exhibitors as well as to large circuit owners. Among the latter Ascher Brothers have long had an enviable reputation for endeavoring to please their patrons from every possible angle. Strikingly representative also, of the courteously-conducted theatre is Balaban & Katz's Riviera. In front of the ticket seller's eye is an ever-present card with the advice, "Remember! Right or Wrong, Patron Is ALWAYS Right."

## Joseph Kostner, Chicago Official, Pulls a "Bowlby"

Alderman Joseph O. Kostner, minus an imagination and plus a Rev. Harry M. Bowlby's outlook on life, defines the all-night movie as a "hangout for burglars, gunmen and hoodlums who are waiting to go out on their early morning depredations."

A delicate compliment to the transient guests of the city, men and women, who are killing time until their 2 o'clock train, others who have been victimized by the room shortage, and a few more unfortunates in search for an agreeable cure for insomnia.

A. E. Brown, manager of the Harry L. Moir houses which run midnight shows, says he's never made the acquaintance of a gunman at his theatres, but that he has been accosted by one such in the district of his residence on the northwest side, where hold-up men are said to flourish without attracting much attention from the police or the city council.

"Alderman Kostner made no mention of the pool rooms and gambling dens that are filled nightly with idlers," Manager Brown said. "But he has chosen for complaint one of the few places where people seek to find honest amusement—the picture theatre."

The city council will act on Alderman Kostner's request that the all-night movies be closed at an early date.

## Beranger Visits Chicago

George A. Beranger, who just completed "Number 17" for Fox, stopped in Chicago for a few hours, December 11. He announced that his connection with the Fox Film Corporation has been severed, and that he expects shortly to be affiliated with a new organization, the name of which he was not ready to give out.

"Number 17," which stars George Walsh, is by all rights a child of Mr. Beranger's, it would seem, as his part in its production consisted of the directing, both technical and artistic, the cutting of the picure, and much of he editing. He describes the story which was written by Louis Tracy, as a melodrama with a scent of mystery about it.

"Most important of all, it is a picture that travels, physically and emotionally," he said. "The most striking scenes are those laid in Chinatown, where the big climaxes occur."

Mr. Beranger believes in the popularity of melodrama at the present time.

## Signs Up Stars

Norman Manning passed a few hours in Chicago on his way to California, December 8, after spending five weeks in New York. He announced that he had just signed Slim Summerville and Bobby Dunn under a contract to make ten two-reel comedies for the Norman Manning productions. These stars were formerly with Fox for two years, and previous to that with Mack Sennett for five years. Mr. Manning also announces that work will soon start on a two-reel western special.

## Titles in 11 Languages

The Ford Educational Weekly now holds an unusual record in that the films have been titled in eleven different languages, so big is the demand for it in the foreign field. The Ford motion picture laboratories have installed every necessary facility to deliver these films to the foreign market in the same high class manner which has made the Ford Educational Weekly a lasting products in the American market.

## Stoll Organizes in Chicago

Ben B. Beadell, manager of Stoll Film Corporation's Chicago office, which was opened December 6 in the local Pathe exchange, has spent a busy two weeks in getting established and organized. He has taken on a reputable sales force, comprised of men of experience, and thoroughly imbued with the Stoll policy of clean, constructive business methods. Among those who will sell the Stoll product in the Illinois and Indiana territory are Julius Alcock, formerly with Select, and previous to that with Mutual; Walter Altland; Lyman L. Ballard, lately with United Artists, and before that with Metro; John D. Delson, recently with Famous Players, and at one time with Fox; Charles Chase, for some time affiliated with Cecil B. DeMille at the Hollywood studio; and E. C. Davies, who has been with Paramount, Fox, Realart and Triangle.

## Ascher Bros. Off to N. Y.

Max and Harry Ascher, Roy McMullen, manager of Ascher's Kenwood Theatre, and Ed. Nikodem, manager of Aschers' Terminal, left for New York Monday, December 13, to consult with the leading exhibitors of the country in regard to stage craft, and present show conditions.

## Ross Cartoons Selling

Contracts on the animated cartoons made by Penny Ross, creator of "Mama's Angel Child" for the Esther Starring Series are now being closed in New York by D. Padorr, president of the Merit Film Exchange Company. Mr. Padorr reports unusual success in the sale of the series, due to the great popularity of the cartoonist. The posters for each release of these cartoons were drawn by Mr. Ross himself, and are said to be an attractive selling aid.

## "Nobody's Girl" Ready

"Nobody's Girl," starring Billy Rhodes, is now ready for release by Celebrated Players, through the central west territory. The picture, which is a Federated Film Exchange output, presents the star in an adventuresome story of life on an island, following a shipwreck, and includes in its cast Melbourne MacDowell, Herbert Lindley, Leo Willis, Lloyd Whitlock and Mary Alden.

Celebrated will also soon release in Illinois and Indiana, A. J. Callaghan's "Bonnie May," a Bessie Love production, distributed through Federated Exchanges. This is the first of a series of four which the star is making for Federated, and is said to feature her in an appealing role, first made popular by Louis Dodge in the original story. Direction is by Ida May Park and Joseph de Grasse.

## To Open Denver Branch

A. M. Gollos, president of Gollos Enterprises, will open a branch office in Denver, for Gollos Enterprises soon. The first feature to be released in that territory will be "The Birth of a Race," which has never been shown in Denver. Gollos Enterprises now control twenty-one states for "The Birth of a Race," and the Denver office will serve the following states: Colorado, Utah, Nevada, New Mexico, Wyoming, North Dakota and South Dakota. Besides handling several independent features, the Gollos Enterprises is the distributor for the Equity pictures in Illinois and Indiana.

Never so exquisitely beautiful—
Never so gorgeously gowned—
Never so romantically charming—

Harry Garson
presents

# Clara Kimball Young

in "HUSH"

The most daring Photo Drama
of Miss Young's career, by the
gifted Sada Cowan, Author
of "Why Change Your Wife"

*distributed by*

Equity Pictures
Corporation
Aeolian Hall New York

"Hush" is the Fifth Clara Kimball

# Equity Corpo

And the Equity Organization declares this latest picture to stand unrivaled for those predominating forces that show biggest in box office receipts.... Rich in atmospheric quality..... perfect in direction....lavish to a fault in gowning and investiture....and compelling in dramatic possibilities,"Hush" presents a brilliant example of the supreme talents of the modern cinema field.

Young production distributed by

Pictures

ration

Theatres can arrange exhibition dates for Clara Kimball Young in "Hush" through any Equity Franchise holder or by communicating with

Equity Pictures Corporation

Aeolian Hall
New York City

# "Hush"

—is a-step-in-advance in successful photo-dramatic gems of kaleidoscopic brilliance.

—It scintillates with cleverness.

—It sparkles with double-edged wit.

—It vibrates with color and action.

—It glides along smoothly, refreshingly, luxuriously, delightfully.

—The usual splendor of photographic excellence graces every scene.

—It is one of the girted Sada Cowan's rarest tid-bits.

—It is gorgeously gowned and superbly invested.

—And it presents Clara Kimball Young at the very height of her brilliance and beauty.

"Hush" may now be booked thru any Equity Franchise Holder or by communicating with

Equity Pictures Corporation
Aeolian Hall, New York

# *Only Best Screen Authors will Survive, Says Gilson Willets, Talking Production*

IT has remained for Gilson Willets, Pathe production manager, to place the final emphasis on the current cumulative charge that authors writing for the screen are responsible for a dwindling output of good pictures. For months producers have been voicing similar complaints and appealing to writers of fiction of recognized ability to come to the rescue of the screen and earn the large rewards that await the successful application of their genius to the picture medium.

Summoned to the Pathe home office by President Paul Brunet, Mr. Willets comes direct from more than a year spent in the closest association with several of the most expert and reliable producers on the Pacific Coast. He arrived in New York filled to the brim with their troubles and his own.

### *Most Vital Element Lacking*

"Picture production," he said, "is now engaged in cracking the hardest nut encountered in the whole course of its career. Only one element of prosperity is lacking, and that is the most vital element of all—stories. Where are the stories? What is the matter with the authors? Publishers of books and producers of stage plays never held out to them anything like the inducements offered by the picture screen. Yet they fail us, and at a time when we are most in need of their best efforts.

"Upon them rests the responsibility for the present depression in the picture industry. Every other unit of production and distribution is at its highest point of efficiency. There are directors with big vision, stars with big popularity, supporting casts with big training, detail with big accuracy, and sets with big art; a magnificent superstructure suspended in midair owing to the lack of a necessary foundation of big stories.

### *Incessant Hunt for Stories*

"The principal work of all who have to do with production on the Pacific Coast, as on the Atlantic, is the incessant, eager, night-and-day hunt for stories; bigger and better stories to secure bigger and better sales. For the problem of bigger and better sales is absolutely and beyond peradventure up to the story. The studios on the Pacific Coast are busy with the work of preparing to make better pictures, pictures that will measure up to the inexorable law of the survival of the fittest, and this means the survival of the fittest story.

"All of the producers on the Pacific Coast—Brunton, Hal Roach, Benjamin Hampton, Edgar Lewis and all the others—know that the day of the ordinary no-idea story and the day of the mediocre just-to-get-by production are in the twilight. Night is falling on the day of the nearly-good picture, and the sun is about to shine on the exclusively first-class picture. And the first-class picture is dependent positively and beyond question upon the first-class story. Bow our heads we must to the story.

### *Modern Fiction Deficient*

"In the twelve years of the existence of motion pictures as a literary-art medium virtually all of the big stories in the print of every written language have been picturized. This is not as extraordinary as it may appear at first, as much of the literature of the past has not concentrated on the story, and often when it has contained a story, it has not been of a character lending itself readily to picturization.

"The increasing volume of modern fiction, especially in the short story form, has remained deficient in themes sufficiently compelling in motives for human action powerful enough to be translated into a big picture, and those are the fatal deficiencies of a large proportion of the stories written directly for the screen. In this respect the playwrights do better than do the fictionists who write for print.

### *Amateur Scripts Worthless*

"But the output of big plays is entirely inadequate to supply the needs of the screen. Our only remaining hope lies in established authors who will earnestly set to work, master the picture medium, and give the best that is in them.

"Right here it ought to be declared ruthlessly and with undeniable authority that all scripts of all amateur writers are entirely without value. By an author's works ye shall know him, and not otherwise. An author does not exist except in his publicly accepted works, and such works never exist until he has served a long and exacting apprenticeship. Therefore, the picture industry is dependent wholly upon the practiced and publicly accepted author, and it offers them rewards many times greater than they ever received through publication in print.

### *"Academic Objections"*

"All this we confess to them openly, with our money in our hands. And then what happens? Nine times out of ten, nothing; at least nothing of the bigness which their proved gifts and their reputations warrant us in anticipating. Either their work is done perfunctorily on the theory that it is "hack work," or they have failed to master the picture medium. No compelling theme, no adequate motivation, senseless activity of a set of characters who have no more reality than the occupants of a madhouse.

"There are exceptions, of course, but they are not numerous enough nor productive enough anywhere near to meet the demand for big stories. The rank and file are full of academic objections—'all of the big stories have been told over and over again'—'such a thing as an original story hasn't appeared in five hundred years'—'you are attempting the impossible with your reckless, wholesale production, considering that there are only seven motives of human action and barely twenty-odd possible dramatic situations.'

### *Pen Is Medium*

"Well, so there are only twenty-six letters in the alphabet, and exactly ten numerals employed in arithmetic. Times change. Manners change. Points of view change, and so do human problems of interest to everyone. The truth is a general reluctance among authors to absorb, make their own, as the pen is the motion picture medium. Gradually they may be expected to do this, but in the meantime to find the big story is an adventure almost as unpromising as that of Jason on his seach for the Golden Fleece."

*"GOSH!" SAYS BEBE, "JUST GOT OUT OF THAT CHIMNEY IN TIME. MARY CAME TO SEE WHAT I PUT IN HER STOCKING"*

*Three Realart stars—Bebe Daniels, Wanda Hawley and Mary Miles Minter are happy because it is Christmas time*

# *"Fatty" Arbuckle and "Heliotrope," Current Paramount Feature Releases*

ROSCOE (FATTY) ARBUCKLE'S first venture in motion picture comedy of feature length, "The Life of the Party," and the Cosmopolitan Production, "Heliotrope," both of them pictures of such unusual quality as to have been booked for both the Rivoli and Rialto theatres in New York for pre-release showings in successive weeks, are the Paramount Pictures scheduled for release on December 12.

"Fatty's" appearance in "The Life of the Party" is by special arrangement with Joseph M. Schenck. The story is by Irvin S. Cobb, deemed by many the funniest author in America today, and with America's funniest fat actor in the leading role, Paramount says that the result is a comedy that just naturally had to be good. Walter Woods wrote the scenario and Joseph Henabery directed.

### *Role of Lawyer*

In the picture "Fatty" plays the role of a young lawyer who, for the sake of a pretty pair of eyes, undertakes to bust the milk trust. His rival in love is a dishonest judge who is secretly in league with the milk folks. The judge tries all manner of means to frame up Roscoe, but is foiled in the end. And, of course, the rotund lawyer wins the girl. The pictures takes its title from a series of scenes in which "Fatty" attends a children's party, attired in rompers.

Without slowing up in the least his funmaking powers, "The Life of the Party" is said to offer the heavyweight star an unusual opportunity to broaden and develop his acknowledged talent as an actor. A newcomer to the film ranks, Viora Daniels is the comedian's leading women and shows that she is possessed not only of good looks but of ability as well. Frank Campeau is well cast as a heavy and Julia Faye equally well in a "vamp" role. Winifred Greenwood and Roscoe Karns are among the others seen in the support.

"Heliotrope," by Paramount, is called a second "Humoresque." Each is a story of a parent's love for a child. In "Humoresque" it is a mother's love for her son, in "Heliotrope" it is a father's love for his daughter, and the sacrifice which he makes to insure her happiness is the dominant theme.

The picture is an adaptation of Richard Washburn Child's story, "A Whiff of Heliotrope," and was directed by George D. Baker. The leading character, "Heliotrope Harry," is played by Fred Burton. Diana Allen is the daughter, Julia Swayne Gordon is the wicked mother, Wilfred Lytell has the leading juvenile role and William D. Mack has a fine character part as a crook.

*MAY'S STOCKING'S FILLED*

*May Allison on Christmas morn sees what the dear old Santa has brought her. Her new Metro picture is called "Are Wives to Blame?"*

# *"Passion" Scores Another Triumph at Globe Theatre in Atlantic City, N. J.*

"PASSION," the Associated First National Pictures, Inc., special, starring Pola Negri, the European emotional actress, repeated the triumph it has scored at all other places it has been shown, at the Globe Theatre in Atlantic City during the week of December 5. From the opening performance to the closing date the theatre was obliged to sell standing room at every performance and the production itself gained enthusiastic comment and newspaper reviews.

The showing of the film at Atlantic City is in line with the new policy of Associated First National Pictures, Inc., of determining the actual drawing value of productions it distributes before the general release to theatres, as a basis for the establishment of equitable exhibition value. The first public showing of "Passion" took place in Passaic, N. J., selected because it is considered typical of industries cities in every part of the country, and the showing in Atlantic City was made during the early part of December, as that is the season when the New Jersey city, which is one of the most popular summer resorts in the country, is at its lowest ebb of activity.

To make the results as indicative as possible of the actual drawing power of the production, the advance exploitation and advertising was on a par with that accorded by the average theatre the same size as the Globe on a regular weekly booking. The admission prices were fixed at the usual scale prevalent in Atlantic City for the better grade of first run houses.

The impression it made in the New Jersey resort is well illustrated by the review accorded it by Will Casseboom, Jr., motion picture editor of the Atlantic City Gazette-Review. He said, in part:

"The story of Madame du Barry's brilliant but tragic career has been filmed with superlative skill and artistic splendor. Though its historical accuracy is at times tampered with for the sake of the drama, the main facts are present as the basis for a picture of surpassing beauty of staging, rich in dramatic moments, tense and impressively acted. Mlle. Pola Negri, a famous continental star of the film, played the part of Madame du Barry. She is an actress of considerable ability and rare personal charm and grace. Particularly in the many moods the part calls for was her talent felt."

## *Paramount Stars on Stage*

Conrad Nagel, Paramount leading man, and Ann Forrest, leading woman with the same organization, are taking a flyer at the speaking stage at the Hollywood Community Theatre. Last week they played in "Paola and Francesca," Mr. Nagel playing the role of Paolo and gaining much praise from critics. He recently completed his work with William DeMille and is greatly enjoying his opportunity to act on the stage.

## *Protests Tax Increase*

A formal protest against the recommendation of Secretary of the Treasury Houston to double the taxes on motion picture films and admissions has been filed with the House committee on ways and means by Jack Connelly for the National Association.

The protest sets forth the arguments of the industry against any increase in taxes, and points out that the industry is already heavily taxed.

The moving picture industry takes the stand that it would be unfair to double its taxes in order that the imposts upon ice cream, perfumes and similar luxuries may be removed, and there is bitter resentment against the attempts of the Treasury Department to make moving pictures the "goat" every time an effort is made to remove taxes from other commodities.

# *Metro Inaugurates Poster Contest to Exploit Ibanez' "The Four Horsemen"*

AS one of the opening guns in its nation-wide campaign of publicity and exploitation in behalf of "The Four Horsemen of the Apocalypse," Metro announces the inauguration of a poster drawing contest which will be open to professional and amateur artists throughout the country.

This contest calls for the distribution of cash awards amounting in all to $2,400 and has been so planned that each section of the country and each community, in fact, will take a sense of pride in the success of the contestants from that section or community.

Metro's publicity department expects this contest to be a bonanza to exhibitors, because of the overwhelming public interest to be created thereby in the picturization of Vicente Blasco Ibanez's world-renowned story, as adapted by June Mathis and directed by Rex Ingram, to say nothing of the great amount of newspaper publicity that is calculated to follow it as a matter of course.

As announced by Metro, the prizes are to include a grand award of $500 for the best submitted poster from the country at large; four sectional prizes, respectively $250 for first, $100 for second, $50 for third and $25 for fourth place, paid out in each of the four designated sections of the country—eastern, southern, central and western; and four school prizes of $50 for the respective sections. If two or more contestants tie for any prize, the full amount of that prize will be awarded each contestant. The contest is now open. It closes January 15, 1921.

While the poster contest is open without restriction to artists of any grade and standing, it should attract hundreds of thousands of persons of all ages who can draw and who will enter the contest in the hope of winning a prize. Of course, Metro will make use of the winning posters for exploitation purposes, as they will be the most original that talent can turn out.

With rivalry running high in each of the four sections of the country, it is a foregone conclusion that the respective communities will enthusiastically support the contest, that the local press will carry stories about the contestants and their posters, regardless of whether or not they happen to be successful or unsuccessful in the final awarding of prizes, and that the whole cumulative publicity resulting from the contest will be reflected in results at the box offices when Metro's $1,000,000 production is shown in the various cities.

Exhibitors are being apprised of the contest by means of a circular which Metro is distributing. Upon receiving the circular they immediately will take steps to give it the widest possible publicity by posting conspicuously in the streets, by sending circulars to recognized artists and to public, high and art schools, as well as by acquainting the public with the conditions of the contest through the pages of the newspapers. These circulars also will be displayed in picture theatres.

Many exhibitors already report a lively interest awakened through the announcement of the contest, and if indications from some representative cities can be taken as a standard, to the exhibitor the poster contest will be one of the best advertising features he can procure.

There are no restrictions whatsoever to the contest or to those entering. Posters may be submitted in any size, medium or on any material. The book of "The Four Horsemen of the Apocalypse" should be in every public library. If not, Metro will send anyone a synopsis free upon request. Posters may be based upon the book itself or upon the theme of "The Four Horsemen."

The contest closes January 15. No posters mailed after that date will be considered. Send all posters to Metro Pictures Corporation, 1476 Broadway, New York City. Plainly letter name and address on the back and cover it with a flap of paper loosely attached at the edges.

Metro reserves the right to make use of those winning prizes in any way it sees fit. Satisfactory arrangements will be made for all others desired for commercial advertising purposes. All posters submitted, however, may be displayed or reproduced by magazines and newspapers as a part of the contest. Several eminent artists have signified their willingness to act as judges. This list will be announced shortly.

# *Profiting by Leadership of Lefcourt, Pioneer Reports Big Business Increase*

REPORTS from all the Pioneer exchanges extending from Maine to California and which have reached the headquarters of the Pioneer Film Corporation, 130 West Forty-sixth street, New York, show an increased business during the month of November as against a year ago of over 200 per cent., and an increased business over the month of October of this year of 79 per cent.

A statement issued from Pioneer headquarters tells not only of the remarkable development of the enterprise of the Pioneer Film Corporation, but also points out that the increased business is ample proof of the attitude of the exhibitors in favor of pictures which prove real box-office attractions.

"The sooner all producers and distributors realize that the exhibitor is a business man and is justly entitled to a return for his investment, and that he has to make money or cease to exist, the more successful they will all be," says the statement. "The exhibitor of today does not practice the methods of three or five years ago. He has learned what it means to please his patrons, and this new attitude that the exhibitor is assuming is a good healthy one and certainly bespeaks progress not only for the exhibitor, but for the distributor and the producer of pictures that appeal to the masses. It is the masses that count. It is the masses that patronize the picture theatres.

"It is most gratifying for us to record this increased business and we at Pioneer headquarters feel proud of the showing and believe it is indicative of a continued big business.

"In every industry, when a buyer is offered good merchandise at a reasonable price, he buys, and the dispositions he makes of the merchandise brings to him the success to which he is entitled. Good merchandise is always in demand and there is never a slump of any serious nature. It is foolish to expect exhibitors to wait in line to book pictures that have no box-office appeal, that have no story, no star, and mean nothing to the patrons of the picture theatre except to see figures moving about aimlessly.

"Other big companies in the field doing business along business-like lines and giving the exhibitor a fair and square deal also report good business. This is as it should be and it will continue so, and consequently we feel encouraged and well satisfied of what the future holds in store for us, and for all other concerns that practice the right kind of business methods."

The foregoing statement was signed by President A. E. Lefcourt, whose forceful influence and keen insight into the requirements of the industry have lifted the business of Pioneer Film from a few thousand dollars a year into hundreds of thousands.

WATCH THE WORLD

## *Paul Powell Filming "The Mystery Road"*

Director Paul Powell has begun active work on his first production for the Famous Players-Lasky British Producers at their London studios. The story is provided by E. Phillips Oppenheim and has been adapted for the screen by Margaret Turnbull under the title, "The Mystery Road." A strong cast has been engaged, including Marion May, a young Russo-Italian star, David Powell, Mary Glynn, Percy Standing and Ruby Miller.

The first scenes are being taken on the Riviera and near Nice.

*YULETIDE GREETINGS*
***Raymond Hatton, Goldwyn player, is conveying the message by chalk***

## *Erect Hunting Lodge*

A big hunting lodge set was erected recently at Pompton Lake, N. Y., for the forthcoming Selznick picture, "The Fighter," starring Conway Tearle under the direction of Henry Kolker. More than five days will be spent on this particular set, which reveals some of the biggest situations embodied in the story.

Playing opposite Mr. Tearle is Winifred Westover. Other members of the cast include Warburton Gamble, Robert Ellis, George Stewart, Warren Cook and Helen Lindroth.

ALICE CALHOUN
VITAGRAPH STAR

# *Tom Santschi Finishing Western Series; Pathe to Release First on January 23*

THE long awaited announcement of the release date of the first of the Tom Santschi series of western productions made by Cyrus J. Williams is contained this week by Pathe in a statement revealing that "Beyond the Trail" will inaugurate the series on January 23.

After months spent in the most picturesque parts of the West and on trails that never before have been followed by motion picture players, the Santschi company has completed its cycle of dramatic western productions. "Beyond the Trail" was the first of the number finished and as such was selected to blaze the way for the series.

Robert North Bradbury directed the picture as he did each succeeding production. His knowledge of picture values, his judgment of locations, his keen insight into drama and the tastes of the picture-going public, are said to be fully manifested.

Supporting Santschi is a select cast of popular players. Edward Hearn, who was prominently cast in the Jack Dempsey serial, "Daredevil Jack," which also was released by Pathe, will be seen as Bud, brother of Clem Martin, played by Santschi. Gertrude Claire portrays the mother, Patricia Palmer the "girl," and Willys Galles the Indian.

### *Well Equipped Studio*

Arrangements for the release of the Santschi pictures of Pathe were made by Cyrus J. Williams through Arthur S. Kane. Mr. Williams has been in the producing field for nearly three years. He has one of the best equipped studios on the West Coast and has made several of the biggest "outdoor" pictures of recent years. Mitchell Lewis appeared in a series of outdoor dramas made under the supervision of Mr. Williams.

# *Educational Files Amended Complaint in Suit Against Ruth and Yankee Co.*

THE Educational Film Corporation of America has filed an amended complaint in the suit it has brought in the New York Supreme Court against "Babe" Ruth, the Yankee Photo Corporation and others for an alleged libelous article published in the Morning Telegraph regarding the plaintiff's exhibition of the picture, "How He Knocks Home Runs."

The Educational people declare again that they had Ruth's permission to exploit the picture. They say the alleged libelous article was uttered at the instigation of the defendants to harm them and that it has been efficacious in its purpose, inflicting damages which they place at $250,835. They allege that it hampered and hindered them from executing many contracts for the exhibition of the picture, and cite twenty-four picture theatres in Manhattan Borough, six in Brooklyn, one in Port Richmond, Staten Island, one in Far Rockaway, and others in Hempstead, Northport, Asbury Park, Hackensack, West Hoboken, Kearney, Long Branch, New Brunswick and other suburban towns as having refused to exhibit the picture after reading the article.

### *Filed Reply*

The defendants also filed a reply to this amended complaint, reasserting that Ruth did not give the plaintiff his consent to exhibit the picture, that the article was not published with malicious intent, but to protect the property rights of defendants, and that is constituted a privileged retort, for which defendants are not liable.

# *W. W. Hodkinson Company Says Exhibitors Who Enlist with It Get Large Benefits*

W. W. HODKINSON left New York Sunday, December 5, for a prolonged trip, during which time he will make a thorough and intensive survey of conditions in the motion picture industry in all the important centres of the United States. Before leaving, he issued the following statement:

"As a compliment to both the home office and field staff of The W. W. Hodkinson Corporation I wish to say that they are doing such wonderfully effective work that I feel that I am free to get out and meet our men in the field and to consult with important exhibitors with large investments in individual or strings of theatres who are beginning to wonder where they come out.

"I cannot speak for all, but let me say to those who believe in me that I can assure the future business prosperity and leadership of one progressive exhibitor in each community and of course the most progressive one will be the first to recognize the Hodkinson organization's product and plan at this time.

"Now is the opportune time for the exhibitor to get back of the Hodkinson organization 100 per cent. and insure his future. Don't make me play you against some one else, but give me the benefit of your support when it will do you the most good.

"The response in the volume of business given us through our representatives in November proves that the exhibitor realizes our strength. A contract for all of our product by any exhibitor is in fact a franchise more valuable than any other concern dares to offer you today! No stock to buy; no money to risk. Just reap the benefits of an organization built of the best and longest experience in this business of selecting pictures for individual theatres by national methods."

## *Hodkinson Films to Hawaii*

Through a new arrangement recently made by W. O. Edmunds, Hodkinson representative in San Francisco, Hodkinson released subjects will be shown in the Hawaiian Islands. Mr. Edmunds has been negotiating with the Consolidated Amusement Company, which has a theatre in Honolulu, another one in the course of erection and control eight to ten small houses throughout the order Islands.

Mr. Magoon, one of the executors of the Consolidated organization, has agreed, according to Mr. Edmunds, to "go to the bat" for the Hodkinson releases on the Islands.

# "Kismet" Held for Indefinite Run in National Capital; Praised Everywhere

GLOWING tributes to the powers of "Kismet" as an attraction capable of breaking most house records, and crowding all theatres which play it, continue to be received by Robertson-Cole which produced and which is distributing this super-special starring Otis Skinner.

Tom Moore of the Rialto Theatre, Washington, D. C., wired Robertson-Cole that he was keeping "Kismet" for an indefinite run there, and on the heels of this wire came others from Will D. Harris of the Grand Theatre, Columbus, Ohio, who gives "Kismet" unqualified praise, and from Clemmer and James, Seattle, who opened the Winter Garden Theatre with "Kismet" as a special attraction.

Mr. Moore held "Kismet" over after a most extensive advertising and exploitation campaign. He put on a prologue for which he sent to New York City for his costuming and other material. Every house employe, including the orchestra, was dressed in Arabian costume, and a company of a score of local players, who were headed by Theodore Hardy, acted out an elaborate introduction for the picture.

*Special Effects*

There was special lighting for the prologue, and special effects in the house included the burning of incense in large holders on either side of the stage. Daniel Breeskin, who leads the Rialto orchestra, arranged a special musical program which was widely commented upon.

In his second week Mr. Moore wired Robertson-Cole that he would hold "Kismet" on for an indefinite run. Business, he said in his wire, was "the largest in the history of the Rialto Theatre." The newspapers all gave "Kismet" flattering notices. Mr. Moore's advertisements were large and distinctive. He widely advertised his intention of holding the picture, and kept up a day by day campaign which proved to his satisfaction that the bigger "Kismet" is advertised the better it will go.

Will D. Harris, a most enterprising of Ohio exhibitors, was one of the first to book "Kismet" in the Buckeye state. He screened it at his Grand Theatre, Columbus, and then sent Robertson-Cole this wire: "We screened 'Kismet' and were delighted with it. It is a truly great picture and one of the finest productions ever offered to the screen. I am playing it here shortly and feel that I am giving my patrons and the theatre-going public of Columbus the most thoroughly worth-while artistic production that the screen has offered for a long while."

*Expectations Fulfilled*

Mr. Harris' expectations were entirely fulfilled by "Kismet's" success at his house, according to the wire which has just reached Robertson-Cole. In this Mr. Harris said: "Opened 'Kismet' today to packed and enthusiastic houses all day long. Seating capacity 1,800. Turned away literally thousands. Could have filled the house twice over again. 'Kismet' is truly a great and artistic production."

Messrs. Clemmer and James of the Winter Garden, a new house in Seattle, chose "Kismet" as their opening bill. The success of the great Otis Skinner feature there has been the sensation of the Northwest. A day after the opening the managers wired to Robertson-Cole as follows: "Kindly accept our fullest appreciation of your fair treatment to us from your home office and your branch management here, also our unlimited praise for 'Kismet' which to date has no equal. We feel that nothing could have been more satisfactory for opening the Winter Garden. An immense business, far beyond capacity, is our reward."

*Across the Continent*

Word of the success of "Kismet" in Seattle completes its nation-wide sweep. Starting with its world premier at the Strand Theatre, New York City, on November 14, a which time it broke all day and week records at the Strand, it continued by breaking all records at the Strand, Brooklyn; the Goodwin, Newark, and Moore's Rialto, Washington, thence sweeping westward to Ohio where at the Grand Opera House, Canton, and the Grand Theatre, Columbus, it received the endorsement of typical cities on the eastern border of the Middle West. This finds it playing all over the nation, and breaking as many records in the houses of smaller places as it did in New York City and throughout the East.

*THIS IS THE WAY THEY DID IT IN WASHINGTON, D. C.*
*The house staff of Moore's Rialto Theatre wore appropriate costumes when Otis Skinner was playing in Robertson-Cole's picture, "Kismet"*

## *Exhibitors' Convention in St. Louis Postponed*

The second semi-annual convention of the Motion Picture Theatre Owners of Missouri has been postoponed from January 11 and 12 to January 20 and 21 because of the inability of the Hotel Statler in St. Louis to give the association the kind of service it requires.

Many important matters will come up for action. The high lights will be the questions of state censorship and the Sunday closing agitation. The St. Louis Federation of Churches is making a concerted effort in favor of legalized state censorship and circulating petitions broadcast. The association is circulating petitions to offset this.

The association is making a drive to get every exhibitor in Missouri at St. Louis for the convention, as it is of the utmost importance that action be taken to rid the industry from the influence of professional "reformers."

GRAND OPERA HOUSE, TODAY
AND ALL THIS WEEK
First Presentation in Ohio
At the Colonial Photo-Dramatic Triumph
that will Long Stand at the Very Pinnacle of
The Screen's Greatest Achievements
THE WORLD'S MOST DISTINGUISHED STAR AND AMERICA'S MOST CONSUMMATE ARTIST
OTIS SKINNER
IN HIS MILLION DOLLAR SUPER-PRODUCTION
KISMET
THE MIRACLE OF THE THEATER'S GREATEST ART
ATTENDANCE DURING EARLY HOURS ADVISABLE

WATCH THE WORLD

# Rubbernecking in Filmland

## *Yuletide Spirits Intoxicate The West Coast Colony in a Perfectly Legal Way*

*By GIEBLER*

FILMLAND is full of Yuletide spirits and exhibitors from Southern California and Arizona. The phrase "Yuletide spirits" is not meant as a double entendre. I mean the real Christmas spirit, the gladsome feeling that is engendered by the sight of holly wreaths, holiday socks and Christmas trees in the store windows.

As a matter of fact, it looks as though the Yuletide is about the only kind of tide that will come in this year, except for those who still have something left down cellar. The hopes of several members of the colony who were planning to assemble enough of what Reed Hustis calls "that happy soup" to keep the wassail bowl from looking like a last year's bird nest, were rudely blasted by the bootleg squad who summoned a number of our citizens, among them a beautiful lady star, and made them tell the grand jury all they knew. It looks like a dry Christmas, unless the G. J. can be induced to talk.

### *L. R. Brown, Et Al*

Social activities are looking up somewhat. We had two parties this week. Bryant Washburn gave a reception to celebrate his return to the colony, and Bessie Love staged a house warming in the Log Cabin in Laurel Canyon, upon which occasion a good time was had by all, including L. R. Brown, publicist, who may write a scenario entitled "Momentous Minutes Under the Mistletoe," based on his experiences.

The exhibitors who have been treading the streets of our Fair City and thronging the studios were here to attend a convention of the Theatre Owners of America, held in Walker's Auditorium. We had exhibitors from all the coast towns and all the inland towns of Sunny California, and the big towns and the little towns of Arizona.

Samuel Goldwyn came back to the Coast this week for a three-months' stay. Arthur Somers Roche has arrived to write stories for Metro. Elsie Ferguson and the two Toms, Forman and Meighan, are back on the Lasky lot. Anita Loos and John Emerson have arrived to start the first Emerson-Loos production. Charlie Chaplin has come back with a happy smile and the happy news that he is going to buckle on the old pants and step into the old shoes and get to work and make a few more movies.

### *Adam Adroit with Wand*

Adam Hull Shirk, publicity director for Famous Players-Lasky, has been made vice-president of the Los Angeles Society of Magicians. Not many people knew that Adam is a waver of the magic wand, and can fry eggs in a silk hat, pluck rabbits from the chandelier, and do all of the mystifying and mysterious feats of legerdemain performed by the best prestidigitators. The Los Angeles Society of Magicians has many prominent operators of the black art among its members. Professor Harry Cook is the president and Harry Kellar, dean of American mystifiers, is an honorary president.

Of course magic-ing is only an avocation with Adam, but there is no doubt that he finds the art of great assistance in his work of press agentry, and think what it must mean to be able, in these days of hi-cost of everything, to be able to conjure ducks and things right out of the atmosphere.

Milton Sills has bought a new house in Crescenta Park, Hollywood, and is now a next-door neighbor to Nazimova and Dustin Farnum. Allen Holubar, who was laid up with appendicitis last week, is better and happy over the fact that the use of ice bags, an iron nerve and the faithful nursing of his wife, Dorothy Phillips, prevented the doctors from making any alterations in his interior anatomical arrangements.

Production is still slack, but who cares? We've got a lot of pictures on the shelf, and who wants to make movies when Santa Claus is here, and, besides, everybody says things are going to be better than ever after the first of the year.

### *"Acrobatic Optics"*

All of the big plants are getting ready for extensive and intensive production—Lasky, Goldwyn, Vitagraph, Fox, Metro, Mack Sennett, Ince, Universal, Christie and Robertson-Cole have all got big features ready for the fire.

A number of new concerns have entered the field. Captain Leslie T. Peacocke has organized the Snappy Comedies, with Marine De Mos, the girl with the acrobatic optics, as the featured comedienne. Miss Ds Mos, who is from Athens, Greece, where she was well known to the ligitimate stage, has a most wonderful pair of lamps. She can make them jazz, do the shimmy, roll around in circles, do the Ben Turpin, and each one independent of the other, and along with that accomplishment she is a person of gracious manners, graceful proportions, and pretty well supplied with Grecian good looks.

Another new company is the Western Stars Productions, organized by Goldstone and Sanford. Both the heads of the firm are too well known in distributing circles to need any description, and, besides, I don't want to waste space on a couple of guys that don't do anything more important than put up the money and sign checks and things like that, when there's a lot of interesting stuff that I saw pulled off at their studio one day last week to talk about.

### *"You Ought to See Bill"*

The Western Stars Productions are making a series of twelve five-reel western pictures with William Fairbanks as the star. Who is Bill Fairbanks? Well, if you don't know him, you will. That boy is going to make a noise, if I am not mistaken.

And you just ought to see Bill. He's a great upstanding bird—can shoot, ride, run, jump, fight—why, if it hadn't been that a horse stepped on his foot a day or so before, I believe he would have whipped Al Kaufman the day I was at the studio.

Al Kaufman is an ex-pugilist who's got something like twenty-six knockouts to his credit—the bird that stood up with Jack Johnson for nine rounds—everybody knows Al. He's the actor-scrapper who worked with Charlie Ray in "The Egg-Crate Wallop." I had to go way out in the bucolic precincts of Glendale to see that fight, but it was worth it, and it was almost as big a treat to see Horace Carpenter directing the company—talk about fast shooters.

Horace is a regular two-gun man of a director. I never saw so mnch action rehearsed, staged and filmed in so short a time, and it was all good stuff, too. There was a scene on the street of a western town where Bill, the hero who was supposed to be dead, staged a come-back. A big procession of cowboys coming down the street of a western town, the fight in a ring erected in the plaza for the benefit of a widow lady who was in hard lines, and also to settle whether the hero or the heavy was strongest with the girl in the story. A dance scene with a professional dancer as the central figure, and a lot of close-up stuff. But the fight was the best of all.

### *Al Ruled Out of Luck*

The ring was right out in the middle of the street in front of the Gold Nugget Saloon, and all the people in the town, men, women and children, and a lot of cowboys, gathered around to watch.

I love fighting. I can stand and watch two guys hammer each other all day. They may get tired and want to quit, but I never do; I'm willing to stick it out for hours. Film fights are always amusing. The opponents are never really sore at one another and the finish is always doped out in advance, of course. In this case it was all slated that Bill was to knock Al out, but it was a good fight all the same. Just before they started to shoot, Carpenter, the director, told the cameraman he wanted fight action in fifty-foot lengths.

Lawrence Underwood, who is a director himself, but was playing a sheriff part in the picture, was the referee. He made a speech to the crowd introducing the fighters and they went to it. At first they stalled around a little like fighters always do, then a clinch, a break away, and Al handed Bill a nice thump on the head, and Bill paid him back with a wallop on the wishbone.

A little more dancing around like a

(*Continued on page* 1058)

## *From The New York Tribune*

**"'Dead Men Tell No Tales' is thrilling drama on the screen. It follows Hornung's tale closely, and reel follows reel without the slightest drop in interest. It is a fascinating story from first to last, much nicer, we think, on the screen than in book form. The picture is one of the best of its kind that we ever saw. It is perfect in every detail, and the burning of the ship at sea is so realistic that you have to exercise great self-control to keep from jumping on the stage and joining in the rescue."**

# Capitol Theatre Attendance Record Is Again Smashed, This Time by "Passion"

BOX office records of the Capitol Theatre, Broadway and Fifty-first street, New York, were smashed Sunday, December 12, when "Passion," a First National Special Attraction, opened a week's engagement there. The Capitol, since it opened some months ago, has been the world's largest motion picture theatre, and it remained for a First National production to bring into the box office more money in a single day than any film yet exhibited there.

That the receipts would have been much larger had the house been still bigger is accented by the fact that the sale of tickets was stopped at 6.30 p. m., when the sidewalks and streets were jammed with people. The reserves were called out to keep order and the box office window was closed. What the crush would have been had the weather been of the "theatre" type can only be conjectured.

"Everybody in the theare is confident that it will establish a week's record," said Edward Bowes, managing director of the Capitol, on Monday morning. "The matinee weather yesterday was not as propitious for theatre attendance as it was on the Sunday when the box office receipts came nearest to the record amount taken in yesterday.

*Small Advertising Cost*

"There was more real enthusiasm among the audiences than any we have ever seen. It is truly a splendid production. The attendance is remarkable due to the comparatively small amount we spent in advertising the production. The sum was small compared to that we would ordinarily spend on introducing an unknown star like Pola Negri. Yet some way the New York public got the idea that we had something and they flocked in and found out that we did."

The New York critics were unanimous in the expressions on Monday morning that the production is one of the pre-eminent pictures of the present age. The New York Times introduced a lengthy review of it with the paragraph: "One of the pre-eminent motion pictures of the present cinematographic age is at the Capitol this week."

The Daily News said: "Last night ticket lines from the Capitol Theatre extended north to Fifty-third street and south to Fiftieth street. The new European spectacle, 'Passion,' is showing. The sale of tickets was stopped at 6.30 p. m."

The New York Tribune said: "'Passion' is a First National Production and we should say it is at least 99 and 44/100 per cent. perfect. The mob scenes are wonderfully well done, the cast is capable and the story and direction are excellent. Mr. Rothapfel has arranged a prologue which is very effective. It is done by the Capitol ballet corps. This is the only thing on the program with the feature picture."

*"Alluring Vamp"*

The New York Herald hails Pola Negri as an "alluring vamp," and concludes a column of commendation with this paragraph: "All the impotrant parts are well handled and the picture carries its audience with it through the actual picturesque setting for two solid hours—a colorful stage prologue is the only other feature on the bill—while some of the old Greek 'pity and terror' of tragedy is part of the stock on hand."

The World said: "A new artist of the screen made her bow to New York yesterday and American young women of the profession will see Pola Negri in the Capitol Theatre this week with apprehension and interest. The acting of this Polish girl, about whom little had been heard in America, may go toward firing anew the ambitions of established favorites who have rested perhaps too comfortably for a year or more on laurels of the past. There is a fineness of acting that has not been outdone this season, and the charm and power of Miss Negri equal any single bit of romantic screen portrayal of the year."

The Morning Telegraph said: "Approximately 35,000 persons tried in vain to witness the first showing of the First National picture, 'Passion,' featuring Pola Negri, at the Capitol Theatre. During the early hours of the evening reserves from the Forty-seventh street police station were called to keep peace.

"The crowds before the massive theatre were so large for most of the evening that pedestrians walking along Broadway were forced to step into the street before they could proceed on their way. Just how many persons attended the performances is not known at the present time, but it is said that the audiences were the largest in the history of this or any other theatre in the city."

*PROLOGUE TO "PASSION" AS GIVEN AT THE CAPITOL THEATRE, NEW YORK*

*This First National attraction, with Pola Negri, is a foreign-made picture and is drawing capacity crowds at the theatre*

## Master Advertisers Growing

The Master Advertisers of Chicago are rapidly becoming known among film producers for the reliable quality of their output. Among the recent successful campaign books which have been designed by this firm was that made for Creation's "For the Freedom of Ireland" and Independent's "Hell's Oasis." Other clients who are receiving service from the Master Advertisers are the Capital Film Company and Emil De Recat, producer of comedies at the Essanay studio.

## Credit for Cameramen

Every cameraspondent of the World's News Pictures who obtains exceptional views of news-events will be given credit on the screen for his work according to an announcement from the company. It will, it is believed, stimulate the camera experts toward better work and create competition which will work to the benefit of the firm's news-reel.

# News of the West Coast

By A. H. GIEBLER

## To Publish in Book Form Picturized Stories

The Rubaiyat Press and Photoplay Corporation, a Los Angeles company just incorporated under the laws of California with a capital stock of $500,000, has conceived the idea of carrying along a publishing business in connection with their picture production, and of printing in book form all the stores picturized, simultaneously with their appearance on the screen. The board of directors of the new company consists of David Smith, attorney; John T. Carlton, production manager of Clermont Photoplays; Lloyd B. Carlton, president of Clermont; Frank L. Miller, bond expert, and Bingham Thoburn Wilson, author. The first book to be published and filmed simultaneously will be a new book not yet titled by Bingham Thoburn Wilson, who is the author of "The Hypocrite," "The Cat's Paw" and other novels.

## To Film Bachellor Novel

"Keeping Up With Lizzie," by Irving Bachellor, will be the second production to be made by the Rockett Film Corporation for W. W. Hodkinson, to be released through Pathe. Sam Wood, who has been directing Wallace Reid and Wanda Hawley for Paramount and Realart, has been loaned by Famous Players-Lasky to direct the feature, and Mildred Considine, local continuity expert, is putting the story in scenario form.

## Parents of Stars Return

Emil Flugrath and his wife, parents of Viola Dana and Shirley Mason, have returned to California after several months spent in New York, and will live with their daughters in their newly purchased home in the Hollywood foothills.

## Linder Starts New Picture

Max Linder, French comedian, who went to New York a few weeks ago with his recent farce, "Seven Years' Bad Luck," has returned to the coast and is making arrangements to start production on another feature comedy to be entitled "Pep." Viora Daniels, who was feminine lead in the Roscoe Arbuckle picture, "The Life of the Party," has been secured to play opposite Linder.

## Will Go to London

Mary O'Connor, scenario writer at Lasky's, is to leave for London on December 15 to work in connection with Paul Powell in the London studios of the Famous Players-Lasky organization.

## Emerson and Loos Arrive

John Emerson and Anita Loos, known chiefly for their scenario activities, arrived in Los Angeles last week to begin work on their first special production, "Wife Insurance," which will be directed by Victor Fleming, who directed the Emerson-Loos screen version of "Mama's Affair" with Constance Talmadge. After remaining in the west for a few weeks, to get the production well under way, Mr. Emerson and Miss Loos will return to New York to resume work with the Constance Talmadge Productions.

## Chaplin Returns

Charles Chaplin returned to California this week with the announcement that his comedy, "The Kid," will be released within a short time, and that he will begin almost immediately on a new production which he has been planning for some time. Chaplin was met at the station by a number of friends and former studio associates.

## Goldwyn Arrives

Samuel Goldwyn, president of Goldwyn Pictures Corporation, has arrived on the coast to look after production activities in the Culver City studio, and to put into operation new plans and ideas for the coming year. Mr. Goldwyn will remain in the west a few weeks, and will hold conference with the heads of departments at the Goldwyn plant while here.

Lloyd Bacon, son of Frank Bacon, author and star of "Lightnin'," who appeared in support of Joseph Dowling in "The Kentucky Colonel," a Hodkinson picture, will also appear in "The Broken Gate," another Hodkinson release.

*A WISP OF A GIRL WITH A NECKLACE OF PEARLS POSES FOR HER PICTURE*
*Rubye de Remer, who is starring in Arrow pictures, was acclaimed the most beautiful woman in America by Paul Helleu, the French artist, when he visited the studio*

# DeMille Says Future of Pictures Lies in Establishment of a New Screen Literature

At a luncheon given in his honor by Dr. Hugo Riesenfeld at the Claridge recently, William DeMille, who produced "Midsummer Madness," the Paramount picture now being shown at the Criterion Theatre, told a group of newspaper people his ideas and ideals in motion picture production.

Mr. DeMille at the same time gave some interesting information on how "Midsummer Madness" was produced from Cosmo Hamilton's novel, "His Friend and His Wife."

"'Midsummer Madness,'" he said, "furnishes an interesting illustration of the necessity of co-operation between authors and directors, and shows why the Paramount producing organization headed by Mr. Lasky has brought a group of big writers into its studios. Somebody has raised the point that 'Midsummer Madness' is not Cosmo Hamilton's book, 'His Friend and His Wife.' With this statement I agree heartily, although I must admit that I have never read the book. But, while admitting the picture is not the book, I maintain that it does tell the story which the book told.

*Author Co-operates*

"Mr. Hamilton spent more than a month in the Lasky studio in Hollywood, during which time we worked in the closest co-operation. Before we began to work, I asked Mr. Hamilton to tell me the story of 'His Friend and His Wife.' He started to tell it to me with the ideas and the words of a novelist, introducing more than fifty characters and sketching in details which make up the book. But I soon convinced him that from the standpoint of the picture the story must center in the four characters, portrayed on the screen by Jack Holt, Lila Lee, Lois Wilson and Conrad Nagel, and that he must discard every incident that could not be told in pictures. He worked over this for days, my task always being to have him tell his story in terms of motion pictures. The story he finally evolved is the story of 'His Friend and His Wife' and 'Midsummer Madness.' But, of course, it is not the book.

*Future Depends on New Works*

"I do not want books. I do not want plays. I want authors—authors who can learn that building a drama in terms of pictures is entirely different from building a drama for the stage. I shall probably never adapt another book to the screen, because the future of motion pictures lies entirely in the establishment of a new screen literature. Until we have that we shall not have an art, and the only way to get a screen literature is to have authors who can tell dramatic stories, tell those stories in motion picture terms.

"The motion picture today has about the same relation to its ultimate development that the miracle play of the fifteenth century has to modern drama.

"The reason for this is that up to the present we have been almost wholly devoted to perfecting our craft, learning our tools and improving on them. We have now developed this craftsmanship to a degree that enables us to present our story. Well, therefore, it behooves us to strike into new fields and make the motion picture the art that it is destined to be. In this we are growing rapidly—I should say that every five years in motion picture growth is equivalent to a century's growth in the legitimate drama. In about twenty-five years the motion picture will have brought itself down into the twentieth century.

"The greatest impetus toward the future development I expect will come from what I like to call the establishment of a motion picture university in Hollywood. This university already is in existence—and its student body, while small, includes such men as Edward Knoblock, Elinor Glyn, Henry Arthur Jones, Sir Gilbert Parker, Avery Hopwood, brought into motion pictures by Jesse L. Lasky.

*Critics Can Give Big Service*

"And in this connection the newspaper critics can perform a tremendous public service. There are only a few real brains in motion picture production—a few real students who are in love with their art and take their work seriously. When I entered motion pictures six years ago I missed the intellects which I had come in contact with in the 'legitimate' theatre. But in the last two years men of brains and dramatic genius have been turning more and more to the screen, because they realize the tremendous possibilities of pictures.

"Now, newspaper critics should get behind the men who are carrying the artistic burden of the screen, critics should take their work seriously enough to study and learn which are the men who are the mercenaries and which are the students and earnest workers. And then the critics should get behind the serious-minded producers, foster their efforts aand above all give them constructive criticism and not the flippant prostitution of writing talent to superficial cleverness. It is discouraging enough, fighting the battle for art in the front trenches, without being sniped at from behind by flippant, thoughtless critics."

## "Light Woman" Bookings Exceeding Expectations

"A Light Woman," adapted from Robert Browning's classic poem, one of the American Film Company's recent specials, is booking fast. The bookings on this photo-drama are selling at a pace more rapid than any of the recent "Flying A" Specials. The scenario was written by Daniel F. Whitcomb and the production was directed by George L. Cox.

The production has a well balanced cast. Helen Jerome Eddy carries the leading feminine role in the character of a sweet, wholesome girl and the finance of a wealthy broker's son, the latter played by Hallam Cooley. Charles Clary has the role of the father who saves his son, while the siren is Clare Du Brey, who has the title role.

Some of the bookings just received are: Loew's Casino, Salt Lake City; Washington Theatre, Dallas; Princess, Terre Haute; U. S., Patterson, N. J.; American, Laramie, Wyo.; Peerless, St. Louis, and the Criterion of Chattanooga, Tenn.

## Denison Clift's Work on De Maupassant Film Pleases English Trade

Denison Clift, the American scenarist and director, has completed a screen production of Guy de Maupassant's famous story, "The Diamond Necklace," in London, and it is looked upon by many as one of the best British pictures of the year.

Mr. Clift wrote his own adaptation of the story and directed, cut and titled the film. Milton Rosmer and Miss Jessie Winter, London screen favorites, head an all-star cast. The dramatic and human elements of the story have been preserved and developed in the picture, it is reported. S. Rowson, head of Ideal Lilms, Ltd., has declared Mr. Clift's version of the famous story to be one of the finest examples of screen craftsmanship accomplished in a British studio.

The picture will be given a special trade showing in December and will be released in London next October. Mr. Clift has been asked to make three more pictures in London and declares he may return later to direct them. At present he is planning to return to New York in January.

Mr. Clift was formerly scenario writer on the West Coast. He also directed Madlaine Traverse for William Fox. He arrived in Europe early last fall for a tour of Europe, and was on his way home when the Ideal asked him to make the de Maupassant picture.

## Next Glaum Picture

Louise Glaum's next picture which has entered production will be from an original story tentatively called "The Attorney for the Defense" by Bradley King. J. Parker Read, Jr., personally is supervising this production for associated producers. The supporting cast includes Mahlon Hamilton, Joseph Kilgour, Claire Du Brey, Ruth Stonehouse, George Cooper and Little Mickey Moore. Charles Stumar is head of the camera staff.

## Gets Rights to "Patachon"

Oscar Osso, representative of the Society of Dramatic Authors of France, has granted the dramatic and motion picture rights of the play "Patachon," by Maurice Hennequin and Felix Duquesnel, to Leo Ditrichstein. This play was a great success in Paris, and the principal part will be an excellent vehicle for Mr. Ditrichstein.

## Mrs. Garson Dies

Mrs. I. H. Garson, 55 years old, mother of Harry Garson, producer of Harry Garson pictures starring Clara Kimball Young, died suddenly of heart trouble on December 13, at her Los Angeles home. The funeral service was held on December 16.

# *Exchange Managers See Subterfuge in Announced Acquisition of More Theatres by Jensen & Von Herberg*

CONSIDERABLE speculation was caused in motion picture circles of the Pacific Northwest by the announcement of Jensen & Von Herberg, following the settlement of the strike of their union projectionists and musicians, that they have acquired an interest in the leading theatres of several more of the larger towns of the territory.

Part ownership has been announced in the Star Amusement Company of Everett, controlling all the theatres in that town; in the Western Theatres Company, owning three theatres in Aberdeen and four in Centralia; in the Globe Theatres Company of Oregon, owning two theatres in Albany, two in Roseburg, one in Oakland and one in Sutherland; in the George A. Hunt Company, owning three theatres in Medford, Ore., two in Grant's Pass; and in Whiteside Brothers, owning two theatres in Corvallis, Ore.

### *Present Holdings*

The towns in which Jensen & Von Herberg are already established are Seattle, with the four largest theatres; Portland, with five theatres; Tacoma, with six theatres; Bremerton, with three theatres, and Bellingham, with three theatres and one in Yakima. The theatres in these towns are under the direction of Jensen & Von Herberg. Those in which an interest has just been acquired are not advertised as under their direction, but in booking pictures the managers are going strong on the Jensen & Von Herberg argument. All the holding companies of these theatres are members of the Independent Exhibitors' Corporation, the booking circuit organized by Jensen & Von Herberg last June, and the impression that the circuit is merely a clearing house for Jensen & Von Herberg is being fostered by its members.

The consensus of opinion among exchange managers is, however, that the announcement of the recent purchases by Jensen & Von Herberg is merely a subterfuge by which they hope to get the circuit to begin to function generally. The exchange managers declare that they won't be convinced until the theatres are actually placed under the direction of Jensen & Von Herberg and are advertised as such.

### *Majority Shut Out*

The branch managers declare they have no objection to selling to Jensen & Von Herberg for houses that they own or control, but all managers except Goldwyn and Vitagraph branch heads have refused to recognize the circuit.

Owing to their stand the majority of the companies have been shut out entirely in Portland, Tacoma, Bremerton and Everett, but arrangements are being made whereby every picture of merit will have a chance to be shown in Portland and Tacoma. In Seattle the opening of the new Winter Garden by Clemmer, James & Myers, this week, and the opening of John Hamrick's new Blue Mouse in two more weeks will give the film companies not catering to Jensen & Von Herberg four first run theatres, the Clemmer, Winter Garden, Blue Mouse and Colonial.

## *Fox Wins Suit*

The Fox Film Corporation won a victory the past week over the efforts of the Blaney Producing Company to prevent it from exhibiting the motion picture, "The Man Who Dared," and to compel an accounting of the receipts derived from such exhibitions. The victory is in the form of a decision by Supreme Court Justice Henry D. Hotchkiss denying the petition of the plaintiff, who claimed that the exhibition of the picture was an infringement on their exclusive rights to the stage play of the same name, although the play had not been produced on any stage for many years.

Justice Hotchkiss said: "Here we have a play that has not been produced for sixteen years, and the likelihood of there being any deception of the public, or that any one will visit defendant's moving picture under the mistaken belief that he is going to witness plaintiff's play, is so remote as to make the remedy of injunction inapplicable. Motion denied with $10 costs."

## *RUBBERNECKING*

(*Continued from page* 1054)

couple of roosters maneuvering for position, then they really got to going good. It was give and take on both sides, whang, whack, thump, slap and slam, when along about the third wallop the cameraman had used up his fifty feet of film.

Somebody ought to have told Al and Bill that the camera wasn't getting the stuff, but nobody did, and they kept on until Al took a notion to sit down just after Bill handed him a nice one.

### *Hard on the Scrappers*

That ended the round, and both boys got up and looked at the director like two pleased kids who knew they had done good work—and then he spoke the cruel words that told them they had been fighting for the amusement of the hundred people that hung over the ropes of the ring, and that they would have to do it all over again.

They did three hot and fast rounds altogether after that, and of course as it was written down in the scenario, Bill knocked Al out; but, as I said before, I believe that if the horse hadn't stepped on Bill's foot a day or so before, Al might have been in earnest when he reposed there on the tanbark while Underwood counted him out.

It was a great fight, and if all the action in the film is like the fight and the other action they shot while I was on the set, it's going to be a pretty good film when it's finished.

The picture, which will be entitled "Bill of the Bar O" when it is ready for release, tells the story of a young college man who goes out west to work on a ranch and gets into all sorts of adventures before he cleans up a lot of dirty work and wins the girl. Charlotte Wood is Bab, the girl. Ernest Van Pelt and Kaufman are the heavies. Jack Westmeyer, Harry O'Connor and Chai Hong, the Chink Charlie Chaplin, all have good parts.

# *W. R. Hearst, Adolph Zukor and J. L. Lasky at Opening of Howard Theatre, Atlanta*

A SPECIAL car arrived in Atlanta Monday, December 13, bringing a delegation of notables for the formal opening on the same day of Atlanta's new million-dollar picture palace, the Howard. Among the arrivals were Adolph Zukor, Jesse L. Lasky and William Randolph Hearst. They made their headquarters at the Georgian Terrace.

The Howard is operated by the Southern Enterprises. It is declared to be one of the best equipped theatres in the United States, and has an excellent location on Peachtree street, Atlanta's busiest downtown thoroughfare.

The chairs and furniture of the Howard were all made to order, are of special design and are hand painted Italian models, with upholstery of green mohair plush. An elaborate indirect lighting system is used. The decorations are of the Baroque period of the Italian Renaissance. Cloth of gold is used for hangings above the prescenium arch and ornamental boxes and loges, and the stage curtain is of purple velvet.

Enrico Leide, musical director, has assembled an orchestra of thirty-five musicians. The entertainment will be elaborate, with musical program, big features and short subjects, together with vocal soloists and dancers.

## *Grammer for Oberholtzer*

Governor Sproul of Pennsylvania last week was asked to reinstate Ellis P. Oberholtzer as a voting member of the board of censors. The request was in a telegram signed by members of twenty-six Philadelphia women's organizations, who also attended a meeting at the City Club where they heard an address by the Rev. Carl E. Grammer, rector of St. Stephen's Episcopal Church and a member of the Interchurch Federation. He is leading the campaign to reinstate Dr. Oberholtzer. He is very much before the public eye today as a champion for the enforcement of the old "blue laws," and is actively engaged in denouncing the mayor of Philadelphia, who opposes him.

## *From The New York Globe*

**Dead Men's Tales.**

"Dead Men Tell No Tales," the cryptic advertisement which has decorated the recent dailies in huge black splashes, is now revealed as a harmless, necessary movie at the Broadway this week. This will be a relief to those nervous souls who were startled by its sinister implication under pastry ads or patent medicine announcements. Our own Globe Trotter assures us that he even saw the notice of an excellent physician with the traditional "office hours from 11 to 2 and by appointment," and under it the laconic prophesy "Dead Men Tell No Tales."

But the picture is here and all is forgiven because it is an excellent example of a mystery melodrama of pirates and bottles of rum and beautiful Spanish women rescued at least six times for every reel. Most of the burden of these rescues fall on Percy Marmount, as the dauntless hero. Catherine Calvert makes a vivid and flashing senorita, who is not too proud to be saved. The film is combined with the usual Broadway vaudeville bill, although it is quite strong enough to carry the programme alone.

# Large Crowd Attends the Opening of Ware Theatre, Beverly, Massachusetts

N. HARRIS WARE and D. Glover Ware —the Massachusetts Ware Brothers —have just opened Ware Theatre, Beverly, Mass., one of the most perfectly appointed theatres on the Atlantic seaboard. This new moving picture theatre is a playhouse of the one-balcony type.

Adam style of architecture is the design for the interior. The main entrance is a spacious vestibule. On the side walls is pink Sepanto marble dado, above which are four decorated and metalized photo frames, set into and surrounded by Tavanelle rose marble. The ceiling is decorated with gold leaf and supports an elaborate electric fixture of the colonial lantern type. Red and green tile covers the floor.

The lobby enters into the foyer, from which leads the ladies' parlor, the auditorium, the stairs to the balcony, and the coat room. Flint tile, with Tennessee marble border, is used on the floor of the foyer. Golden brown and old ivory is the color scheme. The ceiling is covered with gold leaf.

The outstanding feature of the main theatre is the total absence of straight lines and sharp and square angles. Everywhere the surfaces and lines are curved either in circles or circular and eliptical arches. They are useful as well as ornamental, for they aid the accoustic properties of the theatre. Sounding board, box motive and main ceiling are other features of the auditorium.

### *Covered with Gold Leaf*

A large dome of the umbrella type, 435 feet in diameter, forms the ceiling. Around the large dome are twelve smaller circles. The main dome and other flat surfaces are covered with gold leaf. Draperies of the theatre are a rich dark blue velour, making a pleasing contrast with the golden brown walls.

The stage opening is an eliptical arch. The stage is so equipped that a theatrical performance can be given. Ware Theatre has one of the largest and finest organs of any theatre in the East. It cost $50,000.

All Beverly turned out for the opening night. Three changes of pictures a week will be the policy of the new theatre—the changes to be on Monday, Wednesday and Friday.

Ware brothers are natives of the neighboring seaboard town of Marblehead. N. Harris Ware started his public career at the Keith Theatre, Boston. Later he went to Union Square Theatre, New York. In 18 months he went to Albany to open the Leland Opera House. He returned to Fifth Avenue Theatre, New York, as musical director and afterward was at the New York Roof Garden. Later he and his brother toured in vaudeville. Coming back to Massachusetts in 1910 the Ware brothers then opened the Dreamland Theatre in Beverly.

D. Glover Ware was on the stage several seasons. For two years he was with the original "Way Down East" company. One of his earliest ventures was with the Castle Square Opera Company, Boston.

# William S. Hart Wears Famous Sombrero in "Testing Block," Latest Paramount

NEWS that his latest Paramount picture, "The Testing Block," had broken all Sunday records on the opening day of its engagement at the New York Rivoli was received by William S. Hart, while the producer-star was on vacation at Victorville, Cal. And what made the occasion doubly pleasing to Mr. Hart was the fact that the message, which was sent by one of the Paramount home office executives, came on his birthday.

Doubtless there are only a few, if any, of the thousands of Bill Hart's admirers who already have seen their favorite hero in this typically western Hart picture, who are aware that the picturesque sombrero which the star wears has an interesting history. For this hat of ample proportions, a magnificent specimen of the full beaver decorated with gold braid, was once owned and worn by the most famous of all bandits of the early days in the old Southwest. Joachin Murieta was his name and his exploits covering nearly two decades are still recounted by the older generation all the way from the Rio Grande to San Francisco.

The sombrero was presented to Mr. Hart by Florence D. Yambert of Cripple Creek, Col. There is a bullet hole through the upper part of the lofty crown, believed to have been made during the bandit's last fight when, surrounded by superior numbers, he was killed in a mountain retreat near the Mexican border. It is an interesting coincidence that the hat should ultimately be worn by Mr. Hart in the portrayal of Sierra Bill, of which character, in some respects, Murieta was a prototype.

"The Testing Block" also marks the debut as Mr. Hart's leading woman, of Eva Novak, who is a younger sister of Jane Novak, who will be remembered as playing opposite the star in "The Silent Man," "Wagon Tracks" and other pictures. Eva had not been on the screen a great while prior to her engagement with Mr. Hart, but seemed to take naturally to the work, and in the role of Nellie Gray, the demure little maiden who plays the violin with a band of nomadic players in the Far West, she is said to have scored a genuine success.

# "The Law of the Yukon," a Charles Miller Film, Praised and Criticized by Exhibitors

CHARLES MILLER'S latest picture, "The Law of the Yukon," has played to capacity business wherever it has been shown. An unusual public interest in this picture is amply confirmed by letters which Mr. Miller has received from exhibitors, stating that it has measurably increased their sales. These letters, however, also freely criticize the manner in which the picture has been cut, and it is plain that the initial sterling qualities of the production have carried it to success notwithstanding many obvious faults in the cutting.

In this connection it is only fair to Mr. Miller to state that he had nothing whatever to do with the cutting of "The Law of the Yukon" and he, therefore, cannot be held responsible for that which he did not control.

Mr. Miller has for years borne an excellent reputation among exhibitors. His persistence in matters of detail is proverbial, and his infinite patience in transferring the individuality of the artist to the screen is a characteristic feature of his work. His avowed ambition has been, and is, that parents may always take their children to one of his productions and feel sure that they will see clean drama only.

Mr. Miller holds the enviable position of never having had a failure connected with his name.

## *Elliott Visits New York*

Clyde Elliott, president and general manager of Pioneer Film Corporation's Illinois office, located in Chicago, was a visitor to Pioneer general offices in New York recently, leaving on December 8, after a three day conference with General Manager M. H. Hoffman. Mr. Elliott expressed himself as well pleased with present conditions and is particularly enthusiastic over the quality of Pioneer's latest additions to its program, and expects record breaking business.

"The Broken Gate" is the title of Bessie Barriscale's first picture to be released through the W. W. Hodkinson Corporation under her new contract with J. L. Frothingham.

WATCH THE WORLD

*THE LEADING CHARACTERS WHO ARE FEATURED IN "THE JUCKLINS"*
*Left to right the players are: Clarence Burton, Mabel Julienne Scott, Monte Blue and Charles Ogle*

# *Larry Semon Finishes Comedy and with New Leading Woman Starts New One, All Within Thirty-six Hours*

LARRY SEMON is one of the busiest stars on the Pacific Coast. He recently finished a comedy entitled "The Sportsman," and within thirty-six hous was engaged in production on a new comedy under the tentative title of "The Hick." But he went further. His new leading lady, Maryon Aye, needed some new costumes, and rather than be held up, Larry launched the remainder of his company on still another comedy, which he claims will be an entirely new departure in the realm of comedy.

Miss Aye, who plays opposite Larry, is given a very prominent part in the comedy in which she will make her first appearance. She is of the Parisienne type, and in addition to her personal beauty, is said to be an exceptionally good comedienne.

In "The Sportsman," which Larry recently completed, Lucille Carlisle is seen in the opposite role. This comedy will have its premiere at two big Broadway, New York, theatres in the near future. It shows Larry as a mighty hunter, unafraid of rabbits, canaries and field mice, and also quite unafraid of the hundred-off wives of the Sultan, but he reverts to Semonesque agility when a half dozen lions are let loose in the conservatory.

Much mystery has been thrown around the comedy which will follow "The Hick," but Semon is said to have a dozen stunts up his sleeve. It is claimed that "The Hick" is Semon's best.

Larry Semon is still writing and directing all of his own comedies, as well as starring in them. He is being assisted in the direction by Norman Taurog. With the exception of his new female lead, Maryon Aye, his supporting cast in his three comedies to follow "The Sportsman" will be practically the same as has been seen in his recent comedies.

## *A. M. P. A. Joins Fight Against Blue Sunday Law*

William A. Brady, president of the N. A. M. P. I. at the last weekly meeting of the A. M. P. A. told the members what steps should be taken to prevent the American people from being deprived of their freedom on Sundays by the Lord's Day Alliance, which is now trying to put the Blue Laws through Congress, and called upon the organization to land every possible support in this fight which he characterized as the most vital the motion picture industry has ever been called upon to make.

He pointed out that three very definite problems coming up for consideration by Congress within the next two months are now confronting the picture business, each of which demands united and concentrated action from every company and individual in the industry; the Blue Laws which will prohibit picture shows on Sunday; the proposed increase of 100 per cent. in admission tax on picture theatres; the matter of censorship.

As a result of Mr. Brady's appeal a committee from the A. M. P. A. was appointed to attend the meeting of the N. A. M. P. I. and the M. P. T. O. A. on Dec. 14 at the Claridge Hotel. The members of this committee are Paul Lazarus, president of the A. M. P. A.; C. L. Yearsley, and Merritt Crawford. They will devise some definite way satisfactory to Mr. Brady in which the A. M. P. A. can put its shoulder to the wheel and help make the Blue Laws turn back.

## *Blue Engaged by Dwan*

Monte Blue has been engaged by Allan Dwan to play the leading role in his second Associated Producers release, "The Perfect Crime," work on which has been started at the Hollywood studios.

Since his return to the coast from New York two weeks ago Mr. Dwan has been preparing the script for the picture which he will direct himself. The story is from the pen of Carl Clausen and originally appeared between the pages of the Saturday Evening Post. The role which Monte Blue will play is peculiarly suited to his awkward, bashful and likeable personality and he will in turn be a retiring young nobody and a dominant humbug.

## *Buckland Joins Ranks of Producers; to Associate Himself with Allan Dwan*

Wilfred Buckland, for the past six years art director for Famous Players Lasky, is the latest to join the ranks of the producers. He has associated himself with Allan Dwan who will in due course of time present the Wilfred Buckland Productions.

The name of Wilfred Buckland is well known in the motion picture industry for it has appeared on every film sent out by Famous Players during the past six years. Mr. Buckland has staged all of the Lasky productions during that period.

Mr. Buckland's early training was with no less a person than David Belasco for whom he was general stage manager for twelve years. For Belasco he made such well known productions as "The Girl of the Golden West," "Madame Butterfly," and "Madame Du Barry." Still earlier in his career he was a member of the old Augustin Daly stock company where as an actor he appeared with such favorites as John Drew, Ada Rehan and Mrs. Gilbert.

Mr. Buckland will start work in the near future at the Hollywood studios on his own productions which he will direct.

## *Del Ruth with Mayer*

Through special arrangement with Louis B. Mayer, Hampton Del Ruth is now at the Mayer studio engaged in writing an original story which will be filmed for Associated First National release either as an Anita Stewart starring vehicle or as a big all-star production. Reports state that the theme is of melodramatic nature with pleny of human, hear-interest touches and many sensational scenes.

# WATCH THE WORLD

*GEORGE MELFORD'S PRODUCTION FOR PARAMOUNT BASED ON OPIE READ'S NOVEL*
*Left to right the players are: Jack Hull, Fannie Midgely, Guy Oliver and Robert Brower*

## *Opens in Schenectady*

The Barcli Theatre, which has just been opened in Schenectady, N. Y., easily takes rank as one of the handsomest moderate sized houses which have been opened in the state this year. The rather odd name comes from the fact that the theatre fronts on Barrett street, with its exit on Clinton. The house is owned by John Walker, for five years associated with the Lincoln Theatre in Schenectady. William E. Gladstone has been selected as manager. The theatre has a seating capacity of 1,110.

## *Norwich Society Praises "Last of the Mohicans"*

Forty members of the Norwich Society, an organization of former residents in the Connecticut home of Uncas, the hero of Cooper's famous Indian story, "The Last of the Mohicans," were guests at a recent private showing arranged by Associated Producers of Maurice Tourneur's motion picture elaboration of this story.

The showing, which was held at the Miles Projection Room in the Candler building, was generously applauded by those present, among whom were Judge William H. Barnes, former State Senator in Connecticut, and at present a judge of the City Court in Norwich.

Also present were Edwin C. Ely, president of the society; Arthur T. McWilliams, secretary, and Howard C. Russ, treasurer.

The showing followed the annual smoker of the society held at the University Club.

## *George Bunny Making Comedies for Goldwyn*

George Bunny, son of the screen's one-time widely known and popular comedian, the late John Bunny, is making a series of two-reel Capitol Comedies for the National Film Corporation of America. These George Bunny comedies will be released through Goldwyn as have the previous Capitol Comedies.

The first of these comedies is "At It Again," a mirth-provoking funalogue from start to finish, it is said. "At It Again" and "Professional Ethics," the second of the Bunny comedies, have already been released and are now in all twenty-two exchanges. Goldwyn announces that more of the comedies will soon be ready for the market.

## *Atlanta Exposition Proves Success; Stars, Exhibitors, Exchangemen There*

THE exposition of the Atlanta Film Managers' Association, opened on Monday, December 6, with everything in readiness, and despite the inclement weather, a very large and enthusiastic audience of exhibitors, exchangemen and film fans filled the Auditorium-Armory in Atlanta.

Those who had booths were Southern Enterprises, First National Exhibitors' Circuit, Paramount, Metro, Realart Pictures Corporation, Savini Films, A. C. Bromberg Attractions, Select, American Blower, Atlanta Poster Mounting Company, Fox Film Corporation, Vitagraph, Goldwyn Pictures Corporation, Scenic Film Company, Southern Picture News, Southern Theatre Equipment Company, Pearce Films, Weekly Film Review, Southeastern Pictures Corporation, Lucas Theatre Supply Company, Quality Film Service, Automatic Player Piano Company, Yellow Taxi Company, Atlanta Film Managers' Association and Edgar H. Orr, photographer.

The stars attending were Eugene O'Brien, Martha Mansfield, Louise Dupree, Helen Gardner, Muriel Ostriche, Willie Mae Carson, Mrs. Garnett Sabin and Frances Eldridge. More than 200 exhibitors from the six southern states were in attendance during the week and they staged get-together meetings daily which will result in much future good. Exchanges from all over the South had representatives in attendance and practically every exchange manager was in attendance personally.

Matinees daily for child impersonations of different stars were held and prizes given for the best impersonations. The music was furnished by the Royal Scotch Highlanders Band of thirty pieces.

The exposition was originated and started by Nat L. Royster, editor of the Southern Picture News.


# *The Talk of the Industry*

## NEWARK'S MILLION DOLLAR THEATRE

*The Branford, seating 4000—A. Fabian, Owner, Gordon Reid, Mgr.*

## OPENED DEC. 16th WITH OUR ARTISTS EXCLUSIVELY

*Wilifred Glenn, Baritone, Ruth Kellogg Waite, Soprano, Leon Zario, Tenor*

## THIS MAKES THE EIGHTH THEATRE OPENED BY THE N. Y. CONCERT LEAGUE ARTISTS THIS MONTH

*The Cream of the Country's Concert Singers Supplied by*
**The New York Concert League, 1664 Broadway, N. Y. C.**

***Ask for our Christmas Program—arranged by Finston—Free on request***

*FAINT HEART NEVER—*
*Bert Lytell in "The Misleading Lady," released by Metro*

## *Ormsby Film Company Preparing to Produce*

A. B. Ormsby, president of the Ormsby Film Corporation, Los Angeles, is preparing to produce three big stories by well known authors, which will be filmed as special productions with all star casts, during the coming year.

The success of "Neptune's Bride," the company's initial production is responsible for the big 1921 program which has just been outlined. It was written and directed by Captain Leslie T. Peacocke, author of "Neptune's Daughter."

The exploitation and sales department of the company is conducted by C. O'D. Blanchfield, 212 Superba Theatre Building, Los Angeles.

## *Union Film Company on Its Third Production*

J. T. Whitlaw, general manager of the Union Film Company, announces that the production end has passed all expectations and that the Alt-Howell comedy unit is working constantly with hardly a break between the finish of one picture and the beginning of the next. The company is now well along with its third production.

Alexander Alt, president of the company, as well as star in the comedies, plans to take Helen Howell, Al Martin, his director, and the rest of the company to the East Coast at the completion of the present picture. Mr. Alt said: "I have some special shots in view for my next two pictures and I am going to get them in the East."

## *Lew Cody Production Now Ready for Release*

Following the recent announcement that Lew Cody has entered the independent producing field, his first independent feature, "A Dangerous Pastime," is now ready for distribution through Irving M. Lesser, general manager of the Western Pictures Exploitation company.

The story by Wyndham Martyn was adapted to the screen by H. Tipton Steck.

James W. Horne directed and the supporting cast includes, Elinor Fair and Cleo Ridgely, in the leading feminine roles, Ernest Joy, Mrs. Irving Cummings, Arthur Hoyt and Frank Elliott.

# *Tom Moore, Goldwyn Star, Finishing Filming of A. C. Gunther's Noted Play, "Mr. Barnes, of New York"*

NO player at the Goldwyn studios in Culver City, Cal., has had a busier year than has Tom Moore during 1920. During the twelve months this popular star has made six pictures and is nearing the end of the seventh.

Pictures he has been in this year are "Toby's Bow," the comedy drama by John Taintor Foote; "The Great Accident," from a story by Ben Ames Williams; "Officer 666," "Stop Thief!" and "Hold Your Horses," from a story by Rupert Hughes.

Now as Barnes in Archibald Clavering Gunter's old novel and play, "Mr. Barnes of New York," which is nearing completion, the star has a role of a different sort from anything he has hitherto done. He is also scheduled to play the part of a fireman who marries a New York society girl in a screen version of William J. Hurlbut's play, "Made in Heaven."

Other pictures in which Goldwyn has starred Tom Moore are Pinero's "Gay Lord Quex," R. C. Carlton's "Lord and Lady Algy," "Just for Tonight," Thompson Buchanan's "Thirty a Week," Willard Mack's "Go West, Young Man," Frederick S. Isham's "A Man and His Money," "One of the Finest," Basil King's "City of Comrades" and Charles Klein's "Heartsease."

# *Pathe Plans Exceptional Exploitation for Associated Exhibitors' "The Devil"*

PLANS for some of the most sensational exploitation any motion picture has ever been accorded in New York or any other city, have been made for George Arliss' screen debut in "The Devil," another Associated Exhibitors special distributed through Pathe.

While announcement of the theatre will be withheld until all details have been completed, one of the foremost of Broadway's screen palaces will stage "The Devil" soon after the New Year, and will give it one of the most remarkable presentations in motion picture annals.

Every effort will be made to make the motion picture version of Franz Molnar's wonderful play more sensational than was its stage presentation here about a decade ago, when two companies played "The Devil" on Broadway at the same time. Each company enjoyed the fullest prosperity. Incidentally, George Arliss starred in one and received the unanimous indorsement of the metropolitan critics.

Release date for "The Devil" has not been definitely determined by Associated Exhibitors and Pathe, but should be within the next week or soon after the announcement of the New York premier is made.

Tremendous interest has been aroused in "The Devil," due no doubt to the fame of the stage production which has spread throughout the world, and the personal popularity of George Arliss, who is rated as a legitimate star with such famed actors and actresses as Maude Adams, David Warfield, Ethel Barrymore, John and Lionel Barrymore and other noted players.

The assembling, titling and editing of the production has been entirely completed. Final work on the art titles was accomplished during the past week. All that remains now is for Associated Exhibitors and Pathe to set the release date.

It is confidently expected by officials of both organizations that "The Devil" will be one of the greatest box office attractions of the new year, and that it will repeat its sensational career on the stage.

A number of the leading "legitimate" theatrical managers, the entire staff of the Guy Croswell Smith Company and many others attended the festivities. Mr. Tourneur made a short speech paying tribute to McCormick for the painstaking and successful way in which McCormick presented the premier presentation of his special all-star production, "The County Fair," at the Rivoli Theatre, Toledo, week of September 12. For it was through Manager McCormick's unique and original methods that 40,000 persons, which is over one-fifth of the entire population of Toledo, attended the Rivoli during the engagement of the Tourneur production.

After the dinner, the party attended "Spanish Love" at the Maxine Elliott Theatre, Ziegfeld's Midnight Frolic, finishing the evening's entertainment at Madison Square Garden where the Six Day Bicycle Race was the attraction.

## *Tourneur Tenders Dinner to S. Barrett McCormick*

On Friday evening, December 10, at the Crillon, New York, Maurice Tourneur tendered S. Barrett McCormick, formerly manager of the Rivoli Theatre, Toledo, Ohio, a dinner which was followed by an evening's entertainment by visiting a number of the different outstanding theatrical hits of Broadway.

# Notes on West Coast Production Activities

*Gathered by Nora B. Giebler*

## Lasky's

Now that Elsie Ferguson has arrived to make her first picture in Los Angeles, William T. Taylor, who will direct her, is working overtime selecting a cast to support Miss Ferguson in "Sacred and Profane Love," scenarioized by Julia Crawford Ivers from Arnold Bennett's novel, and to get under way with the production.

Tom Forman, who has been making scenes in the east for "The Quarry," has come west with Tom Meighan, the star, and George McQuarrie, the heavy, and Paul Everton, to complete the picture in the west coast studio. Lois Wilson, who did not appear in the eastern made scenes, is leading lady. Harry Perry, the cameraman who accompanied the company to New York, has returned also and will continue to do the photographic here.

The other company now working at the Lasky plant is Cecil De Mille's, making "The Affairs of Anatol," and they are away on location about half the time.

## Metro

Viola Dana has almost completed "Sorrentina" under Director Dallas Fitzgerald; and Buster Keaton is shooting every day and Sunday too on his "Hard Luck" comedy, so as to have his sixth picture complete and ready for release before Christmas.

"The Four Horsemen of the Apocalypse" has practically all been filmed, and is now in the hands of the editors and cutters.

Wesley Ruggles has begun "The Woman Who Went Away," with Alice Lake. Fred Turner, Carl Gerard and Rudolph Valentino support. This picture is a screen adaptation of the John Fleming Wilson novel, "Uncharted Seas."

Philip Rosen is filming diving and swimming pool scenes for "What's the Matter with Marriage," being made from the Jack London story, "The Little Lady of the Big House," which is interpreted by Ora Carew, Milton Sills, Nigel Barrie, Marjorie Prevost, Helen Howard and Ann Forrester.

## Realart

At the Realart studio Wanda Hawley is working on a story by Philip Bartholomae, with Clyde Fillmore, Sidney Bracey and Mary Winston in support. Bebe Daniels has just completed "Ducks and Drakes," and will take a vacation until after the holidays; and Mary Miles Minter is doing a circus story under Director Thomas Heffron.

## Brunton

At Brunton the finishing touches are being put on the Benjamin B. Hampton production, "There Was a King in Egypt," by Director Howard Hickman; and the Betty Compson company is completing a new drama under the direction of Arthur Rosen.

J. L. Frothingham has begun a new production called "The Other Woman," by Norah Davis, under Director Edward Sloman, with Tony Guadio at the camera. In the cast are Jane Novak, Jerome Patrick, Helen Jerome Eddy, William Conklin, Joseph J. Dowling, Frankie Lee, Aggie Herring and John Steppling.

## First National

Marshall Neilan will have completed "Not a Drum Was Heard," by Christmas. James Kirkwood, Tom Gallery, Jane Novak, Charles West, Hardee Kirkland, James Mason and Robert De Vilbis play the chief characters in this picture.

Anita Stewart, whose picture, "The Tornado," is under way at the Louis B. Mayer studio, is sending out scouts for snow location, and may have to go all the way to Canada before she finds it.

## Goldwyn

At Goldwyn "Mr. Barnes of New York" is coming on as a Tom Moore feature; Frank Lloyd is filming the Gouverneur Morris story, "The Water Lily"; Paul Bern is making the twelfth Booth Tarkingtn "Edgar" picture; Wallace Worsley is making great headway n "Noblesse Oblige," the Gertrude Atherton story; "Mr. and Miserable Jones," from the Rupert Hughes story, is taking all the time of both author and Director E. Mason Hopper; Reginald Barker and his company has started for Banff, Canada, for location scenes in "Snow Blindness"; and the studio is being all prettied up for the reception of Samuel Goldwyn, who is on his way from New York.

## Miscellaneous

Sessue Hayakawa and his players, Tsuru Aoki, Myrtle Stedman, Henry Hebert and Harold Holland, are about to be sent up to San Quentin prison by Director Colin Campbell on location for the new Hayakawa picture for Robertson-Cole.

The Irvin Willat company has just about completed work on "Partners of the Tide" at National.

# Marshall Neilan Coming East to Arrange for Film Rights to a Spectacular Story

WITH the completion of "Not a Drum Was Heard," his fifth independent production in 1920, Marshall Neilan concludes a busy year's producing activities and leaves Los Angeles for a brief visit to New York.

While in Manhattan, the producer will close several important deals now pending. Among the arrangements he will consummate is one concerning the motion picture rights to a story that will prove the most spectacularly dramatic subject he has yet attempted to portray on the screen, it is said.

In the East Mr. Neilan will also make all advance arrangements for the production of "Penrod," Booth Tarkington's story and play, to be staged early next year with Wesley Barry, who has just made a hit in his first stellar part in "Dinty."

Mr. Neilan expects to finish "Not a Drum Was Heard" in less than two weeks. It is based on the Ben Ames Williams novelette which appeared in Collier's. Co-directing this picture with Mr. Neilan is Jack Voshell. Marion Fairfax handled the script.

## Four Firms Incorporate in New York on Same Day

In a single day recently four concerns incorporated in New York to embark in the motion picture industry. These included the Cinema Holding Corporation, capitalized at $100,000 and located at Mount Vernon, naming as its directors Bernard Munves, of New York; Benjamin and Paul Pakula, of Brooklyn; Gwathmey, Van Overmeer and Dwyer, New York, $2,400, by George Dwyer, Joseph P. Van Overmeer and W. R. Gwathmey, of New York; and L. R. U. Amusement Corporation, Brooklyn, $25,000, Fanny Lightstone, Brooklyn, Joseph Rosenberg and Morris Usdansky, New York; also Key Holding Corporation, New York, $2,000, Arthur Bergh, H. J. Shepard and Ashley Miller, New York.

Other firms incorporating during the last few days were the Direct Film Corporation, $25,000, Anton Novotny, Elmer J. Laforme and John S. Clark, of New York; Perry Service Corporation, $5,000, Charles E. V. Lenz, I. W. Hirshfield and Max Levin, New York; Perryplays, Inc., $5,000, Mildred Singer, I. W. Hirshfield, Max Levin, New York; Eaton Holding Corporation, $50,000, Thomas C. Mulligan, Albert Shulman, New York; Harry Goodman, Brooklyn; Blue Bird Amusement Co., $30,000, Abraham Gluckman, Max I. Glickman, New York; Joseph Cohen, Brooklyn; Linden Amusement Co., Brooklyn, $10,000, Joseph Levine, New York; Morris Kleinman, William Schaumberg, Brooklyn; the Arnold Picture Company, New York, $60,000, Arnold A. Kline, Newark, N. J.; Ethel and Morris Forgash, Brooklyn; Celtic Photo Plays, $200,000, Thomas J. Ford, Brooklyn; Thomas A. Kirby and Thomas Egan, New York.

*THE VINEYARD MAID*

*Pretty Louise Lovely does a little posing besides making pictures for Fox*

WATCH THE WORLD

# *Goldwyn Reports Financial Condition; Assets of $13,621,712 Are Announced*

THE Goldwyn Picturs Corporation has issued a statement of its financial condition as of October 30, which is inclusive of an extended audit of the company made in June by Messrs. Price, Waterhouse & Company. The statement shows assets of $13,621,712.59, the liabilities of$3,316,219.85, and capital and surplus totaling $10,305,492.74.

The liabilities include and give effect to the recent issue of the corporation's two-$1,788,000.00.

The June audit follows in detail:

ASSETS

| | | |
|---|---|---|
| Cash | $511,589.39 | |
| Liberty Bonds, Canadian War Loan Bonds, etc | 107,165.00 | |
| Accounts and Notes Received and Advances to Producers | 705,890.57 | |
| Inventory | 3,694,169.04 | |
| Current Assets | | $5,018,814.00 |
| Investments in Theatres and other Companies | 1,452,829.20 | |
| Advances to Subsidiary Companies | 1,852,995.43 | |
| Studio at Los Angeles—Building and Equipment | 502,996.73 | |
| Furniture, Fixtures and Equipment at Twenty-two Branches and Home Office | 100,723.21 | |
| Fixed Assets | | 3,909,544.57 |
| Total Tangible Assets | | $8,928,358.57 |
| Deferred Charges | | 121,094.51 |
| Good Will | | 2,381,600.00 |
| | | $11,431,053.08 |

LIABILITIES

| | |
|---|---|
| Mortgage on Los Angeles Studio, Due July 1, 1924 | $168,000.00 |
| Payments Received in Advance of Service (Self-Liquidating) | 687,188.88 |
| Notes Payable | 524,375.00 |
| Accounts Payable | 337,796.35 |
| Total Liabilities | $1,717,290.23 |
| Capital and Surplus | 9,713,762.85 |
| | $11,431,053.08 |

The last audit was made on October 30, after giving effect to the issue of two-year convertible notes. It follows:

ASSETS

| | |
|---|---|
| Tangible Assets | $10,896,887.85 |
| Good Will and Deferred Charges | 2,724,824.74 |
| | $13,621,712.59 |

LIABILITIES

| | |
|---|---|
| Notes Payable (Two-Year Convertible) | $1,788,000.00 |
| Other Liabilities | 1,528,219.85 |
| Total Liabilities | $3,316,219.85 |
| Capital and Surplus | 10,305,492.74 |
| | $13,621,712.59 |

# *Nathanson's Reported Connection with Lord Beaverbrook Modified by Rumors*

THE report that N. L. Nathanson of Toronto, managing director of Famous-Players Canadian Corporation, Paramount Theatres, Limited; Regal Films, Limited, and other important film organizations in Canada, had become associated with Lord Beaverbrook of England in the operation of the latter's great chain of theatres in England is somewhat modified by statements in official circles of Toronto.

It is admitted that Lord Beaverbrook wants Mr. Nathanson and has made a big offer to him. At the present time, however, Mr. Nathanson is in the midst of great construction activities throughout Canada and it is considered unlikely that he will leave the Canadian field for some time at least. It is intimated that he will not go under any circumstances until large theatres in important cities of the Dominion are opened. These are the Capitol theatres which are being built in Montreal, Ottawa, Toronto, Winnipeg, Regina, Calgary, Edmonton, Vancouver and Victoria.

These are to be operated under the direction of the Famous Players Canadian Corporation with which the name of Lord Beaverbrook has been associated in the past unofficially. The great new Capitol Theatre in Montreal will be opened on March 1, 1921. Ottawa will have its new house in April and it is said that Capitol theatres will be opened in seven Canadian cities from January to June.

Mr. Nathanson will see these theatres under way before he crosses the ocean, it is declared. He has just returned from a trip of inspection through to the Pacific Coast.

*"GOOD MORNING—MERRY CHRISTMAS"*
*Margarita Fisher seen here with a holiday smile in "Their Mutual Child," released by American*

## *"Souls of Men" Ended; "Road to Nowhere" Begun by G. and J. Corporation*

"Souls of Men," a drama featuring Will Jefferis, has been completed by the G. and J. Photoplays Corporation, and will be distributed by the Western Pictures Exploitation Company, according to an announcement by Irving M. Lesser, general manager.

This production is the first of a series of six to be produced with Will Jefferis the featured player. Isador Grodzins, is president of the company.

Park Frame directed the film, and the cast headed by Will Jefferis includes, Lucille Young, Yvette Mitchell, T. E. Duncan, Walter Perkins, Ernest Pasque, James B. Leong, Claude Lampman and Frank Stockdale.

The company is now engaged on the second production, "The Road to Nowhere," with Jefferis playing the leading role.

# *Margarita Fisher, Moving Picture Star, Learns a Most Important Screen Secret*

*By EDWARD WEITZEL*

ARTHUR MACARTHUR sat on an unpadded divan on the mezzanine floor of the Commodore and talked "strictly business" while we waited for Margarita Fisher. After a five minutes' rest on the same divan, I was impelled to bring it into the conversation:

"Great Scheme, Mac," said I.

"Wait till I finish," said he.

"I was referring to this divan," I explained. "It's built so that anyone is willing, if not anxious, to arise, after a short period of rest, and give some one else a chance."

Mac refused to be shunted from his promotion plans for his star. He smiled slightly at my explanation and continued describing his experiences with releasing companies before having anything to release.

"Miss Fisher as the star of a picture sounded good to them, but when I had to admit that the picture was still to be made, they started to ask a lot of questions I couldn't answer, and so Miss Fisher and I decided to get busy and produce our story and let it do the talking for us."

"What's its title?"

"We're not ready to announce it yet, but it was written by Maximilian Foster and is a real story about strong dramatic phases of life. I have engaged a director of the top grade, and we leave for the coast shortly to commence work."

### *One Grade of Heroes*

"Miss Fisher's part is a serious one, then?"

"Yes; and the best one she's ever had, she says."

"That's the proper way for her to feel about it. What about the hero?"

"He's all right! He goes wrong for a time, but——"

"That's all right—if he takes his common sense with him."

Arthur MacArthur shifted over to a plumply cushioned wicker chair in front of the divan.

"Suppose he hasn't any to start with?" he inquired.

"He'll not be the first movie hero who played hookey or hid behind the door when his creators were supplying the other characters with brains."

"Say, you're sort of hard on the poor fellows, aren't you?"

"No; it's their literary parents. They allow them to be imposed upon and to believe unpleasant things about their sweethearts and wives, unsupported by real evidence of any kind. Such heroes may be true enough to type, but they don't shine any more brilliantly in a moving picture than they do in real life. Excuse me for turning an interview into a lecture, but if these few earnest words of mine help you to see that neither scenario writer nor director deprive the leading lover of his fair share of common sense our exchange of conversation will not have been in vain."

Arthur MacArthur looked at me steadily for fifteen seconds without a vestige of a smile.

"The hero in our story has brains to burn," said he finally.

Within the next five minutes Miss Fisher had arrived, Manager MacArthur had taken his departure and his star and I were busily engaged in discussing the character of the heroine in the Maximilian Foster story.

"Mr. MacArthur tells me that you consider her the biggest part that has ever come your way," I remarked.

"Yes," replied Miss Fisher; "she has to meet a big crisis in her life and she does it with such splendid self-control that she is sure to win the admiration of everyone. I wish I could tell you more about the plot but we're not ready to give it out yet. There are scenes with her husband that

*VIVACIOUS MARGARITA FISHER*

echo human experience with great power, and she is rewarded for her unselfishness by being able to save the man she loves."

"You have played all sorts of parts during your connection with the screen—which line of work do you like best?"

"Serious parts—natural, well balanced human beings who take serious things seriously, but who prefer smiles to tears. I didn't at first, and I used to enjoy romping through the situations of some amusing comedy or acting the character of a melodramatic heroine. But when I stopped and looked back at what I had done I found that it was the serious parts I had played that gave me the most satisfaction. But I also found that I did not always satisfy myself.

"What was the trouble?"

"I didn't figure it out for some time, and it worried me a great deal. I knew that I was trying as hard as I could to put just the woman the author intended onto the screen, but I never quite succeeded in keeping a suggestion of my own nature out of everything she did. Sometimes I didn't satisfy myself at all. I seemed to have something on my mind, or rather on the mind of the woman I was playing, that didn't belong there. This was the more noticeable when my assumed character had a strong, deep nature and had to show complete control of herself."

I looked closely at Miss Fisher. She was talking earnestly but with an entire absence of irritation at her failure to realize just the effect needed.

"You should have been able to put what you wanted into the part—you appear to have plenty of self-control of your own."

"Now, perhaps—at least, I hope so," replied Margarita of the movies. "That was just it—I hadn't learned my lesson—I didn't understand that the trouble was with my own nature. Something would occur to get me all on edge just before taking part in a scene and I would carry my own feelings into the character I was acting. It didn't show on the surface, but it prevented me from getting the precise expression I wanted. The camera can suggest so much of what is down inside of you that it is impossible to let every petty annoyance ruffle you up and expect to be photographed the next instant as a woman who is above such a weakness."

I regarded Miss Fisher in much the same way that Arthur MacArthur had looked at me.

"What is it?" she asked; "don't you think it wise to make such a confession?"

"On the contrary, it is the beginning of wisdom to let others know that you are striving to know yourself, and I'm wondering who will get the more out of it: Margarita Fisher the moving picture actress or Margarita Fisher herself."

*PICTURE TAKEN AT THE EXHIBITORS' LEAGUE DINNER IN OREGON*

*ALL WREATHED IN HOLLY*
*Wesley Barry, Irene Marcellus and Pat O'Malley, Marshall Neilan stars, send the season's greetings*

## *Ellen Terry's Son Plays "The Hundredth Chance"*

Dennis Neilson Terry, who plays Lord Saltash in "The Hundredth Chance," love and racing story evolved for the screen by Sinclair Hill from Ethel M. Dell's novel of the same name, is the son of Ellen Terry, one of the most famous women of the English speaking stage and Sir Henry Irving's co-star throughout his Lyceum Theatre successes. Miss Terry's several tours of this country with Irving made her name a household word in the United States as well as abroad. "The Hundredth Chance" is to be released by the Stoll Corporation on January 9.

A strong love motive with the added fascinations of a horse racing atmosphere gives Mr. Terry opportunity to play the villain with characteristic artistry against the ingenuous appeal of Mary Glynne as Maud Brian and the frank, manly characterization of Sydney Seaward as Jake Bolton. The others in a well balanced cast are Eille Norwood as Dr. Capper, Teddy Arundel as Sheppard, Patrick Kay as "Bunny," and Ernita Lascelles as Mrs. Sheppard.

## *Brooker Leaves Strand*

William F. Brooker, who has been acting as manager of the new Mark Strand Theatre in Albany since its opening about a month ago, resigned suddenly on December 8, and returned to New York. Coincident with the announcement of Mr. Broker's resignation, Walter Hayes of Buffalo, one of the officers of the Strand group, made his appearance in this city, but would offer no explanation in regard to Mr. Brooker's resignation. No one has yet been appointed to succeed him. There has been some rumors about town that all was not going smoothly at the new Strand, but this was denied by Mr. Hayes and others directly connected with the theatre. During his short stay in Albany Mr. Brooker made many friends who are regretting his departure.

## *Nathan to Pittsburgh*

Albert S. Nathan, formerly attached to the Buffalo exploitation force of Famous Players-Lasky Corporation, has been transferred to the Western Pennsylvania territory as exploitation representative with headquarters at the Pittsburgh exchange.

# *Ohio Manager Devises Innovation of "Harold Lloyd Tribute Month" and Draws Crowds with Reissues*

TO Fred S. Meyer, managing director of the Palace Theatre, Hamilton, Ohio, falls the credit for devising a method whereby the popularity of a star may be turned to big account at the theatre box office, for his plan making December a "Harold Lloyd Tribute Month" is already established as a success at the Palace. The house has played all of Lloyd's two-reel feature comedies and with the showing of each, increased interest in Pathe's premier comedian has been manifested by the public until it became apparent to Mr. Meyer that his patrons were sufficiently enthusiastic about Lloyd's performances to warrant his offering as features during the month of December five of Lloyd's best one-reel pictures.

The five one-reel pictures selected by the Hamilton for December are "Why Pick on Me?," "Ask Father," "Hear 'Em Rave," "Bees in His Bonnet" and "Two Scrambled." In announcements of the Lloyd Tribute Month showings, which bill these one-reel comedies as "Five De-Luxe Re-Issues," advantage is taken of the appearance in the cast supporting Harold Lloyd of "snub" Pollard and Bebe Daniels.

Mr. Meyer reports that the showing of the first Harold Lloyd reissue under this plan has resulted in returns that exceed expectations, and he predicts this scheme will aid him in making December the biggest month in the history of his theatre.

The Palace has figured prominently among the theatres that boomed Harold Lloyd as the "greatest comedy star of his time," and has repeatedly reported houses exceeding capacity on the nights his pictures were shown. After the engagement of Lloyd's last Pathe comedy special, "Get Out and Get Under," Mr. Meyer sent the Pathe offices the following telegram: "'Broadway Cowboy' was the best possible companion we would have picked to go along with Lloyd's 'Get Out and Get Under.' Closed most successful engagement in history of theatre to-night. All former records smashed by such a margin that others look like poor second raters by comparison. We invite comparison to our newly established attendance and box office record. Lloyd positively without an equal."

# *Realart Commended Extensively for Its W. D. Taylor Production of "The Furnace"*

REALART'S William D. Taylor production, "The Furnace," is proving a box-office attraction of unusual power, judging from the messages of congratulation and heavy bookings coming to Realart's home office from exhibitors throughout the country.

"Wish to congratulate you on 'The Furnace,' now playing at the Vaudette," says a recent telegram from W. W. Watts, Springfield, Ill.

A wire from Detroit, where the film was shown at Kunsky's Madison Theatre, says: "'Furnace' went fine Monday. Unusually good for worst day of week. Capacity crowds most of the day."

The Alamo Theatre, Louisville, Ky., booked the picture, ran it and found that "business held up well all week."

Included in the list of the most recent bookings are the following:

Globe Theatre, Clinton, Mass.; Allston Theatre, Allston, Mass.; Palace Theatre, Spracuse, N. Y.; O. H. Theatre, Two Rivers, Wis.; Bijou Theatre, Decatur, Ill.; O. H. Theatre, Logan, Ohio; Star Theatre, Nevada, Mo.; Wonderland Theatre, Luidsborg, Kan.; New Garrick Theatre, Duluth, Minn.; Cozy Theatre, Iron River, Mich.; New Orpheum Theatre, Webster City, Iowa.

Regent Theatre, Beaver Falls, Pa.; Orpheus Theatre, San Rafael, Cal.; Empire Theatre, Frederick, Md.; Richmond Theatre, Alexandria, Va.; Arcade Theatre, Pendleton, Ore.; Princess Theatre, Ogallala, Neb.; Durrell Theatre, Ware, Mass.; Rialto Theatre, New London, Conn.

Namco Club Theatre, Windsor, Vt.; Park Theatre, Lebanon, N. H.; Colonial Theatre, Beilfast, Me.; Laurier Theatre, Woonsocket, R. I.; Rex Theatre, Gillette, Wyo.

Rex Theatre, Auburn, Neb.; Olympic Theatre, Pittsburgh, Pa.; Majestic Theatre, San Francisco, Cal.; American Theatre, Roundup, Mont.; Liberty Theatre, Miles City, Mont.; Vogue Amusement Company, Kelso, Wash.; New Grand Theatre, Portland, Ore.; Colonial Theatre, Idaho Falls, Idaho; Strand Theatre, Martinsburg, W. Va.; Academy of Music, Lynchburg, Va., and the Wonderland Theatre, West Point, Va.

## *Loew Books "Tiger's Coat"*

The Loew office has booked "The Tiger's Coat" for all of its picture houses for a total of twenty-one days. The film is the screen version of Elizabeth De Jeans story, a novel which also appeared serially in the Pictorial Review. The featured players are Tina Modotti, Myrtle Stedman and Lawson Butt.

# *Big City Theatres from Coast to Coast Are Playing Pearl White in "The Thief"*

THAT showmen got a good line on Pearl White as star of photoplays presented at one screening in the William Fox presentation of the former serial star in "The White Moll" and "Tiger's Cub," is demonstrated by the quality and quantity of bookings on "The Thief" that the Fox contract department has reported to the trade press. Aside from countless bookings in smaller towns, the Fox organization has contracted "The Thief" in every large city from coast to coast.

Miss White made her appearance in her third Fox production on the Sunday following Thanksgiving. The picture proved to be "just the ticket" for showmen, who in that booking warded off the slump in box-office takings that generally follows a holiday period. Reports are still coming in from all directions confirming the conviction Mr. Fox has often expressed that Pearl White would be an even better "draw" when she became established as a one-presentation star than she was in serials.

And with "The White Moll" and "Tiger's Cub" she became established, as demonstrated in box-office takings, in the printed expression of editorial opinion and in the manner audiences received her presentations. Now comes "The Thief," an offering that is said to be off to a better start than either of its Pearl White predecessors.

The showing of "The Thief" at the Terminal Theatre, Newark, N. J., was a success to such an extent that house records fell despite strongest opposition, according to statements issued by H. K. Robinson, the house manager. This was the earliest report on any engagement played by "The Thief," Newark being close enough to New York to get the returns on record ahead of towns further away.

Manager Robinson made the Pearl White production the basis of some active hustling which resulted in a local newspaper campaign that exceeded anything ever before done in behalf of motion pictures in Newark. He went personally to local merchants, in co-operation with the advertising staff of the Star-Eagle, and put stills from "The Thief" into every advertisement that was included in the resulting three-page spread preceding the photoplay's opening.

Developments in other large cities are still to be recorded, but it may readily be judged, from the importance the theatres playing Miss White's latest photodrama, that there will be more than considerable activity in the long run. Exploitation aids and ideas for awakening public interest in the Henri Bernstein play have been developed to an unusual degree by the Fox staff of publicists, and every Fox branch is getting behind "The Thief" with every ounce of effort.

M. L. Markowitz plays "The Thief" at his Strand Theatre, San Francisco; in Chicago the H. C. Moir Company plays it at the Rose, Boston and Alcazar theatres, and Rowland & Clark have contracted the Savoy Theatre, Pittsburg, for "The Thief." Among other showmen in the large cities who have booked it are: W. D. Scoville, Idle Hour, Kansas City; Empire Amusement Company's Regent, Indianapolis; Ike Lison's Strand, Louisville; the Liberty, Terre Haute; N. S. Silverman's Barcli, Schenectady; Keith's Boston Theatre; E. W. Fay, Fay's, Rochester; John Seifert, Rialto, Dayton; Saxe Amusement Company, Princess, Milwaukee; E. M. Fay's Knickerbocker, Philadelphia; E. C. Buckius' Valentine, Canton, Ohio; C. H. Mile's Miles Theatre, Cleveland, and Ruthenburg's Globe, Flint, Mich.

# *Motion Pictures Have Elevating Effect on Drama and Literature, Says Hugh Ford*

THE motion picture of today is having a basic elevating effect on the drama and literature, according to Hugh Ford, the well known Paramount director who recently returned from England, where he produced the first two pictures made at the new London studio of Famous Players-Lasky British Producers, Ltd.

"There has been a lot of talk about the motion picture debasing the drama and literature," said Mr. Ford, "but a close analysis of the situation will show the opposite. The motion picture is having the same effect on the drama that the short story has had on literature. It is raising the public's interest in the drama and making it more critical and more discerning.

"The motion picture is increasing the audience of the drama. It has led the public to the point where the worth-while things get the attention they deserve. 'The Miracle Man' was a good book and a good play, but how many people knew it until the picture was made? Thomas Burke's 'The Chink and the Child' was a fine piece of fiction writing, but not until it was produced as a picture in 'Broken Blossoms' did many people in this country know there was such a writer as Burke. 'Humoresque' was a good story but not until it was visualized to the public in a picture did its potentialities become fully recognized by the greater mass of our population."

With the increased interest taken in the film by such writers as Sir Gilbert Parker, Sir J. M. Barrie, Edward Knoblock and Henry Arthur Jones, Mr. Ford explained that the motion picture has taken rapid strides toward its proper place in the sphere of literature, drama and the stage.

"A good picture should make a good novel and a good play," Mr. Ford said. "Some plays make good pictures but all plays will not make good pictures. The time has come, however, when the writers for the screen are taking as much time and putting as much work on a picture play as they have been in the habit of doing for the legitimate stage.

"The secret in the power of the motion picture is that it has a direct appeal. The old saying, 'Seeing is believing,' is paramount pictures.

"In literature and the drama the appeal must be first to the intellect and through it to the emotions. On the screen the theme reaches the emotions direct. The action is visualized for the audience.

"People say that an abstract idea cannot be put over in the motion picture. A writer tells his reader what is going on in his character's mind by a volume of words, while the motion picture the actor can tell the audience of deep emotion by the mere twitching of a finger, the clenching of a hand or the movement of the foot or body. This is putting over an abstract idea with a gesture.

"The person who can think a strong story with lots of action and at the same time visualize it in pictures will be the future successful writer for the screen. So many writers these days think that only a synopsis is necessary for a good picture story. The writer of a motion picture scenario must write just as much as he would for a play. A picture that will be good cannot be written in a week any more than a play."

## *Picture Men and Health Authorities Make Plans for Closer Co-operation*

CLOSER co-operation between public health officials and the moving picture industry will prevail as a result of the conference held on December 9 between committees of the National Association and the American Public Health Association.

The question of preventing the spread of disease by the timely use of films was talked over and the health officials were assured of support in any move they might make along this line. It was brought out at the conference that the public health service, while it has a number of good films, has been unable to secure maximum distribution.

On December 10 the moving picture men conferred with Senator France of Maryland, chairman of the Senate public health committee. The senator is very interested in the subject, and the meeting was held at his suggestion. The plans set forth by the public health officials met with his approval, and he intimated that in the next appropriation bill for the public health service an item will be inserted to permit the making of a dozen sets of films, each dealing with a different disease, which will be stored in some central point. Under this plan, should an outbreak of influenza occur in any state, every theatre in the commonwealth could immediately be supplied with a film showing the best ways for avoiding and combating the disease.

## Suckno Takes Another

Sam Suckno might be termed the Czar of the motion picture fraternity in Albany, N. Y., through the fact that he now owns four houses in the Capital City and has acquired the "Happy Hour" in Schenectady, an 11-cent house, but which has always been a little mint. Mr. Suckno owns the Arbor and the Delaware avenue houses, residential ones and the Albany and the Regent, houses located in the business centre of Albany. The lease of the Schenectady house has some little time to run before Mr. Suckno will take it over. Wether or not he will make some additions and improvements to this theatre is not known.

## Charles Clary Is Star in "Flying A" Picture

A large company of players and technical experts, many horses and automobiles, went into the hills near Santa Barbara, Cal., to make scenes for American's forthcoming feature, "'Sunset' Jones."

The drama deals with train hold-ups and whole trains were used. A typical saloon, dance hall and gambling house of the Western style were built.

Kathleen O'Connor, well-known star of Western plays, has an important part in this picture, and Irene Rich plays the leading feminine role opposite Charles Clary, who is "'Sunset' Jones." James Gordon enacts the "heavy." George L. Cox directed.

## Wesley Barry Is Loaned

Wesley Barry, recently elevated to stardom by Marshall Neilan in his production of "Dinty" distributed through Asociated First National Pictures, Inc., has been loaned by Mr. Neilan to the Katherine MacDonald Productions Company in support of that star in her next production, "Trust Your Wife," the latest production starring Miss MacDonald for distribution by First National is completed and the actual filming of the play in which Wesley Barry will appear in the supporting cast will be started at once.

# Goldwyn to Present "Prisoner of Love" with Betty Compson, Week of December 26, at the California Theatre, Los Angeles

THE first big presentation of Betty Compson's initial starring production, "Prisoners of Love,' released through Goldwyn, will take place at the California Theatre, Los Angeles, during the week of December 26. The production is now scheduled for its New York presentation at the Capitol Theatre the week beginning Sunday, January 2.

A special program will be built around the Los Angeles presentation. Carli D. Elinor, musical director of the California Theatre, who arranged the musical score for several of the largest productions in motion pictures, has compiled a special musical setting for the Compson picture.

The New York presentation will be under the direction of Samuel L. Rothafel, presentation manager of the Capitol Theatre.

The Los Angeles presentation marks the first stellar appearance of Miss Compson, who has not been seen in a picture since her acting in George Loane Tucker's production of "The Miracle Man," which elevated her to stardom.

Exhibitors generally are greatly interested in the film. Unusual nation-wide exploitation carried on by Goldwyn for "Prisoners of Love" has convinced them that it is a box-office picture par excellence, it is said.

# "Number, Please?" Pathe Film, to Have New York Premiere First Week of 1920

THE New York premiere of Harold Lloyd's next Pathe comedy special, "Number, Please?" will be given day and date at the Strand and Capitol theatres the first week of the new year. At the same time the Brooklyn Strand will feature the latest Lloyd funmaker.

The following week the production will be released generally in New York and the week after in Brooklyn.

In many of the foremost theatres throughout the country the picture will be the feature of the Christmas week programs.

Playing the Strand and Capitol the week after the holidays, it will be placed in the situation of drawing the crowds in one of the dullest amusement weeks of the entire year. However, Lloyd has developed another specialty—box-office life saver, and in this position has done wonderful work for run down, convalescent and just relaxed box offices, it is said.

"Number, Please?" is an airy comedy. It deals with a popular subject, and its timeliness alone will win it many favorable comments, according to reports from the Pathe offices.

# "Blind Wives," Fox Film, Is Taken from Knoblock Stage Play, "My Lady's Dress"

IT is contended by William Fox that not once in scores of instances has a playwright whose work has come to the screen even approached the record Edward Knoblock has attained in writing successes for the stage. It was on Knoblock's play, "My Lady's Dress," that Mr. Fox based his new special production, "Blind Wives," for which Charles J. Brabin, the director, also wrote the scenario.

Mr. Fox directs the attention of showmen to the advertising and publicity possibilities that attend the mention of Knoblock's name as the author of the inspiration for his picure. He contends that exhibitors should herald, by every means possible, the "big names" that come from stage to screen, be they players, author or director.

Here, he declares, is a screen play that promises to be even more successful than was its stage original, and says that devotees of the stage who witnessed "My Lady's Dress" will find in "Blind Wives" a new interest, broadened as the play proceeds because of the pictured additions to the original theme. Those who never saw the Knoblock play will have entertainment in the screen version that thrills with heart interest, and reaches deeply o touch the strings of emotion that await within most every human the occasion to respond to skillful manipulation.

## May Revert to Pictures

The Colonial Theatre in Albany, N. Y., a former motion picture house in the residential section, which replaced pictures with stock last June, may revert to pictures in the near future, according to its management. While the stock company has been a good drawing card, it is a question with the management whether it would be better to use pictures from now until summer, and then return to stock, or to continue with stock until June, and then close for the summer. It is not figured that Albany would sustain a stock company the year round. W. M. Powers is manager of the house. Without any contracts, with distributors, the house would find itself obliged to shop around for its pictures in case that it abandoned stock, and this is one of the arguments which may result in the present policy of the house being continued until June.

## Goldwyn Films Run a Week in Philadelphia

The first week in December was Goldwyn week in Philadelphia, three productions from the Goldwyn studios receiving week runs. The Stanton theatre, formerly the Stanley, screened the popular production of "Madame X" based upon Alexandre Bisson's play, with Pauline Frederick in the leading role.

At the Palace Theatre, Will Rogers in "Honest Hutch" was the attraction while the Victoria showed Gertrude Atherton's "Out of the Storm," based upon her novel, "The Tower of Ivory." The three productions played to very big business, it is said.

Goldwyn's super-special production of Basil King's "Earthbound" will be shown at the new Stanley some time in January.

# *Resumé of Pathe's Work Shows It Held a Foremost Place During 1920*

PATHE says it is expected not only to sustain its position in the van of the influences that spell progress in the motion picture industry, but to improve on its own substantial record. During the year 1920 these expectations appear to have been well justified.

The elevation of Paul Brunet to the presidency of the American organization was responsible in no slight degree for the added vigor and efficiency noticeable in the conduct of all departments. No action of the directors could have proved more satisfactory throughout the ranks. Among other changes in the responsible personnel, the appointment of Elmer R. Pearson as Director of Exchanges has produced all, and even more fortunate results than were anticipated.

In the important field of feature pictures, Pathe during this year has more than doubled its business of 1919, while supplying exhibitors with examples of such quality as to guarantee their confidence for the future.

*Kipling Signed*

A notable feat standing to the personal credit of Paul Brunet was the signing of a contract with Rudyard Kipling to write several screen stories which will be produced by Robert Brunton during the coming year.

The year 1920 has witnessed, under the Pathe banner, Harold Lloyd's fixed position among the premiere screen comedians. The first Lloyd two-reel comedy was released at the end of 1919, but his real development in this medium belongs to the present year.

The maintenance by Pathe of its short subjects prestige was further exemplified by the distribution of such sterling attractions as the Rolin comedies and others.

The Pathe Review materially increased its powers of attraction, while Pathe News entrenched itself even more solidly. The celebration of the Tenth Anniversary of Pathe News, lasting from November 15 to December 15, made itself felt in every locality in the country where there are picture theatres.

Pathe, during this year, released the highly successful serials: "The Adventures of Ruth" and "Ruth of the Rockies," Jack Dempsey in "Daredevil Jack," "Velvet Fingers," "Pirate Gold" and "The Phantom Foe."

Contracts were renewed whereby the W. D. Hodkinson and American Film Company continue the distribution of their product through Pathe Exchange, Inc., though continuing to maintain their own sales organization. A contract also was executed whereby the Stoll Film Corporation will distribute its product through Pathe, while continuing to handle its own sales.

# *W. O. Edmunds, San Francisco, Wins Watch for Largest Sales in Hodkinson Drive*

NOVEMBER 1920 was the record month for sales of the W. W. Hodkinson Corporation. The total sales for the month showed an increase of 80 per cent. over any previous month.

On the first day of November the country was divided into three major districts and four minor districts. Each district was assigned to a supervisor. P. N. Brinch, sales manager, already had outlined to his organization the lines along which the drive was to be conducted and quotas were assigned to each district.

A liberal cash commission was offered to each branch reaching a fixed quota. This commission to be shared by the representative and sales force.

A great part of the credit for the success of the Hodkinson Month Drive is due to the district supervisors who worked with the men and not only gave them ideas how to secure more business, but went out with them personally and actually secured this business. Joe Bloom, Kansas City supervisor; H. S. Beardsley, Atlantic division supervisor, and W. F. Seymour, Chicago district supervisor, had remarkable success along these lines. Working with R. Melcher, Omaha representative, Joe Bloom signed up $9,000 worth of contracts the first week of the drive; Mr. Seymour working with Hurn of Cincinnati signed up a $5,000 contract in Columbus, Ohio; and H. S. Beardsley, working with Mr. Hand of Buffalo signed up a $5,000 contract with the Palace Theatre.

All the figures are now in for Hodkinson Month, and to W. O. Edmunds, of San Francisco goes the gold watch for the greatest volume of sales during the drive. To R. Melcher, of Omaha, the gold watch for the greatest increase in cash collections during the month. Twenty-seven members of the organization qualified for silver cigarette cases.

## *P. N. Brinch Selects A. W. Smith, Jr., as Aide*

One of the first moves made by P. N. Brinch, the recently appointed general sales manager of the W. W. Hodkinson Corporation, was the promoting of A. W. Smith, Jr., to be his assistant.

Smith has been engaged in the motion picture industry since 1914, at which time he associated himself with Pathe. There he received his training under A. S. Abeles. Later he covered western Massachusetts for Pathe, then was transferred to Dallas, Tex.

Shortly after he enlisted and after being mustered out of the service he was one of the men who formed the International Pictures Corporation, which handled the Vitagraph pictures in Mexico. He came to the W. W. Hodkinson Corporation in April of the current year.

## We Nominate Fowler As Most Faithful "Fan"

**Perhaps the greatest motion picture fan in the United States is David S. Fowler, 90 years old, who lives on a farm in Woodbury, N. J., and has attended the local picture house 103 successive nights, always walking a mile and a half each way to do it. He says that motion pictures are an inspiration to the mind and that the walk is an inspiration to the blood. So that he may see the first show and get home early, Mr. Fowler comes to town early in the evening and gets his supper at a boarding house. He is very active for his age, never wears glasses, and is clever at carving olive pits into fancy designs. He is said to have a collection that is a marvel. Perhaps some topical weekly man will wander down his way some day.**

## *Beban Will Be Guest of Newark During Run of "One Man in a Million"*

George Beban will open his twenty-week tour in Newark, January 9. This will be the world premiere of the Beban road show and the dual attraction will be housed in the new Branford Theatre, which had its opening to gigantic success Thursday evening, December 16.

As was printed several weeks ago, Beban has come to the conclusion that co-operation between producer and exhibitor was essential and that a closer relationship between star and fan was also vital. But underneath these two theories Mr. Beban has a deeper and bigger motive—cleaner and better photoplays. This star has never made a vice play and claims he never shall.

In Newark the advance exploitation for the "One Man in a Million" engagement is already in motion. Arrangements will be made between the theatre publicity directors and the Beban personal representatives whereby the mayor of Newark will meet the star upon his arrival Sunday morning, January 9. The mayor's party, which will probably include the Chamber of Commerce and representatives of various civic organizations, will take the star via automobiles from the terminal up Broad street to the City Hall steps, where an outdoor reception will be held, at which time the mayor will turn the keys of the city of Newark over to Mr. Beban.

Arrangements have been made whereby the picture star, in addition to his performance in the Branford Theatre, after the showing of his picture will be the guest and speaker of the Rotary Club, the Woman's Welfare League, and various schools.

The Beban road tour will be out twenty weeks with the star playing the Kinema Theatre, Los Angeles, some time in May, his last engagement. Similar tie-ups with the public service and officials in all of the cities in which Beban will play is expected.

The advance exploitation campaign for the Newark opening is being arranged by Paul Gray, director of publicity of the new Branford Theatre, and Harry D. Wilson, personal representative for Mr. Beban.

## *To Build Another Strand*

According to a large sign which has just been erected in the arcade leading to the present Procter Theatre in Schenectady, N. Y., Rilly and Hall, architects of New York city, have been commissioned to design the new Strand Theatre.

# *Pathe to Release on January 23 Charles Hutchison, Daredevil, in Last Serial, "Double Adventure"*

THE elaborately produced stunt serial starring Charles Hutchison, "Double Adventure," is to be released by Pathe on the schedule for the week of January 23. Announcement that the stunt star's newest picture would succeed "The Phantom Foe" on the Pathe two-at-a-time releasing card was made this week.

"Double Adventure" will be the second Brunton produced serial to be released by Pathe and is the work of Director W. S. Van Dyke, who filmed Jack Dempsey's "Daredevil Jack" under the personal supervision of Robert Brunton. In advance announcements it is described as a more pretentious offering from the standpoint of scenic effects than the Dempsey picture, which gained widespread comment as a model of serial production.

### *In Double Role*

Hutchison is starred as a daredevil in "Double Adventure." In the production of this piece the celebrated thrill-maker used every scientific device to aid him in the performance of stunts that would register with exciting effect. To bring additional thrills to his acrobatics he uses aeroplanes, motor cars, motorcycles in various combinations with his widely known accomplishments as a high diver and performer of the most dangerous tricks.

The star has a vehicle written for him by Jack Cunningham, who as the author of many photoplays is familiar to picture-goers. The scenario provides a dual role for the star, who will appear as Dick Biddle, scapegoat son of a prominent banker, and Bob Cross, newspaper man and seeker after adventure. Between these two men, whose characters differ so greatly, there isa most unusual physical resemblance. The action transpires in South America.

Charles Hutchison will be supported by Josie Sedgwick and Ruth Langston in the leading feminine parts. Both were prominent in the "Daredevil Jack" serial, as was Carl Stockdale, who is the leading heavy character in "Double Adventure." S. E. Jennings is seen as a revolutionist chief and Louis D'Or as the president of the republic.

"Double Adventure" was completed, so far as actual staging is concerned, in September. Since that time Charles Hutchison has been forced to remain away from studio work by an accident in which he received bone fractures and bruises resulting from a fall which occurred while making a retake for the film. The finished titles and other details of the picture have since been completed and all fifteen episodes of "Double Adventure" will be ready for presentation before the first is released.

*THE CHRISTMAS GIVER*
*Pearl White wants to make the kiddies joyful in her off moments from Fox productions*

# *Belgian Rulers Shown in Fox News Pictures*

Fox News says it has scored another "screen beat," in pictures of the reception to the King and Queen of Belgium on the occasion of their present visit to Brazil. These pictures are in the latest issue of Fox News, Vol. 2, No. 20.

The arrival of King Albert and Queen Elizabeth was the occasion for one of the greatest demonstrations ever witnessed in a South American country.

Cameramen filmed the arrival of the Brazilian dreadnought Sao Paolo, bearing their majesties, and made pictures from ships and airplanes of the great crowds along the shore. Graphic shots of the formal reception follow. President and Mrs. Pessoa, and many prominent Brazilian officials and statesmen are shown in the reel also.

# *"Over the Hill," Fox Film, After Three Months Run Is Still Big Drawing Card*

ONE of the competitors of William Fox in production, distribution and exhibition of photoplays sponsored a recently published assertion, in Moving Picture World that "a year's run on Broadway will soon be nothing uncommon." In this connection Mr. Fox reminds the trade that he has already gone more than one-quarter of that distance across the calendar with "Over the Hill."

Now in its fourteenth week, the picture is drawing capacity business at practically every performance, according to box-office reports, while seats are offered on reserve and the attraction is advertised eight weeks in advance.

It was on September 17 that Mr. Fox introduced the film to the New York public at the Astor Theatre, and thus far New Yorkers and visitors to New York are the only ones who have seen what Mr. Fox declares is the greater picture he has produced in fifteen years of studio activities. It is now at the Lyric Theatre, where it is advertised to run indefinitely.

## *"Mutual Child" Break Records*

"Their Mutual Child" is piling up new records for American Film Company productions. That the photoplay is proving to be another "Flying A" triumph is established in the immediate bookings by some of the country's largest first run factors and by important circuits.

Reports from exchanges show that exhibits are keen for photoplays from popular novels and they predict "Their Mutual Child" will have an even more successful life than "The Blue Moon" by David Anderson, which has already played a great many theatres and in many sections this "Flying A" Special more than doubled the maximum allotment of booking dates.

## *Jenks Joins Metro Writers*

George Elwood Jenks, author of the screen versions of many of the big special productions filmed by Jesse D. Hampton, has joined the story producing department at Metro's West Coast studios in Hollywood. As his first task under the contract just negotiated by Bayard Veiller, director of production at Hollywood, Mr. Jenks has completed a screen version of John Fleming Wilson's "Uncharted Seas," a story of the frozen north in which Alice Lake is being starred. The story, which offers wide opportunities for remarkable scenic effects and the surprises that baffle the fan who gets ahead of the plot, has been treated in a most original manner by Mr. Jenks.

## *"Oh Lady, Lady" at Rialto*

"Oh Lady, Lady," Bebe Daniels' newest picture for Realart, has been booked by Dr. Hugo Riesenfeld and will be shown at the Rialto Theatre, New York, during Christmas week, beginning Sunday, December 19.

The production is adapted from the musical comedy of the same name by Bolton and Wodehouse. Supporting Miss Daniels are Walter Hiers, Harrison Ford, Charlotte Woods, Lillian Langdon and Jack Doud.

## *Henley Pictures at Strand*

"The Sin That Was His," the Hobart Henley production made by Selznick starring William Faversham, celebrated actor, and written by Frank L. Packard, famous author of "The Miracle Man," had its initial New York presentation on December 5.

# *Variety of Production Noises Testify to Activity at Lasky Studio in West*

THE sound of the hammer and saw, the buzz of the electric current and the click of cameras, mingled with directorial utterances and the merry chatter of feminine voices, indicated the activity that is now under way at the Lasky studio in Hollywood. Following a brief rain clear and snappy weather dawned upon the studio and the line-up of automobiles and the busy casting director's office all proved that the great producing plant of Paramount pictures was in full swing.

Cecil B. DeMille was busy on his superstar picture which is an adaptation of "The Affairs of Anatol," by Arthur Schnitzler. The sets, beautiful and original in conception, are the work of Paul Iribe, noted French artist and designer. Alvin Wyckoff and Karl Struss are at the cameras; C. B. Tate and Ann Bauchens are the assistant directors and a big staff of light, prop and scene men are engaged. The production is to be massive in the extreme. There are immense room scenes, and some exquisite exteriors are being arranged.

Thomas Meighan arrived from New York to continue the work begun in New York on his new Paramount picture adapted from John Moroso's "The Quarry." Tom Forman is directing, assisted by Harold Schwartz, with Harry Perry at the camera. Lois Wilson will be the leading woman. The production was more than half completed in the New York studios. The scenes there were largely between mother and son in the prison.

Two members of the New York cast, George McQuarrie and Paul Everton, accompanied the director west and will work with Mr. Meighan there. The story is said to be one of the most compelling of dramas, with intense human and love interest and admirable examples of character depiction.

Elsie Ferguson has arrived from New York and has just started her first picture to be made for Paramount at the Lasky studio. Great preparations have been made for the work. The production will be by William D. Taylor, the picture being "Sacred and Profane Love," the Arnold Bennett play in which Miss Ferguson appeared on the speaking stage with great success. Julia Crawford Ivers wrote the scenario.

By the middle of January Ethel Clayton will be working upon the picture for Paramount adapted from "Sham," a play by Elmer Harris and Geraldine Bonner. She will be directed by Thomas Heffron; Roscoe (Fatty) Arbuckle will have returned to work in "Three Miles Out," a comedy under the direction of James Cruze; William DeMille will be engaged upon a new picture by Edward Knoblock and George Melford will have started actively on "The Money Master," by Sir Gilbert Parker, which is being arranged for the screen by the producer and author.

The following month will no doubt see the beginning of "The Sheltered Daughter," directed by Sam Wood and written by Elinor Glyn for Paramount. This will be the first of Miss Gloria Swanson's individual pictures and great things are predicted for it. The talented author will be on hand to co-operate in every way with the director in the supervision of the important scenes.

Other big productions are scheduled and there seems no doubt of continued activity a the big plant.

# *The G. B. Seitz Film, "Rogues and Romance" Made in Spain, Is for Release December 26*

JOINING the Pathe forces, seven years ago, as a continuity writer, George B. Seitz has succeeded in holding the attention of the motion picture world ever since. First as author, then as director, and later as producer of the Pearl White serials, he was soon known as the serial wizard of the silver sheet.

Not content with writing, directing and producing these stories of romance and adventure, he gave his associates the most startling shock when he announced that he would star in his next serial, as well as write, direct and produce it. Thus an efficiency expert was done out of a perfectly good job when this four-in-one man delivered "Bound and Gagged," his first composite serial to Pathe. This was such a success that "Pirate Gold" and "Velvet Fingers" followed.

Having starred and directed in these three serials, it was time for George B. Seitz to try something new. This time Mr. Seitz revised "The Golden Senorita," an original play of his into a feature picture which he called "Rogues and Romance." The locale for this pulsating tale of love and adventure was Spain. There it was that George B. Seitz transported his company in which he co-starred with June Caprice, and there imbued with the langourous and balmy air of southern Spain, "Rogues and Romance" was made.

This spectacular romance has been listed as a super-feature by Pathe. Thus Mr. Seitz makes a Christmas offering to the world in the form of "Rogues and Romance," his first feature which was filmed in Spain and which will be available to all exhibitors on December 26.

# *Oliver Morosco's "The Half Breed" Filmed with Extraordinary Attention to Realism*

FEWER and better pictures. All-star casts instead of individual luminaries being featured. More intelligent discrimination in the selection of the basic story. Greater attention to details in the orderly pyramiding of dramatic effect.

Looking into the future of the motion picture industry with Oliver Morosco, these are some of the certain developments that are seen. They will come for film productions are to advance, and to advance there are certain definite rules that must be followed, according to Mr. Morosco.

Now Mr. Morosco, as president of Oliver Morosco Productions, Inc., is entering the film realms on such a large scale that he will be as dominant in camera productions as he has been in his stage endeavors.

"Camera cranks have been turning like machine guns," said Mr. Morosco. "The footage has been astounding, statistically speaking. Of course, the result must be obvious. Quantity production. There have been good pictures and the silver screen has produced genuine genius. But the day of fewer and better pictures is here.

"I so firmly believe this that while we are starting with enough proved stories and material to keep our cameras turning for at least three years, we will produce only four pictures in our first twelve months. Each of our productions will be a 'feature' for we have gone into this with the determination that each picture must measure up to our own very critical standards before being released.

"We have started our first picture, 'The Half Breed' after months of careful preparation. It is my idea to achieve realism without the stilted effects.

"The author, who has been years coming into his own in film stories, is to share a position with the playwright. Of course, good direction always will be highly essential but the author is to be a bigger factor in the future production."

It has been the Morosco idea to use all-star casts in the Morosco productions. Probably no one in America has such a better array of talent from which to select his casts.

The progress of "The Half Breed" is under the watchful Morosco eye. He has determined to apply the same care in the treatment of details in his film stories as he has in his stage productions.

WATCH THE WORLD

*From the*

## EXHIBITOR'S HERALD

### Larry Semon in "The Suitor"

**VITAGRAPH**

"This master fun maker leads a cast through the liveliest stream of fun that has flowed across the screen in many weeks. It is a comedy to be put into a class by itself and the exhibitor who passes it up is missing something good."

*From*

## Photoplay Magazine

**"THE SUITOR"**

**VITAGRAPH**

"For boys and girls of all ages. When we saw it, a family of three—staid middle-aged father, decorous younger mother, and a son of eleven—had mutual hysterics from mirth, although I suspect the small boy's enthusiasm penetrated to his parents. Larry Semon isn't standing still, that's certain. He has improved his methods of funmaking immeasurably in the past months, and this two-reeler is packed with bright bits of business, clever clowning, and all-around good sense in sets and story. For there is a story—all about a band of plotting dynamiters who are hounding the rich father of the lovely heroine, deftly played by Lucille Carlisle. A few more like this and Semon will be in the front rank of the silent comedians."

*From the*

## Motion Picture News

"The Suitor"—two-reel comedy featuring Larry Semon

*Released by Vitagraph*

"For unalloyed slapstick this two-reeler wins medals.

"Fast action and novelty gags in which the cleverest kind of trick photography is used to advantage characterizes the picture throughout.

"Larry Semon as the star again apparently takes many chances of breaking his neck with his tumbling stunts and in this connection is ably supported by a good cast of 'knock - about' comedians."

# *T. J. Geraghty Appointed by Paramount to Be Supervising Director of Eastern Productions as Reward for Good Work*

SO successful has been the work of Thomas J. Geraghty in reorganizing the continuity department of the new Eastern studio of the Famous Players-Lasky Corporation that Jesse L. Lasky, first vice-president in charge of production, wired yesterday from Hollywood appointing Mr. Geraghty supervising director of Eastern production activities.

In his new position Mr. Geraghty will have general supervision over the scripts and direction of all Paramount pictures made in the East, holding the same position in the new studio that Frank E. Woods holds over all pictures, except specials, in the Lasky studio in Hollywood.

Mr. Geraghty, who is one of the best known scenarists in the profession, became production editor of Paramount's Eastern studio late in the summer, and enlisted the services of Benjamin DeCasseres and Waldemar Young, critics and writers on theatrical and motion picture subjects.

Newspaperman and scenarist, the rise of Mr. Geraghty has been rapid in a business which has been characterized by meteoric careers. After years as a newspaper reporter on the New York Herald, World and other newspapers, he joined the Metro company as a publicity man.

After exploiting pictures for some time, he joined the scenario department and soon was writing titles and editing films. His first real scenario position was with the Famous Players-Lasky Corporation, and among scenarios written during his first year were "Those Without Sin" and "The American Consul." Since then he has been a prolific writer of successful photoplays, including "The Turn of the Card" and "A Man's Man" for J. Warren Kerrigan; several for Anita Stewart, including "In Old Kentucky" and "Mary Regan" and "The Mollycoddle" and "When the Clouds Roll By" for Douglas Fairbanks.

More recently he adapted "Too Much Johnson" and "Burglar Proof" for Paramount, with Bryant Washburn as star, and "Always Audacious," the successful picture starring Wallace Reid.

# *"Man, Woman—Marriage," Holubar Film, Soon to Be Released by First National*

THAT the motion picture industry has advanced a decade during the last year is claimed by the descriptions of "Man, Woman—Marriage," an Allen Holubar Production, starring Dorothy Phillips and soon to be presented through Associated First National.

The picture represents a full year's work on the part of Allen Holubar and Dorothy Phillips. It consumed almost nine months in the making and more than two months in editing and titling.

"Man, Woman—Marriage" is a serious and humanly treated drama dealing with the relationship of man and woman since the human race sprang into existence. It is a direct and masterful treatment of sex antagonism rather than the treatment of the sex problem by the superficial method of attacking it from the angle of sex attraction.

In former sex pictures many producers have taken the attitude that all a woman has to do to hold or win her husband is to call in the services of a modiste. In this film Holubar has cast aside the superficialities of the question and delved deep into the soul. So masterfully has he set his thoughts upon the screen that there is little doubt, according to those who have seen the picture in editing stages that Holubar has given the light and shadow world an epic.

Holubar's ability as a director has been perfectly matched by the ability of Dorothy Phillips as an artist, it is said. So confident is Associated First National in this mammoth picture that plans are already under way to road-show it at top prices in the best theatres of the nation.

Holubar has lost no opportunity to impregnate the picture with human and appealing scenes, according to reports, and Miss Phillips has overlooked no chance to faithfully and artistically interpret one of the greatest roles ever given to the public.

They, however, already have plans under way to produce on even a greater scale during the ensuing year. The producer has secured picture rights to a number of famous stories and is also preparing an original dealing with a great subject in an unusual and most effective manner, it is reported.

## *Sunday Fight in Oregon; Screen Ball in February*

A Sunday closing bill to be introduced at the next session of the Portland, Ore., legislature will be strenuously combatted by the Exhibitors' League of that state. The decision was made in the form of a resolution at a recent meeting and was described to Nat Bregstein, a representative of Moving Picture World, at a luncheon a flashlight of which appears in this issue. It was also decided to hold an exposition screen ball and general convention on or about February 22, 1921. The meeting decided to use its influence upon members of Congress and the Senate toward securing a repeal or a modification of the existing revenue law. Committees were named by President Claude Jensen.

Among those attending were Claude Jensen, J. J. Parker, G. A. Metzger, John C. Stille, J. B. Wastok, Col. Phillips, E. H. Marsden, A. A. Bruce, Leeser Cohen, J. D. Long, Sidney Schubach, A. B. Cleland, Ralph Windsor, Paul Noble, L. B. Metzger, A. C. Raleigh, Roscoe Nelson, George E. Jackson, John Brill, G. T. Woodlaw, W. W. Ely, Nye Dobbs, Charles Feldman, Hugh McCready, R. J. Staelhi, Frank Lacy, Ed. Foutz, S. S. Parker, Bob White, Sam Fleishman, Arthur Kolstad, W. Henkle, W. Kollrass, and Melvin G. Winstock.

## *John McDermott Helped Direct Neilan's "Dinty"*

In its review of Marshall Neilan's "Dinty," Moving Picture World failed to credit John McDermott as co-director of the production and he is fully entitled to the distinction of a part in making the picture. "Dinty" contained two stories. Mr. McDermott directed the Irish story and Mr. Neilan the Chinatown episodes, as the film itself announces.

# *Inter-Ocean Reports Brisk Trading in Foreign Markets; China Among Customers*

DESPITE the fact that there is what some local motion picture exporters decry as "a period of inactivity in the foreign market," the Inter-Ocean Film Corporation, well known exporters specializing in the distribution of American-made films in foreign film markets, reports a decided briskness in trade.

Gus Schlessinger, manager of the department of foreign film sales, says the company has disposed of numerous productions for many choice foreign territories. Prominent among the sales listed is the disposition of the series of Black Diamond Comedies, twenty-four in number, to one of the largest film renters operating in China for physical distribution throughout the Chinese Republic. This, it is said, involved a very large cash consideration. What makes it unusual, however, is the fact that few motion picture sales are being made to film renters in China at the present time.

"Below the Deadline," the Ascher Production which was recently acquired by the Inter-Ocean Film Corporation for exclusive foreign distribution, has also been sold for territorial distribution throughout the Chinese Republic. The same picture is also reported as having been disposed of at a record figure to a well known film renter operating in the Japanese territory for physical distribution throughout Japan, Formosa and Korea. The picture, it is said, lends itself admirably to exploitation in the Far East.

Another Inter-Ocean offering sold during the past week is "The Silent Barriers," the Louis Tracy Production, which has been disposed of for territorial distribution in Norway, Denmark and Sweden. This production, adapted from one of Louis Tracy's most famous novels, is the first of a series of special releases to be visualized from his works.

Russia, whose market has been hard hit, is showing signs of activity again. Among the many sales listed in the Inter-Ocean statement is one regarding the disposition of "Enlighten Thy Daughter" and "Wives of Men" for physical distribution in Russia. Both productions were sold, it is said, at record figures.

"The Ghost of Slumber Mountain," the novelty reel which created such interest in America two years ago, the foreign rights to which are controlled by the Inter-Ocean Film Corporation, has been disposed of for physical distribution in India.

*OH, YES IT IS! !*
*Corinne Griffith in "It Isn't Being Done This Season," released by Vitagraph*

# *William Duncan, Vitagraph Serial Star, Is Making New Film with Edith Johnson*

VITAGRAPH says that since William Duncan, Vitagraph serial king, invaded the serial field plays of that class have taken a decided upward trend.

Prior to Duncan's productions the company says, serials consisted mainly of disconnected, or loosely connected, stunts merely intended to leave the audience gripping the edge of the seats at the end of each episode without regard to story or plot. "The old-fashioned serial," says Duncan, "is no longer interesting to the American public. Americans have become motion picture critics and they demand well executed plots.

"Ideas change on many things. For instance, the book of a generation ago needed very little action. Words were entertaining enough to the reader. But times have changed and the public now demands action. That is exactly what the motion picture gives. Many people have not the minds to visualize written documents but they easily recognize and appreciate action when placed before their eyes upon the screen. To this and to the fact that a story may be seen in a few hours I attribute the remarkable success of the pictures."

Duncan is now in the midst of what promises to be his best chapter play and is under contract to direct and produce chapterplays for two more years. Miss Edith Johnson, his charming leading woman during the last two years, is soon to be co-starred with him in a number of new plays.

## *Exhibitors Planning Legislative Program*

A meeting of considerable importance to Kansas exhibitors was held in Wichita, Kans., December 10, to plan a program for the session of the Legislature. This meeting drew to Wichita the forty district chairmen of the Kansas State Exhibitors' Association.

Kansas is divided into districts, each with a "captain." This chairman is supposed to keep in touch with the exhibitors of his section, learn their problems, and their ideas for constructive work for developing the industry, and protecting it.

## *Olmsted Heads Sales*

E. F. Olmsted has been appointed director of sales of the newspaper service department of the World Motion Picture Corporation. He will act as one of the assistants to David A. Murphy, general director of the department. He is now on a trip and before returning to New York will visit many of his former newspaper publishers with which the company has already contracted for service.

## *Censors Approve Henley Film*

The Pennsylvania State Board of Censors have passed the Selznick picture, "The Sin That Was His," a Hobart Henley production starring William Faversham and written by Frank L. Packard, without a dissenting vote and without any eliminations. This is considered to be another tribute to the many that have already been bestowed upon the Henley production.

## *A. C. Berman Promoted by United Artists Company*

Hiram Abrams, president of United Artists' Corporation, recently appointed Abraham C. Berman sales manager of the New York branch of the corporation.

Mr. Berman was formerly in charge of the Canadian offices, and recently made a tour of the Eastern and Middle West branch offices, then was called to New York to handle the business of this territory. He is a member of the Massachusetts bar.

# *Pathe's "Double Adventure," Starring Charles Hutchinson, a January Release*

THE elaborately produced stunt serial starring Charles Hutchison, "Double Adventure," is to be released by Pathe on the schedule for the week of January 23. Announcement that the stunt star's newest picture would succeed "The Phantom Foe" on the Pathe two-at-a-time releasing card was made recently.

The film will be the second Brunton produced serial to be released by Pathe and is the work of Director W. S. Van Dyke, who filmed Jack Dempsey's "Daredevil Jack" under the personal supervision of Robert Brunton.

The star also has a vehicle written for him by Jack Cunningham. Much of the action transpires in a South American republic, the scene of plotting and counterplotting to gain valuable oil lands.

Hutchison will be supported by Josie Sedgwick and Ruth Langston in the leading feminine parts. Miss Sedgwick and Miss Langston were prominent in the "Daredevil Jack" serial, as was Carl Stockdale, who is the leading heavy character in "Double Adventure." S. E. Jennings and Louis D'Or complete the cast of the principals.

WATCH THE WORLD

# *Rialto in Roanoke, Twelfth of Crandall Theatre Chain, Will Open on December 20*

CRANDALL'S new Rialto Theatre in Roanoke, Va., which will open to the public on December 20, is one of the most beautiful, comfortable and commodious theatres in Virginia, situated in the heart of the business section of the city. It will be the aim of Harry M. Crandall to make this, the twelfth addition to his chain, pre-eminent among the photoplay houses bearing his name.

The Rialto has a decorative box-office, occupying the center of a spacious lobby twenty-eight feet wide by fifteen feet deep. This will open through three pairs of large double doors into a foyer with Caenstone walls and ceiling in ivory, gray and gold, twenty-eight feet square. The lighting in the foyer is multiple color on a system of dimmers, permitting any desired degree of brilliance in illumination.

The auditorium proper measures thirty-one feet four inches by 118 feet, and, with a balcony which projects over only a third of the orchestra floor, has a total seating capacity of approximately 1,000. The color scheme is dominated by old ivory, gray and gold, modified by a multiple-color lighting system operated on a flood principle semi-direct to the audience. The permanent house lighting for use during the projection of the pictured subjects is provided by old ivory decorative wall fixtures equipped with small-voltage lamps with delicately tinted bulbs. The auditorium is equipped with leather orchestra chairs of ample size, with more than usual free space between rows.

The Rialto, in addition to presenting the finest special productions, will afford theatregoers of Roanoke a high quality of orchestral accompaniment. A full orchestra has been engaged and will play as conspicuous a part in the Rialto's entertainments as the symphonies play in the Crandall houses in Washington.

The house will be operated under the general supervision of the Crandall executive staff, with headquarters in the Metropolitan Theatre Building, Washington, and the resident managership of Allen Jenkins, whose experience in the conduct of Roanoke theatres has been comprehensive and successful.

## *Pathe's "Flashes of the Past" Show War Episodes*

Bringing vividly to mind the times of stress of the Great War, the Pathe pictures in the Rivoli Pictorial this week show the late ex-President Theodore Roosevelt, pleading with his familiar force and earnestness for preparedness before a huge crowd. Date, July 19, 1916. The first President of the United States to leave this continent during his term of office, Woodrow Wilson, is shown disembarking at Brest, France on December 13, 1918. Scenes of the Peace Conference at Versailles, France, on June 28, 1919, where the momentous issues of the war were decided, show the delegates of the different nations in conference. Pictures of the document of the Peace Treaty, with the signatures are flashed upon the screen.

These "Flashes of the Past" are issued by Pathe News in celebration of its tenth anniversary. They are a strong illustration of the value of the moving pictures in preserving for future generations the actual occurrences of great historical events.

## Censors Weather Storm

**Baltimore, December 15.**
**(Special to Moving Picture World)**

**Three members of the present Maryland Censor oBard will not be removed from office by Govenor Albert C. Ritchie as urged in the complaint of the Parents' Club of Forest Park protesting alleged improper censorship. The complaint also urged the appointment to the board of five members, to be composed of two men and one woman, all parents, one motion picture man and one woman representing education.**

**Govenor Ritchie feels that much of the present criticism should be directed at the failure of the law to provide a sufficiently adequate inspection system rather than at the censor board.**

## *Double Lense Camera Allows Projection of Extra Large Picture*

A unique double camera, whose two lenses take moving pictures capable of projection as one picture upon a thirty or forty five foot screen, instead of a fifteen foot screen, is the new offering on the film market of the Widescope Camera and Film Corporation. John D. Elms is president of the company, which has its offices and showroom at 1321 Union avenue, Kansas City, Mo. Mr. Elms is now in New York on a two weeks' business visit.

These wide-view pictures can be used when any two standard projectors are connected with a universal joint, and the two strips of film run simultaneously, producing on the screen one long, rectangular picture. While the camera is being manufactured with two lenses, it will be possible to obtain a three-lens camera.

The Widescope camera seems to have particular advantages in photographing moving street scenes, military movements, extended landscapes, sports, entire stage scenes and many such incidents of interest that are so extensive in area as to be photographable by present cameras only from a distance, thus reducing the size of the objects and diminishing the details.

**Anna Q. Nilsson is seen as Hobart Bosworth's leading woman in "The Brute Master," which was written for Mr. Bosworth by the widow of the late Jack London, and is released through the W. W. Hodkinson Corporation.**

*PHOTOGRAPH TAKEN AT THE FOURTH ANNUAL BANQUET OF THE MOTION PICTURE DIRECTORS' ASSOCIATION AT THE HOTEL BILTMORE ON DECEMBER 7*

# *Bartholomae Pays Tribute to Ziegfeld for Using Stage Players in Pictures*

PHILIP BARTHOLOMAE, playwright, pays a tribute to W. K. Ziegfeld, the producer, acclaiming him as probably "the first one to consistently use nothing but talent recruited from the dramatic stage in his picture work. He says:

"Before very long Apollo will have to add a tenth muse, the muse of motion pictures, for this popular amusement has developed into an art, the power and possibilities of which, as an amusement and educational factor and even from the standpoint of art and beauty, are unlimited. At first simply pictures were made. Then came the commercializing of personalities, that is, motion picture stars. This was followed by the exploiting of the director and of late the acquisition of the services of eminent writers of literature.

"The rise of motion pictures came so suddenly, and so overwhelmingly was its magnitude, that for years it floundered around in chaos, but it is slowly but surely finding itself. The goal of perfection is as yet distant, but after creeping the infant is learning to walk.

*Can Borrow from Stage*

"The motion picture comprises all arts but that of speech, thus appealing to human nature like a book, and yet it has one factor that books have not—it speaks in concrete pictures while books deal only in imaginative pictures brought forth in the human imagination. Consequently its borrowing talent from the speaking stage was only natural, for here is an art much further along in its development that can apply its knowledge beneficially. Striking results may not be noticeable at once, as the dramatic playwright, the stage director and the actors and actresses of the stage must accustom themselves to a new mode of expression.

"To my knowledge, W. K. Ziegfeld is the first one to consistently use nothing but talent recruited from the dramatic stage in his picture work. Every one connected with his new venture has been successful on the stage in the same capacity they are being used in pictures. Even the supers in the large scenes were supplied by the Actors Equity, who sent only people who have had stage experience."

## *"The Gamesters" Scoring Big Success Everywhere*

American's production of "The Gamesters," a Margarita Fisher feature based upon Lois Zellner's western story of dice and roulette, is attaining great success in all parts of the country. The producers declare every important exhibitor interest will be represented in the final list of bookings, according to the rate at which bookings of this character have been received to date.

So far every effort to reach exhibitors of the highest class has been made and the sales force will now begin to reach out for volume business. It is too early to predict just how big a success "The Gamesters" will become, but at the present there is not a quota that has been established in any section that was not far surpassed.

Critics and fans who have seen "The Gamesters" pronounce it the best Fisher photoplay of its type ever produced. A few of the contracts that call for early playing dates are the Regent, Kansas City; Loew's Casino, Salt Lake City; Drury Lane, Detroit; U. S. A., Vancouver, Wash., and the Casino, Gary, Ind.

*PHILIP BARTHOLOMAE*
*Well known playwright who agrees with W. K. Ziegfeld when he recruits stage players for the screen*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# *Four Important Feature Productions Are on Pathe's Schedule for January*

AS the immediate successor to the December feature schedule that brought forth such notable productions as "Dice of Destiny," with H. B. Warner; "The Empire of Diamonds," Leonce Perret's big international spectacle, and "Rogues and Romance," with June Caprice and George B. Seitz, Pathe announces a group of four big feature attractions for the month of January. These include Blanche Sweet in "That Girl Montana," H. B. Warner in "When We Were Twenty-One," both Jesse D. Hampton productions; "The Sage Hen," an Edgar Lewis special which marks the return to the screen of Gladys Brockwell, and "The Killer," produced by Benjamin B. Hampton from a story by Stewart Edward White.

The release dates are: "That Girl Montana," January 2; "When We Were Twenty-One," January 16; "The Sage Hen," January 23, and "The Killer," January 30. These four features make up one of the most notable schedules Pathe has offered during one month, and have been selected with the greatest care to provide a formidable group of attractions for the first month in 1921.

"That Girl Montana" presents Miss Sweet in the role of the heroine of a romance of the frontier. The play was adapted by George H. Plympton from the novel by Marah Ellis Ryan. Robert Thornby directed and the suporting cast is headed by Mahlon Hamilton and includes Edward Peil, Frank Lanning, Charles Edler, Jack Roseleigh and Kate Price.

The second feature is an elaborate presentation of H. V. Esmond's play, "When We Were Twenty-One," which has been one of the outstanding successes of the American theatre since Nat Goodwin and Maxine Elliot appeared in the stage production. In the cast are James W. Morrison, Claire Anderson, Minna Grey, Claude Payton and Kara Glynesk. Henry King directed.

The release for January 23 is a drama of the old West produced by Edgar Lewis. It is a story of mother love fighting against heavy odds to bring youthful romance to a happy conclusion. Miss Brockwell has the part of the mother. Another player who has played leads in some of the big successes of the year, who is seen in "The Sage Hen," is Lillian Rich. For the remainder of the cast Mr. Lewis selected Alfred Allen, James Mason, Helen Case and the young hero of the story is Wallace MacDonald.

The contribution from the Benjamin B. Hampton studios will be the final number on the Pathe January schedule. "The Killer" is described as thrilling melodrama revolving about a character who is a killer by nature and instinct. Frank Campeau, celebrated for his dramatic portrayals on the stage and screen, is seen in the same role. Jack Conway, Tod Sloan and Frankie Lee are also in the cast.

## *Many at Astor Opening*

Heavy rainfall failed to mar the opening of the Astor Theatre, Philadelphia, on Monday, December 6. The theatre was crowded at both performances by well known film men who had come from many places to pay their respects to the owner, Ben Amsterdam, and Clara Kimball Young, the Equity star.

Among those present were Sam Grand, of the Federated, Boston; Arthur White, of the Federated, New York City; Harry Bernstein, of Commonwealth, New York City; Walter Green, Bill Steiner and Abe Warner, all of New York City. Joseph I. Schnitzer, president of Equity, also was present.

# *Many Thrills Promised for "Fantomas"; Fox to Release Serial on December 19*

EDWARD SEDGWICK promises many surprises in the new William Fox serial. "Fantomas," which is now nearing the finishing episodes at the Fox studios in New York. The new serial is scheduled for release on December 19 immediately following the final episode of the first Fox serial, "Bride 13," which is now running strong.

Director Sedgwick is now following a tradition of using a measuring stick on stunts and thrills, but is making them fall as the story dictates, saving, of course, a final thrill for the finish of each episode. In the "Fantomas" stories he has plenty of material.

### *Purchased Twenty-six Volumes*

The twenty-six volumes of detective tales which William Fox purchased from Marcel Allain, the French author, contain enough big situations for five serials. Mr. Sedgwick has packed as many of the sensations as he could into each episode, and now declares there is more "big stuff" in each episode than there is in any ordinary feature.

### *Had Excellent Co-operation*

Mr. Sedgwick has had fine co-operation from New Jersey officials around Fort Lee. He has burned down "set" buildings and has had the use of the two fire engines and the firemen, not only to watch for any possible danger, but to give atmosphere to the scenes. He has also given many Jerseyites several thrills, for whenever he had worked at night in the towns along the Palisades nearly all the population has come out and remained as spectators far into the early morning.

### *Contracts Received*

The contracts received to date have been far in excess of those on the preceding Fox serial, "Bride 13," which received a big welcome all over the country. According to the accepted bookings 95 per cent. of the exhibitors who have contracted for "Bride 13" have also booked "Fantomas," and it is declared at the Fox offices that the prospects are that pending negotiations will finally bring the figure up to 100 per cent.

The cast includes Edward Roseman, Edna Murphy, Johnnie Walker, Lionel Adams, John Willard, Eve Balfour and Rene Parker. Miss Parker is a recent addition to the cast. She resigned an engagement as a featured player in a successful stage production to appear in the serial.

*"GEE, I BET SHE'LL LIKE THIS NIFTIG SILK LID O' MINE," SAYS CHARLIE RAY*

*Bits from the new Charles Ray picture, "Nineteen and Phyliss," made by Arthur S. Kane, for release by First National*

Louis B. Mayer, keeping step with the march of progress and then a step ahead, has adopted as his trade mark the above design. Lambert Guenther designed it and naturally it's a real one.

# *Robertson-Cole Denied Injunction in Suit Against Minute Trading Company*

SUPREME COURT JUSTICE Leonard A. Giegerich has denied the application of Robertson-Cole for an injunction restraining the Minute Trading Corporation, E. S. Mannheimer and Joseph Weinstock from exhibiting or producing "The Phantom Honeymoon," "For Love or Money," "The Common Sin," "The Loophole" and other motion pictures or selling any of the foreign rights to them.

The plaintiff charges that in October, 1919, they made a contract with the Hallmark Pictures Corporation by which the latter transferred all its foreign rights for the pictures to the plaintiff, which contract was superseded in January last with a similar contract except that it permitted Robertson-Cole to retain all proceeds from the distribution of the pictures in question instead of a percentage of the proceeds as called for in the old contract.

It is alleged that in June last Frank G. Hall, president of Hallmark, borrowed $100,000 from the Minute Trading Corporation and gave his note for $120,000, or $20,000 in excess of the sum borrowed, and as security gave the Minute concern the original negatives of the pictures. On July 14 last it is also charged Hall borrowed $20,000 from defendant Weinstock and gave him his note and the picture, "The Loophole," as security for the same, which Weinstock assigned to the Minute corporation.

On July 18 last it is claimed the Minute Corporation offered these plays for sale despite the fact that Robertson-Cole allege they were notified of the latter's exclusive rights to them. It is also claimed that Mannheimer, an officer of the Minute concern, has announced his intention to sell the foreign rights to these plays, which Robertson-Cole say if carried out would involve them in great litigation, as it has entered into numerous contracts abroad for the sale and distribution of the pictures.

On the other hand, the defendants contend that President Hall and the Hallmark Company defaulted in the payment of the notes and their property was foreclosed and was bought in by the Minute Trading Corporation, and that at the time of the making of the loans, and acquiring of the property of the Hallmark Corporation, defendants allege they had not the slightest knowledge of any existing contract with Robertson-Cole.

*"THANKS FOR THE TREE, SANTA!"*
*A Christmas bit from "Edgar's Little Saw," released by Goldwyn*

# *Paramount's Plan of Fewer and Better Films Gaining Favor, Says Cecil DeMille*

LONG run pictures such as we plan to produce under the new production policy of this organization are destined to crowd out weaker and purposeless photoplays, thus making 'fewer and better' pictures a fact rather than a phrase."

There, in a few words, is Cecil B. DeMille's summary of future events under the new all-star production policy recently announced by the Famous Players-Lasky Corporation.

Mr. DeMille has just started the initial production for Paramount under this policy—an adaptation of Arthur Schnitzler's play, "The Affairs of Anatol," with an all-star cast which includes Wallace Reid, Elliott Dexter, Gloria Swanson, Wanda Hawley, Bebe Daniels, Theodore Roberts, Dorothy Cumming, Agnes Ayres, Theodore Kosloff and Julia Faye. Stage settings for this production are being designed by Paul Iribe, French artist, and a stellar staff of scenario writers headed by Jeanie Macpherson, Elmer Harrie, Avery Hopwood, Beulah Marie Dix and others are now at work on the manuscript.

*Interview Given Out*

In an interview given out on the eve of production work on this photodrama, Mr. DeMille said: "Just a few years ago the producer was delighted when his picture enjoyed a run of one or two weeks at a single theatre. Today we have relatively many production which play engagements from three to eight or nine weeks.

"Barely six years ago, I made fourteen pictures in a single year. We regarded those as very good pictures at that time. To-day, working just as hard or harder, I find that I can only turn out three pictures in the same length of time. But the three pictures that I make to-day draw more patronage than the entire fourteen of six years ago.

"Several years ago I tried the experiment of producing a picture without a star. My theory at that time was to get the actor or actress that could be found for the individual role. My forthcoming production is but the continuation of that idea.

"As with the cast, so with the story and its author. Screen writing is the most difficult of all of the arts. In order that the story may be worthy of the direction and the cast, it is necessary to secure the services of the most capable and artistic of the limited field of writers.

"It is not beyond the bounds of reason to say that the picture of the future may take a year or more to produce. If a picture produced under this system should play for three or six months—and our experience in the past has shown us that this is not impossible—a year spent on production work would be a year well spent. We are working constantly toward a realization in fact of our slogan of 'fewer and better pictures.'"

# *Rapf Leaves Selznick to Enter Producing Field*

Announcement is made from the Selznick offices that Harry Rapf, who for the past two years has been connected with the producing units of the Selznick Pictures Corporation as production manager for National Pictures, has resigned his post with that organization for the purpose of entering the producing field for himself, his plans being to produce feature photoplays under the banner of Rapf Productions. Mr. Rapf enters upon his new business venture with the best wishes for his success from Lewis J. Selznick, Myron and David Selznick and other members of the Selznick organization with whom he formed a fast friendship during his association.

Before joining the Selznick forces two years ago Mr. Rapf was an independent producer. Mr. Rapf has had many years of association with the theatrical business and the photoplay and his many friends will warmly welcome his new enterprise.

## Must Exhibitors Learn Mind-Reading?

When a child gains admission to a picture theatre by lying about his age should the theatre manager be punished by law, when it is evident that the child looks more than his age?

On Monday night, November 22, A. V. Bothner, manager of the Majestic Theatre, Troy, N. Y., was arrested for admitting a boy to his theatre. According to information furnished Moving Picture World, he was relieving the ticket-taker, and a policeman, stationed at the theatre to enforce this ordinance, was standing beside him when the boy entered. The boy told the ticket-seller he was 18 years old. He looked the age. Mr. Bothner asked his age in front of the policeman and again he said he was 18 years old. Mr. Bothner accepted the boy's ticket and the policeman promptly arrested the manager.

The case was fought out in the police court with a jury trial. The verdict was guilty and Mr. Bothner paid a fine of $100. The boy testified on the witness stand that he had said he was 18 when he's 13 years old. The mother testified she gave the boy money to attend the theatre, although she knew of the ordinance.

"As the Humane Society prosecuted the case," writes Mr. Bothner, we thought it advisable to notify you so that you might get through your valuable World a line or two to exhibitors, warning them to be careful, as this case is a test case. Of course, we are not mind-readers and cannot guess a boy's age. Then we think there is no reason why we should have been convicted of this misdemeanor."

# *William H. Cook and James H. Shay Form Company for the Creation and Development of Promotive Exploitation*

WHAT gives promise of being a new departure in the field of publicity and advertising for the producer and the artist of the motion picture comes with the announcement from the offices of Cook & Shay, Inc., at 145 West Forty-fifth street, carried on another page of the Moving Picture World.

The announcement, which has been awaited with no little interest, promises the industry in general a consulting and practical bureau for the creation and development of promotive publicity and exploitation. A corps of efficient men have been drawn together by Cook & Shay, and representatives have been appointed in many of the larger cities of the country to handle the firm's clients.

Both of these men, it is said, are especially well qualified to head an organization of this kind. William H. Cook, who but recently left Fox Film Corporation, where he supervised the trade and special publicity for a period of a year and a half, has had considerable experience in "legitimate" theatricals and has written scenarios and continuity dating back to the early days of the two-reel feature productions. He was associated with Vitagraph and Metro before connecting with Fox and has a wide acquaintance in the industry.

James H. Shay, who is associated with Mr. Cook, is a trained newspaper man and special feature writer. For the past two presidential campaigns Mr. Shay has been prominently identified in an active and advisory capacity with the political publicity bureaus. However, most of his attention has been given to the promotion of large financial enterprises in which he has achieved success.

For the purpose of keeping in constant touch with the motion picture industry on the Pacific coast, Cook & Shay, Inc., are now completing arrangements for representation in Hollywood.

In their announcement the Messrs. Cook & Shay emphasize the fact that they are not confining their efforts alone to the professionals of the screen. The facilities at their command are to be placed at the disposal of the independent film producer who is not maintaining an advertising and publicity department of his own, and is seeking a medium through which he may market his product.

## *A Job for Methuselah*

John M. Stahl, director of Louis B. Mayer pictures, said while in Chicago recently:

"Studying women soon becomes a director's habit. The more he learns about them, the better his pictures will be.

"For years I have made it a point to perfect myself in feminine psychology, to analyze each new type of women that I meet.

"I pride myself now on knowing as much about women as any man in my profession, and more than many do.

"And I realize that there is still 90 per cent. to learn."

# *Bebe Daniels and Wanda Hawley Star in Realart's Two December Releases*

TWO important productions — one adapted from a musical comedy success and the other based on an Alice Duer Miller story—constitute Realart's December releases. These pictures are included in the quota of thirty-six productions offered under the Realart Star franchise.

*With Bebe Daniels*

The first is "Oh Lady, Lady," adapted from the play of the same name by Guy Bolton and P. G. Wodehouse. Bebe Daniels, "the good little bad girl," is featured in it. She is supported by a strong cast, including Harrison Ford, Walter Hiers, Charlotte Woods, Lillian Langdon and Jack Doud. It is directed by Major Maurice Campbell and the scenario is by Edith Kennedy, a competent writer of moving picture scripts.

The story is full of humorous incidents and furnishes Miss Daniels one of the best vehicles she has had, Realart officials believe.

*Directed by Wood*

Realart's second December offering is Wanda Hawley in "Her First Elopement," the story by Alice Duer Miller. The film was directed by Sam Wood and the scenario is by Edith Kennedy.

Miss Hawley is supported by Jerome Patrick. Others in the specially selected cast are Nell Craig, Lucien Littlefield, Jay Eaton, Helen Dunbar, Herbert Standing, Edwin Stevens, Margaret Morris, Ann Hastings and John MacKinnon.

## *Ralph Quive Elected Managers' President*

Ralph Quive, Realart's manager at Detroit, has been elected president of the Detroit Board of Motion Picture Exchange Managers, according to a report received at the home office. Mr. Quive has been in charge of Realart's Detroit office for the last year and a half.

In accepting the office, Mr. Quive said the situation in the film industry in Michigan was far better than in other sections of the country. This was due, he believed, to the efficient work of the Board of Motion Picture Exchange Managers.

## *"Dice of Destiny" Goes Big*

Facing the poorest conditions New Orleans has experienced in many years, H. B. Warner's splendid Pathe feature, "Dice of Destiny," broke all records at the big Pantages theatre there the past week, according to information just received at the Pathe home office.

All over the country, "Dice of Destiny" is accomplishing similar deeds. Pronounced a greater story than "Alias Jimmy Valentine," Warner's newest Pathe feature is by far his greatest screen triumph. It is a picture with a universal appeal, melodramatic, but full of good comedy situations and business.

*"HUSH! HUSH!" SAYS CLARA KIMBALL YOUNG. "I MUST HAVE SILENCE!"*
*Scenes from "Hush," which is the new Equity release starring Clara Kimball Young*

# Short Subjects of Importance

### *"His Noisy Still"*

A lively little farce, a "Sunshine Comedy," starting with a private plant for distilling "hootch" with some hilarious incidents in and out of the "blind tiger." It then drifts to other scenes of action—and there is no limit to the action—winding up with a remarkable chase in which a car is followed by a steam roller over land and out into the deep seas. There is a vast amount of ingenuity expended in the mechanical accessories, and the central characterizations are far superior to the average. "His Noisy Still" proved a laughable entertainment at the Rivoli Theatre, and it should be a live number on any program where a good laugh is enjoyed.

### *"In Gipsy Land"*

Life of the peoples along the Danube River, a region which the Emperor Trajan opened 1,800 years ago is interestingly depicted in this issue of the Kineto Review. The pictures are those of the intimate, everyday life of home and farm industries with the market days and festivals. The animal pictures shown are of unusual beauty in artistic composition, the tinting of the photography resembling fine etchings. In the Carpathian Mountains are shown the true Tzingane people or gipsies. Dancing the Czardas and the Houpak, to the strains of their wild music, closes the reel.

### *"Niagara, 'Mighty Thunderer'"*

The grandeur and beauty of the Niagara Falls are shown in their natural colors in this Prizma picture. The American and Canadian Falls have been photographed from almost all viewpoints and this reel gives a comprehensive realization of the Falls and of the Gorge through which the river flows. Information in the sub-titling makes the film more interesting. An excellent picture for those who are at great distance from this justly famous scenic wonder, as well as those to whom the Falls are a familiar sight.—Prizma.

### *Paramount Magazine*

"A Barnyard Scandal" opens this issue of the Magazine, and Henry and Henrietta, the rooster and hen actors are put through some stunts with the assistance of the other denizens of the poultry yard. The titling tells the story. Mildly amusing. "Dangerous Occupations" shows the trials and tribulations of the shoe clerk, when he has to bow to feminine vanity and try to fit a number three shoe to a number seven foot. His endeavors leave him exhausted and he sighs for a "nice quiet day in the trenches." Felix, the Cat, and his flexible tail hold forth in "My Hero." Felix has just won his lady love when war is declared and he promptly enlists. By a cheese ruse he conquers the mouse enemy and returns a hero. They live happily ever after, as the story books say.

### *"On a Summer's Day"*

A knockabout comedy on the farm with the bathing girls in the roles of farmerettes, under the supervision of teacher, impersonated by an extraordinarily fat man, in ludicrous feminine attire. The entire comedy is a string of absurd incidents that will please only those who enjoy foolish nonsense. The only genuinely funny incident is the childish game of tiddle-de-winks, played with a grotesque solemnity by a trio of desperadoes.—Mack Sennet Comedy, Paramount Release."

### *"An Unhappy Finish"*

A burlesque upon the picture game; there is a lot of clever clowning that is uproariously funny in spots and a logical plot furthers the fun. The owners of the "Shakespeare Film Company" arrive at the studio for the day's work and they have their trials with ham actors and would-bes, the jealous wife of one of the partners, a chorus girl and two aspiring scenario writers. When the writers finally reach the private office and read their story, it is acted out with the plot losing itself in the various mixups. All the familiar Sennett fun makers with a few exceptions are in the comedy to add to the quota of fun and nonsense.—Mack Sennett Comedy, Paramount Release.

### *"Bungalow Troubles"*

A wife who gives her husband a surprise party on his birthday doesn't always consider the trouble she may be bringing down on her devoted head. The grape juice could not be blamed for the peccadiloes of the masculine contingent. This is the theme of "Bungalow Troubles." The party is proceeding nicely when the "social pest" comes in, uninvited, with three attractive girls, the popular Sennett Bathing Girls. The susceptible husbands become very flirtatious and arouse their wives' jealousy, causing all the trouble. The usual cast in the freakish attire, headed by Louise Fazenda.—Mack Sennett Comedy, Paramount Release.

### *Urban Movie Chat No. 8*

An aftermath of the war is shown in the American soldiers of the Army of Occupation on the Rhine, blowing up ammunition dumps. Under American orders the Germans are shown piling up all sorts of projectiles, which are then shot off by means of an electric switch. Long shots of the explosions show the weird and beautiful smoke formations, some resembling mushrooms and others looking like gigantic unfolding flowers. The telephone is such a necessary taken-for-granted aid to our daily life that few know how many little parts go to make up one instrument. An animated assembling of the 205 parts into one completed instrument, without human assistance and with each part going into its appointed place is interesting and amusingly instructive.

The development of the dragon-fly, Agriou Puella, from the pupa state, termed nymph, to the delicately winged insect is next shown. The ugly, ungainly water nymph slowly crawls up a reed and there stops, when the fly emerges from the pupa case. These pictures have been greatly magnified and illustrate one of Nature's marvels. The chat closes by touching upon, pictorially, the subjects of exercising racers at Macon, Georgia; Ty Cobb hunting with "Hall," his hunter, at Augusta, Georgia, and the sport of landing the kingfish in the Gulf of Mexico, a twenty-five-pounder proving to be a game fish and full of fight.

### *"April Fool"*

*(E. W. Hammons, Mermaid Comedy—Educational Films Corporation Release)*

The solemn and unsmiling Lloyd Hamilton goes through a series of funny and ludicrous adventures to win the daughter of the missionary. The large portion of the fun takes place on the ship sailing to the Cannibal Island. There is a fairly consistent plot, dealing with the comic captain as the villain, who is finally frustrated, although Lloyd contrives to sink the ship and he and the girl are left floating on a raft, with Lloyd still refusing to open the door. The ridiculous contrasts between the titles and the action caused much amusement for the spectators at the Strand Theatre when shown recently.

*IT TAKES RARE "FORM" AND "SHAPELY" IDEAS TO CAPTION THIS—STILL IT "BARELY" COVERS THE PICTURE*

*These are some of the pretty girls that are making the Fox Sunshine comedies so popular*

# Newest Reviews and Comments

*Conducted by* EDWARD WEITZEL, *Associate Editor*

## *Sidelights and Reflections*

It isn't at all a bad idea to learn something of the principles of an art before attempting to practice or to criticise it. You will then be in a better position to improve it, or to revlutinize it entirely. When Richard Wagner set about creating a new school of music he had mastered every detail of the old schools and knew the history, technic and whatever else there was to learn about his profession.

The men and women who have helped to improve the motion picture have gone about their task in the same way. Knowing, from study of the laws of the drama, the more natural the effect the more perfect the art, they have not photographed a number of literal scenes from life, stuck them together with the help of a collection of sub-titles and labeled their product a photoplay. They have first learned how to handle their tools and have studied the methods of the great makers of stage fiction. Without a knowledge of chemistry Edison would have been powerless to give the world the inventions which have made his name a household word in every land. Griffith, the De Milles and the other leaders in the improvement of screen fiction had a firm foundation of technical knowledge for a fulcrum before they attempted to lift the crude product of the early days up to the high artistic position now held by the masterpieces of the film.

Unaware of or calmly ignoring these conditions, there is a vast army of ambitious men and women who are only prevented from becoming producer-directors of a long line of photoplays which would carry out their ideas of what a film drama should be, by one embarrassing but immovable obstacle—the high cost of actors and studio expenses. Occasionally one of these earnest but misguided souls risks a small fortune on an attempt to show the public and the post-graduates in the art of the screen what a moving picture should be like and is surprised to learn that everyone, except his immediate family, look upon it with cold indifference or open derision or, worse still, refuse to look upon it at all.

In the same class is the reviewer, critic or writer on the practical side of moving picture production, who has not learned the laws of cause and effect as applied to the screen. The following sentence from a published review illustrates how completely the writer has missed the theory and the practice of good picture making:

"Knock a hole in the wall of a house, insert the eye of a camera, and photograph what the people in the house, unaware of the camera, are doing—some of us think that in this lies the secret of art in the motion picture."

In such a method lies the quickest and surest way of knocking the art out of a motion picture. The effect which the director strives for is precisely as if this method had been followed, but the way by which such a result is reached is entirely different. Art means but one thing—the elimination of the unnecessary. Only the most thoroughly schooled judgment enables a director to select his incidents and to pose his characters so that the scenes in a picture seem natural.

### *IN THIS ISSUE*


*"The Jucklins"* (*Paramount*).
*"The Empire of Diamonds"* (*Pathe*).
*"Flying Pat"* (*Paramount*).
*"The Truth About Husbands"* (*First National*).
*"A Thousand to One"* (*Associated Producers*).
*"The Coast of Opportunity"* (*Hodkinson*).
*"Two Kinds of Love"* (*Universal*).
*"The Scuttlers"* (*Fox*).
*"The Diamond Queen"* (*Universal*).
*"What Happened to Rosa"* (*Goldwyn*).
*"Squandered Lives"* (*Stoll*).


If the writer of the "knock a hole in the wall" theory is talking about effect, why not say so? If he means his theory to be taken literally it is hoped he will take counsel of some of the directors he seeks to instruct in how to improve the motion picture.

## *"The Jucklins"*

*Jesse L. Lasky Presents a Realistic Southern Drama, George Medford Production, Featuring Monte Blue*

Reviewed by Louis Reeves Harrison

"The Jucklins" is a large and simple delineation of American life adapted by Frank Condon from the book by Opie Read, but there is far more than a mere illustration of a novel in the screen version. There is convincing truth of character, of domestic drama, and, above all, of an "atmosphere" of homely life in the Carolina mountains, which has been well grasped and well presented. Through skilled direction there has been reached a combined pathos and power derived from the plain facts of existence, and this without using other notes than common tenderness and affection, with a sprinkling of rude humor for variety. George Medford's production is so admirably conceived and conducted that he seems to have unfalteringly told some truth of human life well worth the telling, the essence of realism.

There is a large cast, including many old-time screen favorites, and every one of these expereinced actors adds force to the production. Monte Blue is satisfactory throughout, not a disconcerting note in his performance, but many of the younger characters do not look like Southerners, though they act and dress strictly according to tradition. The entire production, however, is so delightfully finished and so faithful to the legitimate requirements of fine screen drama, that it strongly held a crowded house at the Rivoli, and it must be accorded high place as a motion-picture entertainment.

**Cast.**

Guinea Jucklin.....Mabel Julienne Scott
Bill Hawkes.....Monte Blue
Millie Lundsford.....Ruth Renick
Lim Jucklin.....Charles Ogle
Susan Jucklin.....Fannie Midgely
Alf Jucklin.....Zell Covington
General Lundsford.....Winter Hall
Chyd Lundsford.....J. M. Dumont
Dr. Etheredge.....Clarence Burton

Author, Opie Read
Scenario by Frank Condon
Producer-Director, George Midford
Length, Six Reels

**The Story**

"The Jucklins" of North Carolina are country people poor enough to be deeply sympathetic, independent enough to cheer and help those less fortunate than themselves, just common enough to like all their fellow creatures and despise none, when Bill Hawes, unsuccessful young farmer, comes to their community to teach school. He has to thrash some of the tough white trash to hold the respect of his pupils, but he finds time meanwhile to fall in love with Guinea Jucklin.

He is saddened to find that her hand is promised to the son of a wealthy and aristocratic planter, who has defrayed the expenses of the girl's education that she might be socially fit to wed his son. He finds a chum in Alf Jucklin, who loves the planter's daughter, though she is pledged to a wealthy suitor named Stuart. He learns to love all the Jucklins for their kindly human traits, and he learns at last that Guinea loves him. That is when some of the vengeful white trash attempt to kill him and do succeed in burning his schoolhouse.

Bill Hawes displays his intelligence and wins his way to all hearts in his defense of Alf Jucklin, when the latter is accused of murdering Dan Stuart, his rival. The evidence against Alf is complete—there seems to be no hope for the boy—when Hawes makes a remarkable discovery. There had been a pistol fight between the young men, and Stuart was found dead, his shirt smeared with blood, according to the physician, a relative but the truth has been covered skilfully by the physician—Stuart died from heart failure, not a bullet hole in his body.

The trial, the developments following it, and a sense of natural justice, leads the old planter to appreciate the bravery, loyalty and high qualities of those not on his social level, and love is permitted to guide the destinies, not only of Guinea, but of the planter's own daughter.

**Program and Exploitation Catchlines:** A Drama of the South.

An Adaptation of the Opie Read Story.

A Southern Story of Home Life in the Carolina Mountains with Monte Blue.

**Exploitation Angles:** Make a strong appeal to the older generation who still love the works of Opie Read. Then get after the youngsters and sell them a southern story that is not all about the war, but a gripping human interest tale of the real people of the South. Sell it strongly, for it will give pleasure.

## *"The Coast of Opportunity"*

*Rapid, Suspenseful Action in Romance of Mexico, with J. Warren Kerrigan, Is Robert Brunton Production*

Reviewed by Jessie Robb

An isolated, desert region of Mexico and a smaller interior town are the locale of this romance of an American mining engineer, fighting against unscrupulous adversaries to win fortune. J. Warren Kerrigan is the star in this Robert Brunton production, Hodkinson release. The action is rapid, with the suspense fully sustained, while the entire production is full of native color. The patio of Marr's house is pictorially effective, as are many of the other sets. A noteworthy bit of scenic beauty is the sun, rising over the desert wastes, which opens the films.

# Newest Reviews and Comments

J. Warren Kerrigan makes Dick Bristow an athletic, upright young American, who can put up a two-fisted fight as well as court a fair lady. Vivid work is done by Flo Hollister as Rosita, a half-breed, revengeful when torn by jealousy. Fritzi Brunnette is the attractive American heroine. The rest of the cast do good work.

**The Cast**

Dick Bristow.....J. Warren Kerrigan
Julien Marr.....Herschal Mayall
Janet Ashley.....Fritzi Brunnette
Tommy De Boer.....Eddy Hearn
Rosita.....Flo Hollister
Marr's Private Secretary.....Carl Stockdale
An Old Miner.....William V. Mong

Adapted from the Story by Page Phillips
Directed by Ernest C. Warde.
Length, Five Reels

**The Story**

Dick Bristow, American mining engineer, discovers a rich vein of copper in a seemingly worthless piece of Mexican property, left him by an improvident father. He secures an option on adjoining land from Julien Marr, a rather unprincipled mine and railway owner. The property is owned by Marr's ward and niece, Janet Ashley. Marr refuses financial aid and Bristow begins building a railroad to transport the ore, with the assistance of Tommy De Boer.

Marr hears from his spies that the land is valuable. He tries to buy the land from Janet and, by underhand methods, cancel Bristow's option. Failing in his project he employs a band of Mexican desperadoes to kidnap Bristow and hold him prisoner until the option expires. On the last day Bristow escapes, saddles one of his captors' horses and rides for town.

Arriving there, he meets the leader of the gang and a lively fight ensues, in the course of which Bristow is shot and wounded. Staggering into Marr's office, he demands a bill of sale. Marr refuses and covers Bristow with a revolver. Then enters Janet. She orders her uncle to go through with the deal and Marr signs. Bristow recovers from his wound and devotes himself to the pleasant task of winning pretty Janet.

**Program and Exploitation Catchlines:** A Romance of Mexico.

He Fought Against the Band of Mexican Bandits to Win the Fortune That Belonged to Him.

J. Warren Kerrigan in a Mexican Mining Story.

**Exploitation Angles:** Play up Kerrigan and follow in lesser degree with the other favorites in the cast. Bear down heavily upon the character Kerrigan plays and interest in the character rather than the story, but using the latter as a background for the star. You can always gain more interest for the star than the story, so let him carry the plot to your patrons.

## *"The Empire of Diamonds"*

*Six-Part Perret-Pathe Production Presents Highly-Colored Melodrama of Scenic Charm*

Reviewed by Robert C. McElravy

Rarely are pictorial beauty and thrills so happily combined as in this six-part Leonce Perret production, "The Empire of Diamonds," released by Pathe. Its opening scenes are extremely attractive, ranging from glimpses of New York City to London, Paris, Monte Carlo and Nice. In the three latter places the spectator is treated to a lavish and well-diversified selection of views, sufficient in themselves to render almost any feature picture appealing.

But on top of this pronounced scenic splendor, the producer has arranged a vivid melodrama, dealing with the successful effort of the hero and his friends to capture the distributors of bogus diamonds. These gems are so skilfully made that the deception cannot ordinarily be detected until they have been worn at least a year.

The story at the beginning, after the introduction of some appealing characters, leaps from one high point of interest to another, allowing ample opportunity for the movement of the principals from place to place. Yet the plot, in spite of this scattered, serial-like treatment, holds firmly and finally culminates in about three reels of gripping melodrama. There are many good thrills in this, some magnificent scenic snatches such as are not often pictured, and some superior acting of its type. As a high-class melodrama this stands out strongly.

**Cast**

Matthew Versigny.....Robert Elliott
Marguerite Versigny.....Lucy Fox
Paul Bernac.....Henry G. Sell
Arthur Graves.....Leon Mathot
Trazi d'Aricola.....Jacques Volnys
Andre Zarnoff.....L. Morlas
Baron de Lambri.....M. Mailly
Esther Taylor.....Ruth Hunter

Story by Valentin Mandelstamm.
Scenario and Direction by Leonce Perret.
Length, Six Reels.

**The Story**

Matthew Versigny, in "The Empire of Diamonds," is head of an American diamond house which has been imposed upon, with others, by the distributors of fake stones, so cleverly made as to almost defy detection. Versigny suspects the gems come from Paris and he arranges to go there, taking his sister, Marguerite, with him. In Paris they join forces with Paul Bernac, a special agent of the French Secret Service. Versigny also takes into his confidence Andre Zarnoff, who invented the formula from which the false stones were made.

The trail brings them into contact with Arthur Graves, a dealer in fake diamonds on a large scale, who is assisted by Trazi d'Aricola. At Monte Carlo Graves also meets Baron de Lambri, who is angry with Versigny, having been discharged from his service for reasons. The Baron enters Graves' employ.

In the course of exciting events both Versigny and Zarnoff are made prisoners. The formula passes between several hands and both Graves and the Baron are murdered. Bernac finally comes to grips with Trazi, the third villain, and brings him to justice. Versigny and Zarnoff are released and Bernac weds the former's sister.

**Program and Exploitation Catchlines:** A Lavish Melodrama.

A Diamond Story That Takes You from New York to Paris.

A Leonce Perret Production Made from Story by Valentine Mandelstamm.

A Smashing Melodrama on a New Theme.

**Exploitation Angles:** Play on the diamond angle. Get local jewelers to work in with you on window displays, and hook up the department stores with rhinestones, explaining they do not lose their value within a year as the fake diamonds do. Then tell it is an above-the-average melodrama and play hard on this angle. To play up the changes in locale use a Cook's Tour style of advertisement or throwaway, offering a trip to New York, London, Paris, Monte Carlo and Nice for your admission price.

## *"Truth About Husbands"*

*Whitman Bennett Production from Pinero's Famous Story a First National Attraction with May McAvoy in a Strong Role*

Reviewed by Louis Reeves Harrison

"The Truth About Husbands" has a comparatively recent theme, the relations of man and wife living happily together until


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# Newest Reviews and Comments

estranged by revelation of misdeeds preceding marriage, in this case on the part of the husband. It is derived from Pinero's stage play, "The Profligate," and it follows the original version through an unnecessary shifting of scene to Italy and by means of almost incredible coincidence, but a strong situation is reached. The power of it lies in a pure-minded wife's supreme confidence in her husband and in her exalted ideals of him at the crucial moment when she is about bitterly to denounce the betrayal of an orphaned girl and discovers that the betrayer is her own husband. A fairly good structure leads up to this intense moment, and it is beautified on the way by exquisite settings, but the effect is made through two actors who respond fully to the demands of their roles.

May McAvoy plays the part of a girl who has nourished very tender and beautiful ideals of marriage. To maintain these in spite of moments of disillusion, to stand her ground with sweet dignity, to be above comprehension of what is vile in human nature, all these the talented young artist enacts with convincing fidelity. H. E. Herbert as a gentleman of health, wealth and a "Past," probably many of them, never offends as a profligate. He is manly as a husband, capable of a man's weakness, yet quite as capable of acting with chivalrous delicacy of honor. These two fine characterizations, admirably impersonated, enforce the strong situation and carry over the play. There is a generosity of treatment on the part of producer Bennett, but the big effect on a crowded house at the Strand Theatre was that of acting at the high point of this entertaining drama.

**Cast**

Janet Preece.....Anna Lehr
Dustan Renshaw.....H. E. Herbert
Mrs. Stonehay.....Elizabeth Garrison
Leslie Brownell.....May McAvoy
Hugh Murray.....Richard Gordon
Lord Randolph.....Ivo Dawson
Wilfred Brownell.....Arthur Rankin
Irene Stonehay.....Lorraine Frost

Story by Sir Arthur Pinero.
Director, Kenneth Webb.
Length, Five Reels.

**The Story**

"The Truth About Husbands" has not been communicated to sweet Leslie Brownell when, little more than a schoolgirl, she becomes engaged to wealthy Dustan Renshaw, bachelor at large, who is obliged to end swiftly an affair with Janet Preece before entering marriage. It is a bitter moment for Janet. It is one of bright illusion for Leslie. She pictures her grand wedding to her girl friends, only to be sadly disappointed by a simple ceremony before a magistrate. She finds compensation during a honeymoon in an Italian palace. There all the nobility of the husband is called out by the confiding sweetness of his wife's pure mind. Guests come at a time when he is temporarily absent.

Among them, acting as a private secretary, is Janet Preece. Janet's sudden illness compels her to remain with Leslie and her brother, after the guests have gone. The two women become attached, and the brother falls in love with Janet. She refuses him Pressed by Leslie for a reason, Janet confessed her ruin by an attractive man under an assumed name. She knows only the initials of his real name, D. R., but these mean nothing to loyal Leslie.

Time comes when Leslie's husband is returning with a dissipated young Englishman, Lord Randolph. The wife and Janet are standing at a window together, when the two men appear in the garden below. Janet is so agitated that she exclaims, "There is the man." Leslie is indignant at the idea of receiving such a man—his initials are D. R. She refuses to meet him when joined by her husband, denouncing him as the contemptible spoiler of an innocent girl's life. He is not a man she would care to even know. At this moment there is betrayal.

Lord Randolph never laid eyes on Janet before, and the really guilty ones show signs of confusion. Leslie leaves them and soon after quits the house. Long after, the outraged young wife and her husband are brought together at the bedside of dying Janet and become reconciled through Leslie's realization that past sins are to be forgiven. Her love survives the bitter realization of "The Truth About Husbands."

**Program and Exploitation Catchlines:** Adaptation of Sir Arthur Wing Pinero Play.
May McAvoy in a Story About Matrimonial Ventures.
She Had All Confidence in Her Husband—But Then She Found He Wasn't the Man She Thought He Was—May McAvoy in a New Role.

**Exploitation Angles:** Play up the strong theme, adding that it is Pinero's "The Profligate" for the benefit of the large class of intelligent playgoers who do not demand the sex title. Make full use of the title where this will work best, and cry up the acting of the players.

## *"A Thousand to One"*

*Hobart Bosworth in Powerful Characterization of Regeneration—J. Parker Read, Jr., Production, Associated Producers*

Reviewed by Jessie Robb

Hobart Bosworth, in the screen adaptation of Max Brand's novel, "Fate's Honeymoon," a J. Parker Read, Jr., production released by Associated Producers, gives a characterization of a man's regeneration that is powerful in the mental and spiritual development, from the loose sense of honor of the weakling, who is ready to use base means to cover his transactions, to the strong, self-sacrificing uprightness of fine manhood.

Although clad in the fashionable habiliments of a gentleman in the opening scenes of the drama, the action and force of circumstances soon carry Bosworth into the type of character in which he has won his screen honors. The climax occurs when Bosworth in the role of Newlands, to save all for the woman he loves, puts up a fight with the mutineering miners that is strongly realistic and more than thrills. The intense drama, which involves the four principal characters, dominates the background and is interpreted by the cast with intelligence and understanding.

The interiors and exteriors are well up to the best standard in beauty and lavishness. Many of the exteriors are of a scenic loveliness and have been finely photographed. Altogether a high class production.

**The Cast**

William Newlands.....Hobart Bosworth
Beatrice.....Ethel Grey Terry
Jimmy Munroe.....Charles West
Steven Crawford.....Landers Stevens
Georgeson .....J. Gordon Russell
Donnelly .....Fred Kohler

Story by Max Brand
Scenario by Joseph Franklin Poland
Directed by Rowland V. Leel
Length, 6,055 Feet

**The Story**

William Newlands, man-about-town, finds himself deeply in debt, having misused funds intrusted to his care. He is on the verge of discovery. At this juncture, he receives a letter that an old friend of his father's has died in Hawaii, and that his daughter, Beatrice, is coming to Newlands as her guardian. The letter further states that Beatrice is an heiress.

Munroe suggests that Newland go through a false marriage with the girl and thus obtain control of her funds. Newland objects, especially after he has met Beatrice. To save himself he finally consents, wins Beatrice and they start on their honeymoon. The train is wrecked.

Newlands, dazed by injuries, wanders away from the wreck. Beatrice saves the life of Steven Crawford and falls unconscious. She is found with Crawford by his men, who believe her to be his wife. The men take her to Crawford's cabin. She dreads meeting Newlands, in whom she is disillusioned, and stays on at the mine, presumably as Crawford's wife. Meanwhile Newlands, learning that he has been reported killed, has a revulsion of feeling. He determines to stay out of Beatrice's life and make a new man of himself. He is grub-staked by a couple of miners.

The prospect of bigger pay brings him to Crawford's mine. He is completely changed in appearance and, finding that Beatrice is happy in her charge of the helpless Crawford, works for her happiness. He keeps order in the mine and frustrates the efforts of the trouble makers.

Munroe has discovered Newlands' whereabouts. By working on Newlands' passions he almost succeeds in making him double-cross Crawford. But Newlands' true manhood reasserts itself. After a terrific fight in the depths of the mine he drives the strikers back to work. That afternoon gold is struck and Crawford is saved from ruin. Then, when Newlands is about to go, Beatrice learns his identity and convinces him that it is he whom she has always loved.

**Program and Exploitation Catchlines:** A Story of Regeneration.
Adaptation of Max Brand Story.
Hobart Bosworth in Another Powerful Characterization.

**Exploitation Angles:** Play Bosworth for the big sales talk, telling the character to show that he is seen in a congenial role. Use the book origin of the story with the original title, but tease with the screen title to start asking what is a thousand to one chance. Chalk the 1,000-1 all over your territory to ling up with the idea. Do not use paint unless you get the consent of the authorities. Stripes will serve the same effect. You might offer a small prize for the best exemplification of a thousand to one chance, letting the patrons give their ideas of a high odds bet.

## *"The Diamond Queen"*

*Eileen Sedgwick Heads Universal Company in Fast-Running New Serial*

Reviewed by Robert C. McElravy

A typical example of the suspenseful adventure serial, filled with highly-colored melodramatic incidents, is found in "The "Diamond Queen," a new Universal serial based on a story written by the late Jacques Futrelle. Eileen Sedgwick heads a well-balanced cast, with George Cheseboro playing opposite her as the hero. Edward Kull, who directed, must be given credit for developing the opening chapters with a strong sense of what makes for suspense and a good eye for sure-fire thrills. If the serial keeps up the pace set for itself at the beginning it should prove very popular.

The opening scenes are laid in and near New York City, and in these are pictured the financial wreck of the girl's father, a diamond dealer, at the hands of a syndicate, and his subsequent suicide. The girl then begins the usual battle with the syndicate gang, against which she has powerful evidence of an incriminating character. Later the scene shifts to the diamond country of Africa and its surrounding jungle land. The plot is the usual unimaginative thread on which a majority of serials are built, but the melodramatic incidents themselves, as well as the intermediate stretches of the story, are better than common.

# Newest Reviews and Comments

**Cast**

Doris .....Eileen Sedgwick
Bruce .....Geo. Cheseboro
Benson .....Al Smith
Zimba .....Al Smith
Zeidt .....Frank Clarke
Aline .....Josephine Scott
Reitman .....Lew Short

Story by Jacques Futrelle
Adapted by Robert F. Rodin and George E. Piper

**The Story**

Doris Harvey, in "The Diamond Queen" is just returning to her New York home from a fashionable girls' school, when she learns of her father's financial ruin. John Harvey, a diamond importer, operating individually, has been crushed by a powerful diamond syndicate. He cannot stand the thought of failure and rushes home to kill himself. Doris, after a wild dash in an automobile, assisted by a young man named Bruce Weston, reaches her father's side just after the fatal shot was fired.

Bruce Weston is a member of the diamond syndicate, but was not a party to the ruin of Harvey. He falls in love with Doris and assists her in fighting the gang sent by the syndicate to obtain incriminating papers left by her father. The trend of events takes all of the principal characters to the diamond mines of Africa. Doris is captured by natives in the jungle and set up as their ruler.

## *"Squandered Lives"*

### *Stoll Film Corporation's First Offering a Screen Version of Cosmo Hamilton's "Duke's Son" in Six Reels*

Reviewed by Epes W. Sargeant

Interesting, from many angles, is the first offering of the Stoll Film Corporation, which is about to enter the American market with a weekly release. This is the first endeavor of the British producers to make a regular release since the days when Pathe, Urban and Gaumont were components of the old Motion Picture Patents Company, and the first offering naturally interests quite apart from its entertainment value.

In point of acting, the production compares very favorably with the work of the American companies. Ivy Duke, the starred player, and Guy Newall, her featured support, are but two of a cast of unusual excellence. Hugh C. Buckler and C. Lawford Davidson also show prominently and the lesser members of the cast are all competent. They are good judges of tempo, are excellent in the pantomimic registration of their thoughts and they look the parts they play.

Technically the production shows imperfections of lighting and some of the settings are cramped, though others, apart from the lack of illumination, will compare very favorably with the best in cinematographic architecture, notably the ball room scenes near the close of the picture and the earlier hallway of an old castle at which the players are guests. In the matter of exteriors a different story may be told, for there is a fine country seat and some shots of a Thames houseboat with a natural background of unusual beauty.

The story is primarily propaganda for and a defense of the younger sons of titled families. This is a matter which does not concern American audiences, but the natural narrative value of the story, apart from this propaganda, is decidedly good and the sincerity of the players adds interest apart from the work of the author. There are one or two uncovered time jumps, but the continuity is kept well in hand, and the interest sustained past the climax. If succeeding subjects are equal in value to the first offering, the long-threatened English invasion should become a successful fact; not that the presentation equals in all respects the best of our native work, but because it stands up well and offers variety in stars and treatment.

**Cast**

Joan Lambourne.....Ivy Duke
Lord Delamere.....Guy Newall
Adolphus .....Edward O'Neill
Lord Tarporley.....Philip Hewland
Mary .....Tonie Edgar Bruce
Sir Robert Sheen.....Hugh C. Buckler
Miss Billie Honour.....Mary Merrall
Lady Halesowne.....Sadie Jerome
Charles Denbigh-Smith.C. Lawford Davidson
Mrs. Burberry.....Winifred Sadler
Mr. Burberry.....Douglas Munro

From Cosmo Hamilton's "Duke's Son"
Scenario by Guy Newall
Directed by Franklin Dyall
Length, Six Parts

**The Story**

Lord Francis Delamare, in "Squandered Lives" is the younger son of the Duke of Cheshire, whose ambition is to clear the Cheshire estates before they pass to Lord Tarporley, the elder son and heir. To this end he cuts down Francis' allowance, and the young man, unable to stand the expense, sells out his commission in a crack regiment and becomes the partner of Sir Robert Sheen, another titled younger son, who has taken to card sharping. Francis loves Joan Lambourne, whose father seeks to sell her to the greatest advantage in the matrimonial market. Sheen catches Francis in a love passage aboard the yacht of Charles Denbeigh-Smith, and reminds him of the unwisdom of carrying Joan down to the disgrace which would follow exposure. Francis agrees, but later he detects Joan in sharp practise at cards, that she may hold up her end in the fashionable society, marries her and they work together. Denbeigh-Smith, his suspicions aroused by his steady losses, discovers the cheat. A rejected suitor of Joan's he offers to keep his secret if Joan will grant him her favor, and Francis throws him into the street. He pretends penitence for his caddish proposal, and, their suspicions allayed, Joan and her husband become his guests at a house party where their exposure is cleverly staged by their host. Discredited and at the end of their resources, they are about to die together when word comes of the death of Francis' brother and his accession to the title and the estates. Blinded by the clumsiness of the old family servant who rescues him from suicide, Francis accompanies Joan to America, where they hope to hide from the disgrace of their exposure.

**Program and Exploitation Catchlines:** Cosmo Hamilton's powerful arraignment of the English nobility.

A Story of the Sham and Pretense of London High Life.

A Woman Faithful Even Unto Death to the Man She Truly Loved.

The First American Presentation by Sir Oswald Stoll with Ivy Duke and Guy Newall.

Two New Stars Upon the Screen—You'll Like Them.

**Exploitation Angles:** See the service page in the issue for December 18.

## *"What Happened to Rosa"*

### *Goldwyn Presents Mabel Normand in a Harum-Scarum Role in a Highly Seasoned Comedy*

Reviewed by Mary Kelly

Into the peppy scenes of "What Happeend to Rosa," Mabel Normand makes an undignified but characteristically amusing entrance in a way that suggests that the picture is a jazzy departure from the conventional comedy-drama. Not to be taken seriously at any point, the picture is a hilarious treatment of a shop girl's search for romance, affording a leading role that gives the star freedom to get her well-known broad comedy effects. Touches of burlesque are not infrequent, and her numerous hoydenish antics such as the scuffle in the coal bin and her turbulent debut at the ball, meet with loud approval from children, and from many grown-ups.

A visit to a fake seeress is enough to inspire the heroine, Mayme Ladd, with the fancy that she is the reincarnation of a dashing Spanish dancer, Rosa Alviro, and with this as a foundation, she builds a romantic air castle, finds a hero, and after some difficulty, succeeds in making at least part of her dream come true.

Supported by a sympathetic cast, directed and set consistently, and centering around a lively, youthful theme, "What Happened to Rosa" promises to be a popular subject in the class of feature comedies.

**Cast**

Mayme Ladd (Rosa Alviro).Mabel Normand
Gwen, Her Friend.....Doris Pawn
Percy Peacock.....Tully Marshall
Dr. Maynard Drew.....Hugh Thompson

Story by Pearl L. Curran
Scenario by Gerald C. Duffy
Directed by Victor Scherzinger
Length, Five Reels

**The Story**

Romance is dear to the heart of Mayme Ladd, hosiery clerk in Friedman's department store. When a mysterious woman enters the store and tells Mayme that she has the divine gift of reading into the future, Mayme falls for her story and agrees to pay her a visit. She learns, to the tune of five dollars, that she is the incarnation of a spirit whose name is Rosa Alviro, a Spanish dancer.

Mayme goes back to her dingy room and looks through the family album till she finds a picture of her mother in a Spanish costume. She finds the costume in a trunk and dons it, fancying herself to be the brilliant young dancer the fortune teller had spoken of. Her room-mate, Gwen, believes her to have gone insane.

The next day Dr. Drew, a young man, patronizes Mayme's counter, and she picks him as her hero. She meets him later at a masked ball on a yacht, recognizes him without his recognizing her, and falls desperately in love with him. Her movements arouse suspicion in Gwen, who still fears for her sanity, and gets the assistance of others to take Mayme home. Mayme, to thwart this, jumps into the water and swims to shore. Her companions finding her dress on deck believe that she is drowned.

Much to Gwen's surprise, however, she finds her adventuresome room-mate in bed when she returns. The doctor, however, has given her up for lost. The next day finds her ready for a new attempt to win him. She gets Spike, a neighbor boy, to lend her his clothes, to which he consents only after a strenuous fight, and makes up her mind to break a few bones so as to get a call from the doctor. She fakes an accident and demands that her rescuers take her to Dr. Drew's. He does not recognize her but sends her to the examination room, where she discovers that he has kept her dancing costume. She puts this on and gives him a big surprise when he enters the room and discovers that the "sick boy" is the girl of the masked ball whose charms had quite won him over. She is so delighted with his attention to her that she falls over the table, backwards.

**Program and Exploitation Catchlines:** Mabel Normand in a Role with a Kick in Each Foot of Film.

They Called Her the Girl with the Queer Spells—When All She Was Trying To Do Was To Get a Harmless Thrill Out of Living. And She Did It!

"All Men Will Love You"—the Seeress Had Told Her. So She Practiced Her Charms On the Conductor. Got a Free

# Newest Reviews and Comments

Ride, Vamped a Good Young Man and Manufactured a Romance.
She Jumped Into the Briny—They Gave Her Up For Dead—She Had No Intention of Drowning—And Came Up Ready For Another Adventure.
The Girl with the Two Names—One Being the Name of Her Guiding Spirit—The Other of Her Rough and Ready Self.

**Exploitation Angles:** Sell this on Mabel Normand. Emphasize that it is a typical role, with as much pep as "Mickey" and more fun. Appeal to children as it has already seored big with them on account of its abundant comedy and quick action. Use the two contrasting shots of her in the Spanish costume and in the boy's clothes as she emerges from the coal bin.

## *Flying Pat*

*A Paramount Picture Presenting Dorothy Gish in the Role of a High Flyer*

Reviewed by Louis Reeves Harrison

"Flying Pat" starts out with a bright conception, one which arouses high expectations. These are fulfilled in the early scenes, particularly where the lively young star trains to manage an airplane. From the moment of her downfall in company with her teacher, the comedy drifts away from the subject into a series of inconsistent scenes apparently devised to give Dorothy opportunity to be amusing, but so little related to each other and to the anticipated line of action that interest sags. This is particularly true when old material is used to fill in the required number of reels. The absence of definite characterization and of anything like a story that could stand on its own merits, puts a heavy burden on the charming young star.

Dorothy does her little best with her opportunity, but it is overworking her to depend so entirely upon her quaint and really delightful personality in such an obvious vehicle. There are other actors with automatic roles, but they cannot be expected to get beyond them. There is nothing objectionable about the story. As shown at the Rialto Theatre it pleased those who are content to see Dorothy Gish and be amused by her antics regardless of the story's standard, but "Flying Pat" can only be designated as fair entertainment.

**Cast**

Patricia Van Nuys.....Dorothy Gish
Robert Van Nuys.....James Rennie
William Endicott.....Morgan Wallace
Butler .....Harold Vizard
Detective .....William Black
Reporter .....Porter Strong
Policeman .....Tom Blake
Old Lady.....Kate Bruce
Cook .....Mrs. Waters
Housemaid .....Miss Waters

Story by Virginia P. Withey
Scenario by Henry Carr and F. Richard Jones
Directed by F. Richard Jones
Length, Five Reels

**The Story**

"Flying Pat" is the designation of Patricia Van Nuys when she takes a hint from her husband and starts out on a career of her own, that of an "Aviatrix." She survives the test of a machine which determines whether she may aspire to sail in the air, and, thereafter, she goes up with a skilled aviator, Endicott, and does stunts until she uses the wrong throttle and brings the machine to earth in a nose dive.

Both escape unhurt, but they go to a neighboring roadhouse to fully recover. Pat telephones her husband. When he reaches the place Pat is herself again, but the husband who advised her to seek a career of her own drags her home in a fit of jealousy. Pat starts out for herself again by taking a train for Albany. She falls into bad company and is fleeced of all her money. She returns home at a time the cook has quit and arranges with the butler to do the cooking herself. She succeeds in passing herself off as a Swede kitchen maid with her husband, but her cooking is so bad that he decides to discharge her.

Meanwhile a policeman and Endicott have both entered the kitchen. Pat hides one in a bin and the other in a laundry basket. Her husband finally recognizes her. He becomes suspicious and discovers Endicott. When he proposes to arrest Endicott, Pat provides the policeman by opening the laundry basket. All is forgiven and the young wife decides to give up her career as "Flying Pat."

**Program and Exploitation Catchlines:** A Picture of the Air.
She's a High Flyer This Time—Dorothy Gish Becomes a Girl of the Clouds in Her New Picture.
She Was a Riot in an Airplane—Then Came a Big Crash—Amongst the Wreckage They Found the Smiling Pat—Dorothy Gish in a Comedy Drama.

**Exploitation Angles:** Make Miss Gish your chief selling point. She will carry the story, so sell her hard and slide on the story angle. You can use the aviation angle to good advantage and if there is a flying field nearby, engage the pilot to do some stunts and throw out bills, or hook in with the army or navy recruiters. You can do this even if there is not a station in your town.

## *Two Kinds of Love*

*Five-Reel Universal Production Tells Western Story of Average Interest*

Reviewed by Robert C. McElravy

There is but little of novelty in "Two Kinds of Love," a five-reel Universal subject, yet, once this fact is accepted, it may be stated that the plot, for all its time-worn situations, is sufficient to carry the attention along in a mildly entertaining way. The production as a whole is one of minor importance and in construction resembles an ordinary two-reel western lengthened and slightly strengthened for the purpose of stretching it out into a feature.

The performers are described as a "special cast of Universal players," and while none of the acting stands out in a notable way, there is a certain balance in the general work of the four or five principal characters who appear. Reaves Eason, Jr., an interesting juvenile, is the logical star of the cast, but his part is incidental and aside from the kidnapping episode he has little to do with the working out of the plot. Something may be said for the quiet, effective work of Jimsy May in the role of Kate Watson, and there are moments when a touch of reality comes into the picture. This is usually dispelled by the melodrama, which is frequently artificial in character.

The story is pictured in a mountainous region and some attractive, well photographed scenes have been caught by the cameraman.

**Cast**

Mason .....George McDaniels
Fred Watson.....Ted Brooks
Kate Watson.....Jimsy May
Bobby Watson.....Reaves Eason, Jr.
Dorgan .....Reaves Eason
Mickey .....By Himself
Sita.....Fontaine LaRue
Jim Morley.....Charles Newton

Story by Douglas Doty and John Colton
Directed by Reaves Eason
Length, 4,698 Feet

**The Story**

A prairie schooner enters a mountainous region, in "Two Kinds of Love," bearing Fred, Kate and little Bobby Watson, and their dog, Mickey. They reach a deserted cabin, located near another one occupied by a man of unprepossessing appearance, named Dorgan. Fred Watson is in the last stages of consumption and they decide to occupy the deserted cabin. Dorgan, after some hesitation and a number of leering looks at Kate, agrees to this. He says the cabin belongs to Ben Mason, who had been sent to prison for killing his partner.

In the course of time Ben Mason appears, having been released on the confession of a Spanish woman named Cita, who saw the shooting. She cleared Mason by her confession, but said she did not know the unknown assailant. Fred Watson dies, after telling Mason that Kate is not his wife, but his sister. Mason falls in love with the girl and saves both her and the child from Dorgan. Mason is searching for the gold hidden years before by himself and his partner and Dorgan is on the same quest. The gold is eventually found, by means of a torn map of which each of the men has half. It then develops that Dorgan killed Mason's partner and he is brought to justice. Mason and Kate determine to marry.

**Program and Exploitation Catchlines:** A Story of the Western Plains.
Story of Folks Who Enter the Mountains of the West in Their Prairie Schooner.
A Drama of the Gold Region.

**Exploitation Angles:** Sell this on the title, gaining interest in the number of kinds of love there are and which two sorts figure in the play. Play up the ensemble and feature the child. He may not be the star, but you can make him one and sell him to good advantage.

## *"The Scuttlers"*

*Six-Part Fox Production Features William Farnum in Powerful Drama of the Sea*

Reviewed by Robert C. McElravy

A consistent, suspenseful and dramatically thrilling sea story has been developed in "The Scuttlers," a six-part Fox subject, with William Farnum as the hero and Jackie Saunders as heroine. The pictorial yarn is built up on carefully laid premises, moves logically and turns up some admirable realism of life on board a cargo ship. An outstanding feature is the fact that there is no effort to "prettify" the life pictured, the male characters being rough, brutally inclined fellows, ready for "a fight or a frolic." Even the heroine, as portrayed by Miss Saunders, is such a windblown, unkempt drab at the beginning that her possession of smartness and charm in the later scenes comes with something of a shock. Miss Saunders is to be congratulated on her early sacrifice for the sake of dramatic contrast.

William Farnum finds himself quite at home in the role of the adventurous hero, who voluntarily permits himself to be shanghaied aboard a vessel that is to be sunk for the insurance. The situation is a good one and promises much in the way of excitement, which is pleasantly realized. The events are set forth with stark realism, but without repellent scenes.

Spectators are bound to be interested in the shanghaiing and the scuttling of the vessel, which are admirably pictured. The story interest is gripping and well-rounded.

**Cast**

Jim Landers.....William Farnum
Laura Machen.....Jackie Saunders
Captain Machen.....Herschel Mayall
Erickson .....G. Raymond Nye
Lindquist .....Arthur Millett

The story of "The Scuttlers" will appear next week.

Story by Clyde C. Westover
Scenario by Paul H. Sloane
Directed by J. Gordon Edwards

# CURRENT FILM RELEASE DATES

*Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies page where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.*

## FOX ENTERTAINMENTS

**SPECIALS.**

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R, P-388.
While New York Sleeps (All-Star Cast). Vol. 45, P-719.
The Face at Your Window (All-Star Cast). Vol. 47, P-768; C-R, P-852.
Blind Wives
A Connecticut Yankee in King Arthur's Court (All-Star Cast).
Skirts (Special Cast—Six Reels).

**WILLIAM FARNUM SERIES.**

Drag Harlan. Vol. 47; P-109, C-R, P-314.
The Scuttlers.

**PEARL WHITE SERIES.**

The Thief. Vol. 47, P-767; C-R, P-852.
The Tiger's Cub. Vol. 46; P- 93; C-R, P-1220.
The Mountain Woman.

**TOM MIX SERIES.**

The Untamed. Vol. 46; P-114.
The Texan.
Prairie Trails.

**WILLIAM RUSSELL SERIES.**

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46; P-388.
The Challenge of the Law. Vol. 46; P-1152; C-R, P-1220.
The Iron Rider. Vol 47, P-641. C-R, P-852.

**SHIRLEY MASON SERIES.**

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.
Girl of My Heart.
Flame of Youth. Vol. 47, P-912.

**GEORGE WALSH SERIES.**

From Now On (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger. Vol. 47; P-386; C-R, P-454.
Dynamite Allen.

**20TH CENTURY BRAND.**

Firebrand Trevision. Vol. 45; P-637.
The Husband Hunter (Eileen Percy). Vol. 46; P-530; C-R, P-766.
The Little Grey Mouse (Louise Lovely). Vol. 47, P-249; C-R, P-454.
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). Vol. 46; P-1294; C-R, Vol. 41; P-36.
Two Moons (Buck Jones).
The Land of Jazz (Eileen Percy).
Just Pals (Buck Jones). Vol. 47; P-511. C-R, P-580.
Partners of Fate (Louise Lovely).

**SERIAL.**

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934; Ex., Vol. 46; P-935.
Fantomas (Serial—Twenty Episodes).

**SUNSHINE COMEDIES.**

Mary's Little Lobster.
A Walter's Wasted Life.
His Wife's Caller. Vol. 47; P-638.
An Elephant's Nightmare.
Hold Me Tight. Vol. 47; P-106.
His Noisy Still.
Pretty Lady.
Her Doggone Wedding.
Pals and Petticoats.
The Slicker.

**CLYDE COOK COMEDIES.**

Kiss Me Quick. C-Vol. 46; P-999.
The Huntsman.
All Wrong.

**MUTT AND JEFF CARTOONS.**

The Medicine Man.
Home Brew.
Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Papoose.
The Hypnotist.
Cleopatra.
The Parlor Bolshevist. C-Vol. 47, P-910.

## FAMOUS PLAYERS-LASKY

**September.**

The Right to Love (George Fitzmaurice Production). L-6,661 Ft. Vol. 4; P-1066; C-R, Vol. 46; P-218.
The Village Sleuth (Charles Ray—Ince Production).—L-4,082 Ft. Vol. 46; P-531.
Lady Rose's Daughter (Elsie Ferguson)—L-4,585 Ft. Vol. 46; P-247; C-R, P-388.
What's Your Hurry? (Wallace Reid). L-5,040 Ft. Vol. 45; P-1214; Ex. 491-493.
Humoresque (Cosmopolitan Production). L-5,987 Ft. Vol. 44; P-982; C-R, Vol. 46; P-220; Ex. 362, 493, 1,094.
Half An Hour (Dorothy Dalton)—L-4,667 Ft. Vol. 47; P-109; C-R, P-580.
Civilian Clothes (Thomas Meighan-Hugh Ford Productions). Vol. 46; P-246. Ex. 1,096; Ex. Vol. 47; P-45.
Little Miss Rebellion (Dorothy Gish)—L-4,835 Ft. Vol. 46; P-529.

**October.**

Something to Think About (Cecil B. DeMille Production). L-7,000 Ft. Vol. 46; P-836; Ex. 1234; Vol. 47, P-617; C-R, Vol. 47; P-36.
The Jailbird (Ince Production—Douglas MacLean)—L-4,961 Ft. Vol. 46; P-835; C-R, P-18.
The Round-Up (Roscoe Arbuckle). L-6,417 Ft. Vol. 46; P-110.
Deep Waters (Maurice Tourneur Production) L-5,035 Ft.
The Cradle of Courage (William S. Hart)—L-4,737 Ft. Vol. 46; P-689; C-R, P-918.
The City Sparrow (Ethel Clayton)—L-4,618 Ft. Vol. 45; P-642; C-R, Vol. 47, P-176.
Held By the Enemy (All Star)—L-5,526 Ft. Vol. 46; P-835; C-R, P-918.
A Full House (Bryant Washburn)—L-4,200 Ft. Vol. 46; P-390.
The Restless Sex (Cosmopolitan Production—Marion Davies). L-6,506 Ft. Vol. 44; P-1789.
An Old-Fashioned Boy (Ince Production—Charles Ray)—L-4,617 Ft. Vol. 47, P-250; C-R, P-580.

**November.**

Behold My Wife (George Melford Production)—L-6,556 Ft. Vol. 46; P-1153.
Sins of Rozanne (Ethel Clayton)—L-4,862 Ft. Vol. 46; P-1154.
Always Audacious (Wallace Reid)—L-5101 Ft. Vol. 47; P-384.
Her Husband's Friend (Enid Bennett—Ince Production)—L-4,539 Ft.
The Frisky Mrs. Johnson (Billie Burke)—L-5,586 Ft.
Burglar Proof (Bryant Washburn)—4,495 Ft. Vol. 47; P-512.
Idols of Clay (George Fitzmaurice Production)—L-7,230 Ft. Vol. 47; P-512; C-R, P-580.
A Romantic Adventuress (Dorothy Dalton)—L-4,736 Ft.

**December.**

Conrad in Quest of His Youth (Thomas Meighan)—L-5,926 Ft. Vol. 47; P-388; C-R, P-454.
Flying Pat (Dorothy Gish).
The Life of the Party (Roscoe Arbuckle)—L-4,944 Ft.; Vol. 47, P-641. C-R, P-714.
Heliotrope (Cosmopolitan Production)—L-6,307 Ft.; Vol. 41, P-646; C-R, P-852.
To Please One Woman (Lois Weber Production)—L-6,086 Ft.; Vol. 47, P-913.
An Amateur Devil (Bryant Washburn)—L-4,464 Ft.
The Testing Block (William S. Hart)—L-5,927 Ft. Vol. 47, P-911.
Silk Hosiery (Enid Bennett-Thomas H. Ince Production)—L-4,556 Ft.

**COMEDIES.**

Nov. 14—Fickle Fancy. C-Vol, 47, P-910.
Nov. 28—A Fireside Brewer.
Nov. 21—His Wedding Night.
Dec. 12—Dabbling in Art.
Dec. 26—Bungalow Troubles.

**PARAMOUNT-ARBUCKLE COMEDIES.**

Dec. 19—Fatty at Coney Island.

**PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.**

(One Reel.)

Nov. 7—The Port of Penang.
Nov. 14—Pyrenean Perspectives.
Nov. 21—Around About Manila.
Nov. 28—Land of the Tin Millionaires.
Dec. 5—In Finistere.
Dec. 12—Malayan Motor Roads.
Dec. 19—The Snowbound Pyrenees.
Dec. 26—Quaint Kuala Lumpur.

**PARAMOUNT MAGAZINE.**

Nov. 28—Magazine Items—Cartoon by Frank Moser.
Dec. 5—Twentieth Century Pictionary—Cartoon by Frank Moser.
Dec. 12—Twentieth Century Pictionary—Cartoon by Henry D. Bailey.
Dec. 19—Twentieth Century Pictionary—Cartoon by Earl Hurd.
Dec. 26—Twentieth Century Pictionary—Cartoon by Pat Sullivan.

**PARAMOUNT-BURLINGHAM ADVENTURE PICTURES.**

Dec. 19—The Jungfrau Railway.

**POST NATURE PICTURES.**

Nov. 7—A Setting of the Ages.
Dec. 5—Indian Summer.

## FIRST NAT'L EXHIBITORS

Go and Get It (Marshall Neilan Production—Seven Reels). Vol. 45; P-642; C-R, P-918. Ex. Vol. 47, P-187.
The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P-1212; C-R, Vol. 46; P-109.
The Jack Knife Man (King Vidor—Six Reels). Vol. 45; P-932.
Forty-Five Minutes from Broadway (Charles Ray—Six Reels). Vol. 46; P-245; Ex. 1093; C-R, P-120; Ex. Vol. 47; P-345.
Good References (Constance Talmadge—Six Reels). Vol. 46, P-687; C-R, P-918. Ex., P-873.
In the Heart of a Fool (Allan Dwan Special ——Seven Reels).
Curtain (Katherine MacDonald). Vol. 46; P-998.
Harriet and the Piper (Anita Stewart). Vol. 46; P-996; C-R, Vol. 47; P-36.
The Branded Woman (Norma Talmadge—Seven Reels). Vol. 46; P-391; C-R, P-608.
The Master Mind (Lionel Barrymore—Six Reels). Vol. 46; P-531; C-R, 608.
What Women Love (Annette Kellerman—Six Reels). Vol. 46; P-1068; Ex. 1013, 77, 361.
The Kick in High Life (Lehrman-Two Reels).
Toonerville Trolley (Dan Mason—Two Reels).
Peaceful Valley—(Charles Ray—Six Reels). Production. Vol. 47; P-388; Ex. P. 341.
Nomads of the North (James Oliver Curwood Six Reels). Vol. 46; P-836; C-R, Vol. 47; P-36.
Twin Beds (Mr. and Mrs. Carter De Haven). Vol. 47, P-248; C-R, P-314.
Passion (Pola Negri—Nine Reels). Vol. 47, P-513. C-R, P-714.
Old Dad (Mildred Harris Chaplin—Six Reels).
Wet and Warmer (Lehrman—2,061 Ft.).
The Devil's Garden (Lionel Barrymore)—5,600 Ft.). Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft.). Vol. 47, P-767.
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer).
Dinty (Wesley Barry—Marshall Neilan Production). Vol. 47, P-640. C-R, P-714.

## AMERICAN FILM COMPANY

The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy).—Six Reels). Vol. 46; P-690; C-R, P-1098.
The Gamesters (Margarita Fisher and R. C. Shumway—Six Reels). Vol. 47; P-510.
The Blue Moon.
Their Mutual Child (Margarita Fisher—Six Reels).

# CURRENT FILM RELEASE DATES

## W·W·HODKINSON

**BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.**

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.
The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.
The Spenders (Claire Adams). Vol. 47, P-769.

**ZANE GRAY PICTURES, INC.**

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R,, P-1105.
Desert Gold (Hampton Production).
The U. P. Trail (All-Star). Seven Reels. Vol. 47, P-386; C-R, P-580.

**J. PARKER READ, JR., PRODUCTIONS.**

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). Vol. 47, P-639; C-R, P-853.

**DIETRICH-BECK, INC.**

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

**DIAL FILM COMPANY PRODUCTIONS.**

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.
The Tiger's Coat (Myrtle Stedman).

**ARTCO PRODUCTIONS.**

Cynthia-of-the-Minute (Leah Baird)—Six Parts). Vol. 45; P-154; C-R, P-777.

**ROBERT BRUNTON PRODUCTIONS.**

The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44; P-1234; C-R, P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.
The House of Whispers (J. Warren Kerrigan). Vol. 46; P-691; C-R, P-766.

**JOSEPH LEVERING PRODUCTIONS.**

His Temporary Wife (Rubye de Remer). Vol. 43; P-733; C-R, P-2002.

**LOUIS TRACY PRODUCTIONS.**

The Silent Barrier. Vol. 46; P-997.

**NATIONAL PRODUCTIONS.**

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

**IRVIN V. WILLAT PRODUCTIONS.**

Down Home.

## PATHE EXCHANGE INC.

*Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. "The Phantom Foe" Serial Stars Juanita Hansen. George B. Seitz and Marguerite Courtot are starred in "Velvet Fingers" Serial.*

**Releases for Week of November 14.**

No. 12 of Ruth of the Rockies (The Secret Order).
No. 5 of The Phantom Foe (The Tower Room).
The Sandman (Vanity Fair Girls—One Reel).

**Releases for Week of November 21.**

Her Unwilling Husband (Blanche Sweet). Vol. 47, P-512; C-R, P-580.
No. 13 of Ruth of the Rockies (The Surprise Attack).
No. 6 of The Phantom Foe (The Crystal Ball).
Harry Pollard Comedy.

**Releases for Week of November 28.**

The Devil to Pay (Fritzi Brunette and Roy Stewart—Six Parts). Vol. 47, P-643; C-R, P-852.
No. 14 of Ruth of the Rockies (Regina Island).
No. 7 of The Phantom Foe (Gun-Fire).
Queens Up (The Vanity Fair Girls—One Reel).

**Releases for Week of December 5.**

Dice of Destiny (H. B. Warner). Vol. 47; P-770.
No. 15 of Ruth of the Rockies (The Hidden Treasure).
No. 8 of The Phantom Foe (The Man Trap).
No. 1 of Velvet Fingers (To Catch a Thief—George B. Seitz and Marguerite Courtot—Serial), Vol. 47; P-643.
Harry Pollard Comedy.

**Releases for Week of December 12.**

No. 9 of The Phantom Foe (The Mystic Summons).
No. 2 of Velvet Fingers (The Face Behind the Curtain).
Vanity Fair Girls Comedy (One Reel).

**Releases for Week of December 19.**

The Empire of Diamonds (Perret Production—Six Parts).
No. 10 of The Phantom Foe (The Foe Unmasked).
No. 3 of Velvet Fingers (The Hand From Behind the Door).
Park Your Car (Harry Pollard—One Reel).

**Releases for Week of December 26.**

Rogues and Romance (George B. Seitz and June Caprice).
No. 11 of The Phantom Foe (Through Prison Walls).
No. 4 of Velvet Fingers (The Man in the Blue Spectacles).
Number Please! (Harold Lloyd—Two Reels).
Vanity Fair Girls Comedy (One Reel).

**Releases for Week of January 2.**

That Girl Montana (Blanche Sweet).
No. 12 of The Phantom Foe (Behind the Veil).
No. 5 of Velvet Fingers (The Deserted Pavilion).
Harry Pollard Comedy.

## UNIVERSAL FILM MFG. CO.

*"The Vanishing Dagger" Serial Stars Elmo Lincoln; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.*

The Marriage Pit (Frank Mayo). Vol. 46; P-835; C-R, P-1220.
No. 7 of The Dragon's Net (The Unseen Foe).
No. 3 of The Flaming Disk (The Perilous Leap).
Over the Garden Wall (Edgar Allen and Ann May—One Reel).
No. 3 of The Red Rider Series (Big Stakes—Leonard Clapham—Two Reels).
Should Tailors Trifle (Two Reels and Century).
Some Shooter (Hoot Gibson—Western—Two Reels).
Wanted at Headquarters (Eva Novak).
No. 8 of The Dragon's Net (Trailed to Peking).
No. 4 of The Flaming Disk (Fires of Hate).
Mops and Hops (One Reel).
No. 4 of The Red Rider Series (When the Devil Laughed—Leonard Clapham—Two Reels).
Uncle Tom's Caboose (Charles Dorety and Peggy Prevost—Two Reels—Century).
In Wrong Wright (Hoot Gibson—Western—Two Reels).
The Gilded Dream (Carmel Myers). Vol. 46; P-1a 6. C-R; Vol. 47, P-714.
No. 9 of The Dragon's Net (On the Great Wall of China).
No. 5 of The Flaming Disk (The Vanishing Floor).
My Lady's Ankle (Robert Anderson—One Reel).
No. 5 of The Red Rider Series (The Forest Runners—Leonard Clapham).
A Blue Ribbon Mutt (Lillian Byron and Charles Dorety—Two reels—Century).
Cinders (Hoot Gibson—Western Two Reels).
Fixed by George (Eddie Lyons and Lee Moman). Vol. 47, P-112.
No. 10 of The Dragon's Net (The Train of Death).
No. 6 of The Flaming Disk (The Pool of Mystery).
Hearts and Clubs (Star—One Reel).
No. 6 of The Red Rider Series (The Timber Wolf—Leonard Clapham—2 Reels).
A Lyin' Tamer (Cliff Bowes and Dixie Lamont—Century—Two Reels).
Double Danger (Hoot Gibson—Western—Two Reels.
Honor Bound (Frank Mayo). Vol. 47, P-386. C-R, P-852.
No. 11 of The Dragon's Net (The Shanghai Peril).
No. 7 of The Flaming Disk (The Circle of Fire).
Maids A-Courting (Dorothy Wolbert—Two Reels—Star).
Twin Crooks (Lillian Byron and Charles Dorety—Century—Two Reels).
The Two Fisted Lover (Hoot Gibson—Western—Two Reels).
West Is West (Harry Carey). Vol. 47, P-513.
No. 12 of The Dragon's Net (Unmasked).
No. 8 of The Flaming Disk (Through Walls of Steel).
No. 1 of King of the Circus (Blood Money—Eddie Polo —Serial).
Romeo and Juliet (Dorothy Wolbert—One Reel).
A Fishy Story (Zip Monty and Esther Jackson—Century—Two Reels).
Tipped Off (Hoot Gibson—Western—Two Reels).
Risky Business (Gladys Walton). Vol. 47, P-646.
No. 9 of The Flaming Disk (The Floating Mine).
No. 2 of King of the Circus (The Mushroom Bullet).
Shapes and Scrapes (Dorothy Wolbert—One Reel).
Hot Dog Brownie the Century Wonder Dog —Century—Two Reels).
Superstition (Hoot Gibson—Western—Two Reels).
Beautifully Trimmed (Carmel Myers). Vol. 47, P-771.
No. 10 of The Flaming Disk (Spiked Death).
No. 3 of King of the Circus (Stolen Evidence).
A Movie Bug (Dorothy Wolbert—Star—One Reel).
Laughing Gas (Charles Dorety and Bud Jamison—Century—Two Reels).
The Brand Blotter (Hoot Gibson—Western—Two Reels).
White Youth (Edith Roberts). Vol. 47, P-914.
No. 11 of The Flaming Disk (The Dynamite Trail).
No. 4 of King of the Circus (Facing Death).
Forbidden Brew (Dorothy Wolbert—One Reel).
Tails Win (Harry Sweet and Dixie Lamont —Century—Two Reels).
The Smiler (Hoot Gibson—Western—Two Reels).
Two Kinds of Love (All-Star Cast).
No. 12 of The Flaming Disk (The Tunnel of Flame).
No. 5 of King of the Circus (The Black Wallet).
Way Down North (Dorothy Wolbert—One Reel).
Trouble Bubbles (Billy Armstrong and Esther Jackson—Century—Two Reels).
Dawgone (Hoot Gibson — Western — Two Reels).

## VITAGRAPH

**SPECIAL PRODUCTIONS.**

Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-353; Vol. 47, P-615.
September—Trumpet Island (All Star Cast—Special—Seven Reels). Vol. 46; P247; C-R, P-918.
Dead Men Tell No Tales (Seven Reels). Vol. 47, P-249.
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

**CORINNE GRIFFITH.**

October—The Broadway Bubble. Vol. 46; P-1152. C-R, Vol. 47, P-176.
It Isn't Being Done This Season.

**EARLE WILLIAMS.**

The Fortune Hunter (Earle Williams—Seven Reels).
September—The Purple Cipher. Vol. 46; P-995.
Diamond Adrift.
The Romance Promoters.

**ALICE JOYCE.**

September—The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools. Vol. 47, P-252; C-R, P-714.
Cousin Kate.

**ALICE CALHOUN PRODUCTIONS.**

Princess Jones.

**ANTONIO MORENO PRODUCTIONS.**

Three Sevens.

**LARRY SEMON COMEDIES.**

Solid Concrete.
September—The Stage Hand.

**BIG V COMEDIES.**
(Two Reels).

The Back Yard.
His Jonah Day.
The Decorator.

## UNITED ARTISTS

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels).
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 18—Pollyanna (Mary Pickford—Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels.
Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47, P-613.

# CURRENT FILM RELEASE DATES

## GOLDWYN DISTRIBUTING

Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1642; C-R, P-1787. Ex. Vol. 46; P-82.
The Great Accident (Tom Moore). Vol. 44; P-1634; C-F, Vol. 45; P-250.
Double-Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.
The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.
Going Some (Rex Beach Production). Vol. 45; P-637; C-R, P-777; Ex. Vol. 46; P-642.
Cupid—The Cowpuncher (Will Rogers). Vol. 46; P-780.
The North Wind's Malice (Rex Beach Production). Vol. 45; P-1968. Ex. Vol. 46; P-1236; C-R, Vol. 47; P-36.
The Penalty (Lou Chaney). Vol. 45; P-1069; C-R, P-314.
Earthbound (All-Star-Seven Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109. Ex. Vol. 47, P-475.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.
It's a Great Life. Vol. 46; P-248; C-R, P-388.
Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389; C-R, P-608.
Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-529; C-R, P-918; Ex. 940, 1092; Ex. Vol. 47, P-337; P-734-6.
Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 46; P-995
The Song of the Soul (Vivian Martin). Vol. 46; P-1155; C-R, Vol. 47; P-36.
Officer 666 (Tom Moore). Vol. 47; P-112; C-R, P-314.
The Girl With the Jazz Heart (Madge Kennedy. Vol. 47, P-247.
His Own Law (Hobart Bosworth). Vol. 47, P-385.
The Branding Iron (Barbara Castleton). Vol. 47, P-387; C-R, P-454.
The Great Lover (John Sainpolis). Vol. 47, P-644; C-R, P-852.

**BRAY PICTOGRAPH.**

Guardian of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

**FORD EDUCATIONALS.**
(One Reel.)

Sept. 12—Having a Circus—No. 218.
Sept. 19—"Air"istocracy—No. 219.
Sept. 26—In the Glory of the Past—No. 220.
Oct. 3—Between Friends—No. 221.
Oct. 10—For the Future—No. 222.

**CAPITOL COMEDIES.**

His Wife's Husband (Flannigan and Edwards).
In and Out (Flannigan and Edwards).
Knocking 'Em Cold (Flannigan and Edwards).
Hearts and Hammers (Flannigan and Edwards).
Artistic Enemies (Flannigan and Edwards).
Fingers and Pockets (Flannigan and Edwards).
Love on Rollers (Flannigan and Edwards).

## L-J-SELZNICK ENTERPRISES

Distributed by Select Exchanges.

**SELZNICK PICTURES.**

Aug. 30—The Poor Simp (Owen Moore). Vol. 46; P-687.
Oct. 3—Everybody's Sweetheart (Olive Thomas). Vol. 46; P-996; C-R, Vol. 47, P-176.
The Sin That Was His (William Faversham). Vol. 47, P-641.
The Daughter Pays (Elaine Hammerstein). Vol. 47, P-642; C-R, P-852.
December 10—Broadway and Home (Eugene O'Brien).
December 20—Pleasure Seekers (Elaine Hammerstein).

**SELECT PICTURES.**

Aug. 16—Just Outside the Door (Edith Hallor).
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One-Way Trail (Edythe Sterling). Vol. 4, P-1236; C-R, Vol. 45; P350.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson). R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.

**NATIONAL PICTURES.**

The Invisible Divorce (Leatrice Joy—Walter McGrail). Vol. 45; P-252.
July 19—Marooned Hearts (Conway Tearle). Vol 47; P-385; C-R, P-714.
Aug. 23—Out of the Snows (Ralph Ince), Vol. 47; P-389, C-R, P-454.
The Palace of Darkened Windows (Claire Anderson). Vol. 47, P-514.
December 20—The Road of Ambition (Conway Tearle).

**SHORT SUBJECTS.**
(Released by Select.)

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series.
Chaplin Classics.
Kinograms.
Selznick News.

## METRO PICTURES CORP.

Oct. 18—The Saphead (Crane-Keaton—Six Parts).
Oct. 25—Body and Soul (Alice Lake—Six Reels). Vol. 46; P-1292; C-R, Vol. 47; P-36.
Nov. 1—The Fatal Hour (All-Star Cast—Six Reels). Vol. 47, P-251; C-R, P-314.
Nov. 8—Are All Men Alike? (May Allison—Six Reels). Vol. 47; P-110.
Nov. 15—Someone in the House (All Star Cast—Six Reels).
Nov. 29—The Misleading Lady (Bert Lytell—Six Reels).
Dec. 13—Hearts Are Trump (All-Star Cast—Six Reels). Vol. 47, P-768.
Dec. 20—Polly with a Past (All-Star Cast—Six Reels). Vol. 47, P-915.
Dec. 27—Cinderella's Twin (Viola Dana—Six Reels).
Jan. 10—Lure of Youth (All-Star Cast—Six Reels).
Jan. 17—The Marriage of William Ashe (May Allison—Six Reels).
Jan. 24—Coincidence (All-Star Cast—Six Reels).
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels).
Feb. 7—Passion Fruit (Doraldina — Six Reels).
Feb. 14—Fine Feathers (All-Star Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake—Six Reels).
Mar. 7—Are Wives to Blame? (May Allison—Six Reels).
Mar. 21—A Message from Mars (Bert Lytell—Six Reels).
Mar. 28—Sorrentina (Viola Dana—Six Reels).

**NAZIMOVA PRODUCTIONS.**

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-9, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova—Six Reels). Vol. 47, P-912.

**C. E. SHURTLEFF, INC.**

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All-Star—Six Reels). Vol. 47, P-510; C-R, P-580.

**MAURICE TOURNEUR PRODUCTIONS.**

Sept. 27—The Great Redeemer (All Star—Six Reels).

**TAYLOR HOLMES PRODUCTIONS.**

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

**ROLAND WEST PRODUCTION.**

Jan. 3—The Silver Lining (Jewel, Carmen—Six Reels).

**S-L PRODUCTIONS.**
(Sawyer and Lubin.)

Sept.—Love, Honor and Obey.
Feb. 28—Temple Dusk (All-Star Cast—Six Reels).

**HOPE HAMPTON PRODUCTION.**

Mar.—A Modern Salome (Six Reels).

**BUSTER KEATON COMEDIES.**

Sept. 1—One Week.
Oct. 27—Convict 13.
Dec.—Neighbors. Vol. 47, P-511.
Dec. 22—The Scarecrow.

## ROBERTSON-COLE

Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640; C-R, P-777.
An Arabian Knight (Sessue Hayakawa). Vol. 46; P-534.
Big Happiness (Dustin Farnum). Vol. 46; P-251.
Occasionally Yours (Lew Cody—Six Reels). Vol. 46; P-1293; C-R, Vol. 47; P-176.
The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.
So Long Letty. Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46, P-1295; C-R, Vol. 47; P-176.
Kismet (Otis Skinner—Nine Reels). Vol. 47, P-39; C-R, P-314.
The Little 'Fraid Lady. Vol. 47, P-911.

**SUPREME COMEDIES.**

Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

**MARTIN JOHNSON.**

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

**ADVENTURE SCENICS.**

Sons of Salooskin.
Ghosts of Romance.

## PIONEER FILM CORP.

Thoughtless Women (Alma Rubens).
Place of Honeymoon (Emily Stevens with montagu Love). Vol. 47; P-110.
Midnight Gambols (Marie Doro).
What Women Want (Louise Huff). Vol. 47, P-646.
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Luke McLuke's Film-osophy.
Sonny Series.

## REALART PICTURES

**Special Features.**

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1594; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-766.

**Star Productions.**

Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.
A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.
The Soul of Youth (Lewis Sargent). Vol. 46; P-1216; C-R, Vol. 46; P-109.
Sweet Lavender (Mary Miles Minter). Vol. 46; P-532; C-R, P-1076.
39 East (Constance Binney). Vol. 46; P-534; C-R, P-766.
You Never Can Tell (Bebe Daniels). Vol. 47; P-993; C-R, P-1076. Ex. 1239.
Food for Scandal (Wanda Hawley). Vol. 47; P-111; C-R, P-176.
Eyes of the Heart (Mary Miles Minter). Vol. 47; P-250; C-R, P-454.
The Furnace (William D. Taylor). Vol. 47, P. 387; C-R, P-853.
Her Beloved Villain (Wanda Hawley). Vol. 47, P-644.
Blackbirds (Justine Johnstone—Six Reels). Vol. 47, P-645.
The New York Idea (Alice Brady). Vol. 47, P-769.

## ASSOCIATED PRODUCERS

**THOMAS H. INCE PRODUCTIONS.**

Homespun Folks (Lloyd Hughes—Six Reels). Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels.

**J. PARKER READ, JR.**

The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836; C-R, P-1230.

# CURRENT FILM RELEASE DATES

A Thousand to One (Hobart Bosworth—Six Reels).
Love (Louise Glaum—Six Reels). Vol. 47, P-770.

**ALLAN DWAN PRODUCTIONS.**
The Forbidden Thing (James Kirkwood—Six Reels). Vol. 47, P-509. C-R, P-714.

**MAURICE TOURNEUR PRODUCTIONS.**
The Last of the Mohicans (Barbara Bedford 6 Reels). Vol. 47, P-589. C-R, P-714.

**MACK SENNET PRODUCTIONS.**
A Small Town Idol (Ben Turpin).

## EDUCATIONAL FILMS CORP.

**Chester Comedies.**
(Two Reels.)
The Big Show.
A Tray Full of Trouble.
The One Best Pet.

**Christie Comedies.**
(Two Reels.)
Out for the Night.
Seven Bald Pates.
Don't Blame the Stork.
Striking Models.
A Homespun Hero.
Shuffle the Queens.
Going Through the Rye.
Mr. Fatima.

**Torchy Comedies.**
Torchy in High.
Torchy's Millions.
Torchy Turns Cupid.

**Mermaid Comedies.**
Dynamite.
Nonsense.
The Simp.

**Specials.**
A Day with Carranza.
Modern Centaurs.
The Race of the Age (Man o' War—Two Reels).
Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs—(One Reel).

**Robert C. Bruce Series.**
The Song of the Paddle.
Hope of Adventure.
The Great Mirror.

**Chester Outing Scenics.**
(One Reel.)
Wanted—An Elevator.
Pigs and Kava.
Dreams Come True.

**Screenics.**
(Split Reel.)
Forbidden Fanes.
Barks and Skippers.

## MISCELLANEOUS RELEASES

**EQUITY PICTURES.**
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

**FEDERATED FILMS EXCHANGES OF AMERICA, INC.**
Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

**Montebanks Comedies.**
(Two Reels.)
His Naughty Night.
A Rare Bird.
Nearly Married.

**KINETO COMPANY OF AMERICA, INC.**
Urban Popular Classics.
Charles Urban's Movie Chats.
Kineto Reviews.

**CAPITAL FILM COMPANY.**
(Two Reels Each.)
Escaped Convict.
The Square Gambler.

**Fritzi Ridgeway Productions.**
(Two Reels.)
The Girl of the West.
Almost an Outlaw.
The Avenging Trail.
Western Rays.
Shadows of the Past.
A Fight to the Finish.

**Lester Cuneo Productions.**
Lone Hand Wilson.

**DEMOCRACY PHOTOPLAY COMPANY.**
Democracy. Vol. 46; P-113; C-R, P-388.

**RUSSELL-GRIEVER-RUSSELL.**
**Tusun Comedies.**
Dec. 20—New Ralgia.
Dec. 27—A Slick Detective.
Jan. 3—Buried Alive.
Jan. 10—From Kitchen to Throne.
Jan. 17—Wild Women.

**SPECIAL PICTURES CORPORATION.**
(Comedyart—Two Reels Each.)

**Comedyart.**
Shorty's Long Suit.
Rocked to Sleep.
Sweet Dynamite.
Hay Fever.
Open the Bars.

**Comicclassic.**
Oct. 17—A Pajama Marriage (Neely Edward)
Oct. 31—A Seminary Scandal (Charlotte Merriam).
Nov. 14—Watch Your Husband (Charlotte Merriam and Neely Edwards).

**Sunset Burrud Scenics.**
Oct. 17—The Highway of Wonderland.
Oct. 24—Going North.
Oct. 31—Dawnland.
Nov. 7—Totem Land.

**Claypole Comedies.**
Sept. 26—Up On the Farm.
Oct. 3—Dreams.
Oct. 10—Bubbles.

**Moranti Comedies.**
Oct. 3—Almost.
Oct. 17—Guilty.
Oct. 31—Kids.

**Chester-Conklin.**
Oct. 7—Home Rule.
Nov. 14—Who Am I?

**STOLL FILM CORPORATION OF AMERICA**
Jan. 9—The Hundredth Chance.

**FINE ARTS.**
Up in Mary's Attic (Five-Reel Comedy—Eva Novak and Harry Gribbon). Vol. 46; P-781; Ex. 146; 1015; C-R, 930.

## STATE RIGHT RELEASES

**ARROW FILM CORPORATION.**
The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

**Comedies.**
Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (One a Month).
X L N T Ardath (One a Month).

**ASCHER PRODUCTIONS.**
Below the Deadline.

**B. Y. S. FILMS.**
Headin' Home.

**CELEBRATED PLAYERS FILM CORP.**
Andy on the Beach (Gump Cartoons).
Andy on Pleasure Bent.
Howdy Partner.
There's a Reason.
Ship Ahoy.
The Toreador.
The Broilers.
Flicker, Flicker, Little Star.
Mixing Business With Pleasure.
Up She Goes.
Westward Ho.
A Hunting We Will Go.
Get to Work.

**CANYON PICTURES CORPORATION.**
Galloping Devils (Franklyn Farnum).

**C. B. C. FILM SALES.**
The Victim (Six Reels).
Dangerous Love (Six Reels).
Screen Snapshots (Twice a Month).
The Great Baseball Scandal.
Man o' War.
Star Ranch Westerns (Every Two Weeks)—Two Reels).

**Hall Room Boys Comedies.**
Nov. 15—Hired and Fired.
Dec. 1—A Close Shave.

**CLARK CORNELIUS CORPORATION.**
The Devil's Angel.
Adam and Eva.

**GEORGE H. DAVIS.**
Isobel or the Trail's End. Vol. 47, P-645.

**CLIMAX FILM CORPORATION.**
Love's Battle (Joe Moore and Eileen Sedgwick).
The Fourth Face (All-Star Cast).

**COMMONWEALTH FILM CORPORATION.**
Hidden Light (Dolores Cassinelli—Six Reels)

**FEDERATED FILM EXCXHANGES OF ILLINOIS, INC.**
Sun-Kist Comedies (Alice Howell—One a Week).

**INDEPENDENT FILM ASSOCIATION.**
**Neal Hart Series.**
Oct. 1—Hell's Oasis. Vol. 46; P-1155.
Nov. 15—Skyfire
Jan. 1—The Lumberjacks.

**Damfool Twins Comedies.**
Nov. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Ever Marry (Two Reels).

**JANS PICTURES, INC.**
A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

**THE FANARK CORPORATION.**
The Crimson Cross.

**FIDELITY PICTURES COMPANY.**
The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.
Love's Flame (Thomas J. Kerrigan).
The Fighting Kentuckians.

**GRAPHIC FILM CORPORATION.**
The Wrong Woman.

**GAUMONT COMPANY.**
In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

**DAVID P. HOWELLS.**
The Son of Tarzan (Serial).

**BERT LUBIN.**
Honeymoon Ranch. Vol. 46; P-1292.

**VICTOR KRAMER FILM FEATURES, INC.**
Mad Love (Lina Cavalieri). Vol. 47; P-111; C-R, P-454.
Voices (All-Star—Six Reels). Vol. 46; P-1155; C-R, Vol. 47; P-714.
Skinner Dress Suit (Bryant Washburn—Reissue).
Burlesque on Carmen (Charlie Chaplin—Four Reels).
The Champion (Charlie Chaplin—Two Reels)
Work (Charlie Chaplin—Two Reels).
The Jitney Elopement (Charlie Chaplin—Two Reels).
By the Sea (Charlie Chaplin—One Reel).

**PLYMOUTH PRODUCING CORPORATION, Cleveland, O.**
Top-Notch Comedies.

**REELCRAFT PICTURES CORPORATION.**
**Royal Comedies.**
Oct. 30—Married to Order (Rosemary Theby)
Nov. 10—Where Are Your Husbands? (Billy B. Van).
Nov. 20—Oh Buoy (Sammy Burns).
Dec. 10—I'll Say He Forgot (Otis Harlan).

**Romances of Youth.**
A Bold Bad Pirate.
Summer Days.
Sunshine.

**Billy Franey Comedies.**
Referee.
In and Out.
The Landlady.
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# PROJECTION

By F. H. RICHARDSON

## Griffith's Work Criticised

Charles Kiwul, New York City, sets forth his views as follows:

Having gleaned from the projection department many a useful hint and precept, I value it very highly. It does not follow, however, that all the various things published from time to time are acceptable, and in this class falls the exposition of optics, by John Griffiths, published in the October 16 issue.

His theory is a very difficult one in which to believe. I fully appreciate what Mr. Griffiths tells us of his pioneer research work in the optics of projection, but cannot agree with his statements to the effect that a "final" and "more or less correct" solution of the problems involved has as yet been reached. On the contrary the understanding of the optical train of the projectors as expounded by Mr. Griffith appears to be mostly wrong, rich in fallacies, bizarre conceptions and fanciful systems.

In order to avoid a purely destructive criticism I shall trace the optical train of a motion picture projector, using only long-known optical laws, rules of procedure and formulae, which are explained in every competent text book on optics and physics.

Figure 1 of accompanying diagram is a side view of the optical train. Figure 2 is a similar side view showing conditions as they actually are in practice. The center of the crater is placed slightly below the optical axis in Figure 2, so as to center the spot on the aperture. Figure 3 is a horizontal, or plane, view of the optical train.

The collector lens is supposed to be 6.5 inch focal length and 15/16 of an inch thick. The converging lens is assumed to be 7.5 focal length and .75 of an inch thick. The lenses are spaced 1/16 of an inch apart. The E. F. of the combination then is $(6.5 \times 7.5) \div (6.5 + 7.5 - .0625) = 3.4978$ inches, or 3.5 inches, neglecting an error of less than .003 of an inch.

### Finding Principal Points

In a plano convex lens one of the principal points is always at the vertex. Disregarding a negligibly small error, we take the other as being .33 of the thickness of the lens distant from the first point. That is to say, in the 6.5 focal length lens it is .625 inches from the plain side of the lens. In the 7.5 inch focal length lens it is .5 of an inch from the plain side.

To find the principal points of the combination we use the principal points of the incidence $P_1$, the formula being $(d\ f_1) \div (f_1\ f_2 - d)$, where d is the distance between the lenses and $f_1$ $f_2$, their focal lengths. See Thick Lens Optics, by A. L. Baker.

Substituting the numeral values we have as a result .029148, neglecting an error of .002 of an inch. This is the distance of $P_1$ from the second principal point of the 6.5 lens. $P_1$ therefore is situated 5/8 + 1/32 = 21/32 of an inch from the plane side of the first lens. Similarly we find the position of $P_2$.

I use the principal points because the much followed custom of ignoring the thickness of the lenses and measuring the focal distance and the distance to image and object from the center of the lens, or combination of lenses may be satisfactory for a very crude and inaccurate work, but in this case the respect of the opponent forbids my turning loose the sort of rough stuff which naturally results when inaccurate procedure is employed.

For instance: the distance upper point of crater to center of condenser combination in the case shown in diagram is 4.25 inches, which is 5.43 per cent. longer than the distance to the principal plane $P_1$. Using the wrong value, 4.25 inches, for calculation of position of image X we get 19.8 inches, which is 25.6 per cent. less than the true value, 26.6 inches.

It is evident that any rules or any conclusions based on calculations which ignore the principal points and the thickness of the lens are valueless for any practical purpose. Yet in all Mr. Griffith's writings and rules I have seen in the projection department, including the "Really Big Thing," the instructions always call for measurements from the center of the lens, and entirely ignore the principal points.

If the distance from the upper part of the crater to the condenser be 3.375 inches, then its distance from the principal plane $P_1$ is 3.375 + .65625 = 4.03125 inches. Substituting this value in the old formula $I/f = I/d \pm I/d_2$, we have $I/3.5 = 1/4.03125 \pm I/d_2$, from which $d_2$, that is, the distance between the image X of the upper crater end and principal plane $P_2$ is 26.6 inches. If the upper end of the crater be situated .15625 of an inch above the optical axis, then the distance of its image, X, from the optical axis is .3125 × (26.6 ÷ 4.03125 = 1.03125 inches).

### Similarly—

Similarly if the lower end of the crater be .3125 below the axis, its image is at Y, .65626 of an inch above the axis. Selecting some more points on the crater we calculate the position of their images in the same way, and obtain dotted curve S, showing the sides of the crater image and the dotted line Y M X, line of the bottom of the crater as indicated in the sectional view of the crater in figure 1.

An infinite number of light cones, all having a common base at the plane side of the converging lens, and their apexes at every point of crater image Y S X M constitute the familiar beam of light between condenser and aperture.

I have shown the calculations in such detail in order to facilitate the pointing out of errors, or fallacies in my reasoning, should there be any.

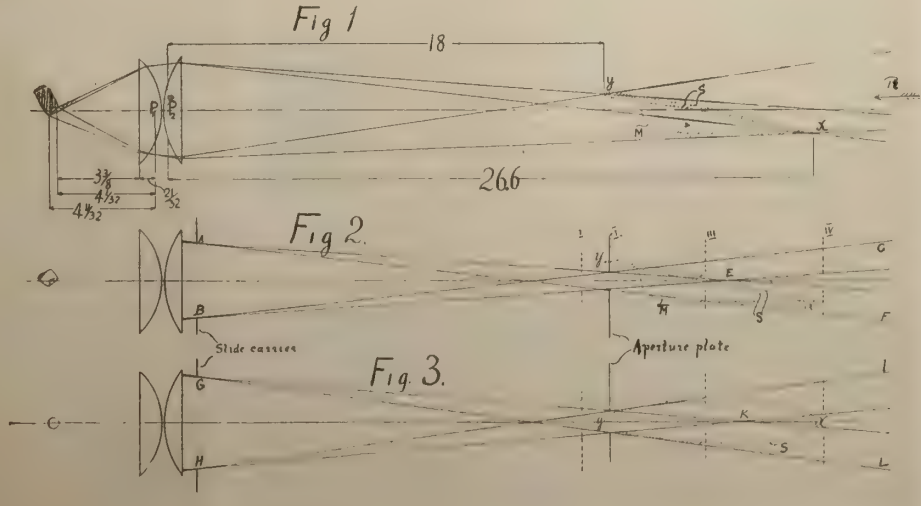
To find the position of the crater image for any different position or size of crater, or combinations of lenses, we must each time go through all the calculations. Though the distances are changed each time, the general aspect remains the same. To make certain that the diagrams show conditions as they actually occur in practice I have made the following experiment:

### A Perfect Mask

The tip of a positive carbon bearing a well formed crater was heavily nickel plated. Drilling a few tiny holes along the sides of the crater and one in the center and removing the carbon from the metal shell formed by the nickel coating I obtained a perfect mask of the crater.

When this nickel mask, or crater likeness, and two condensers were placed in the relative position they occupy in the projector, and suitable illumination was applied, the holes gave good focus, as there was no interfering light from neighboring points, and the distance between their images could be measured, the result sustaining my calculations.

Using an intense illumination of the crater mask, and then looking in the direction of




### Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

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the arrow R, an excellent visual impression of the peculiarly shaped crater image Y S M X could be had.

I maintain that a number of diagrams so drawn, true to reality for different conditions of practice, and then correctly interpreted and verified by experiments would not only dissipate all mystery about the optical train, but provide clues to the proper arrangement for obtaining the maximum of illumination.

### *A Complete Contrast*

I notice that Mr. Griffith's printed conceptions stand almost as a complete contrast to the facts as disclosed by the drawings and calculations. I shall state my views, the difference being apparent from comparison.

Placing the aperture necessarily in positions I, II, III and IV, as indicated in figures 2 and 3, and examining the effect, it is evident that in positions III and IV only a very small fraction of the available light is utilized, even if the projection lens be able to receive all the light passing through the aperture.

It is therefore out of the question, in practice, to place the aperture at the center of the crater image, or behind it. If the aperture be placed in position II, then an inspection of the diagram shows that no light whatsoever is utilized which issues from portions of the crater whose images are situate above line B C or below line A F, figure 2.

Light is utilized fully only from that part of the crater, the image of which lies between lines A E and B E, figure 2, and G K and H K, figure 3. Partially (that is only by a part of the aperture) the light is utilized from any point of the crater, the image of which lies between lines B C and A F, figure 2.

In figure 3 all of the image of the crater falls between lines G L and H I, and could be utilized if figure 2 did not show some parts as being too high or too low. In other cases parts of the crater image fall outside lines H I and G L.

### *Crater Image Extended*

The crater image being extended over a considerable space, it is evident that some of the apexes of the light cones converging to every point of the crater image are nearer to the aperture than others, hence the concentration of light at the aperture due to any cone of light will be more intense if the apex of that light cone be near the aperture than when it is distant.

Some cones only partially cover the aperture, the crater having an inclined position with relation to the condenser, the light flux through the upper half of the condenser, and consequently through the upper half of the light cone, is considerably less than through the lower half.

It follows from these observations that it is impossible to obtain an absolutely even illumination at the aperture, hence impossible to obtain it at the screen, so long as we use the present arc light source.

Fortunately the differences of intensity of illumination of various parts of the screen are not noticeable to the eye, though they may be detected by optometric measurements. These differences in intensity of illumination must be more marked when the aperture cuts the crater image, or is close to it, than when all the crater image lies some distance on the screen side of one aperture.

### *It Therefore Follows*

It therefore follows that the best results will be obtained as to evenness of screen illumination, at or near position I, which is indicated by the dotted line in figures 2 and 3. I believe also that the best results in brilliancy will be had in that position, or nearly so. I have placed the aperture in position II in figure 2 merely for reasons of convenience in examination. The case illustrated and discussed in October 16 issue of the department deals with imaginary conditions, non-existant and impossible in pracitce.

Regarding Mr. Griffith's weird discovery of the inverting images before reaching the lens, I would respectfully ask if it would not be just as correct to tell us of persons performing acrobatic stunts before their birth, as to tell us of inverting images before they reach the lens, due to the re-directing action of which on light which issues from objects—the condenser in this case—those images of the objects are to be formed.

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### *As to New Conception*

As to the new conception of taking as a basis for investigations some of the points through which the light from the whole of the object passes, I cannot help feeling that the reason why this method is not generally used for that purpose may be not so much due to its being unknown or misunderstood heretofore, as to its usefulness for practical purposes owing to the scant and indefinite information it supplies. This as compared with the definiteness and accuracy of the standard methods of calculation, and of tracing the paths of those rays whose direction is known, viz., the rays which enter the lens parellel to the optic axis and the rays which pass through the center of a thin lens or through the corresponding nodal points of a thick lens.

To prevent misunderstanding, I wish to emphasize that my sole reason for writing this letter is to oppose the fallacious theories, weird conceptions and erroneous statements of optical facts by Mr. Griffiths, and that I do not wish to or mean to in any way reflect on or belittle the efforts or the merits of your esteemed friend, nor such of his theories or conceptions as may conform with and not contradict facts which we face in the practice of motion picture projection.

### *We Hesitated*

Frankly the editor of this department looked at this letter a long time before finally deciding to give it space.

In the first place it is very long. In the second place it attacks pretty strongly the one man who, no matter how much in error he may (or may not) be on some points, is absolutely the ONLY man who up to this time has given us anything of real actual practical value in the projection room, insofar as applies to the selection and adjustment of the optical train of the motion picture projector. And that his tables and charts have improved matters vastly, there is something more than a flood of testimony.

Frankly friend Kiwul's figuring is too many for us. He places the crater image entirely beyond the point of greatest concentration, which we do not understand to be correct. If it is, then we are ourselves mistaken.

But after all, Griffiths gets results. His theories may or may not contradict some laws of optics, but he delivers the goods on the screen, and after all that is the one great big thing we are after. If friend Kiwul can and will come forward with some actual charts which can readily be applied by the man in the projection room, and which are superior to those evolved by Griffiths, let him by all means do so. We will cheerfully agree to give them all the publicity possible.

### *We Want Results*

It is results we want, and up to this time John Griffiths, of Ansonia, Connecticut, is the one and only man who has produced anything tangible in the way of something the projectionist can use to advantage in his daily work.

Kiwul says the October discussion is of something not found in practice. May we ask him in exactly in what particular it is not found in practice. We were under the impression that we had ourselves encountered every darned thing Griffith there discusses, in actual projection practice.

Please particularize your objections, friend Kiwul. Griffiths' original knowledge, from which he built up the theories he expounds (and which we believe to be in the main absolutely correct, though they may err in some particulars—perhaps in those Kiwul has pointed out in regard to measurements) is based on months of experiments conducted by himself and the editor with an especially constructed optical bench and a smoke box in which the precise result of every move we made could not only be observed, but could be and were photographed.

No doubt Griffiths' efforts do seem crude to the scientific optician, because Griffith is not an optician. But, as we before said, crude or not crude, Griffith has, working in conjunction with this department, saved the motion picture industry hundreds of thousands of dollars in electrical energy, besides giving improved definition and general results on the screens of the good Lord knows how many theatres.

We know Griffiths will accept Kiwul's well meant, if a bit sharp, criticism good naturedly; also we are quite certain he will gladly profit by anything he may find in the criticism which is of value.

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### *Information Wanted*

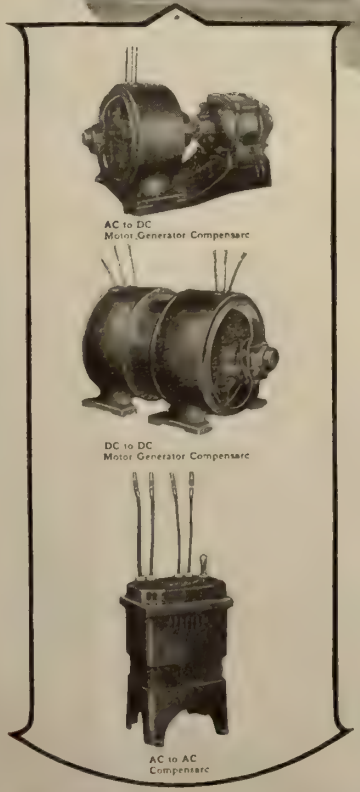
A projectionist in the state of New York is desirous of information as follows:

Have charge of two Simplex projectors, under conditions set forth below. Am getting fair screen illumination, but there is room for great improvement. At present am using a 6.5 and 7.5 condenser combination, but am not able to focus the spot, and still keep it small.

Would a M Bi-C condenser combination be of any value in my case? If not what would you suggest? I attach money order for reply by mail, and the necessary sum for lens charts and question booklets, both of which I can make good use of.

Distance of projection, 115 feet; size of picture, 12 feet; working distance, 4.625 inches; condensers, as before given; carbons, .75-inch upper and .375-inch; arc amperage; 65 to 70;

*It is in the box office where the ultimate value of any equipment for bettering projection is determined.*

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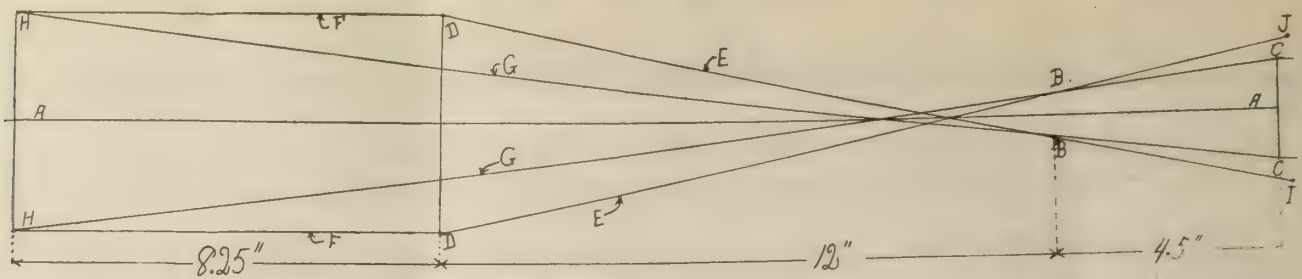


carbon set, regular d. c.; current rectified by transverter.

*You Have Omitted Diameter*

We are suppressing your location and name, and replying through the department because of the fact that many inquiries of like nature make it evident that there is still a lack of understanding of this whole matter.

In the first place you have omitted the diameter of the working opening of your projection lens, which is very important.

In the second place, as we have often told you, the M Bi-C condenser combination is of value only where it is desirable to get a greater distance between the condenser and film, which undoubtedly is the case with you, but even so the gain would not be very great. What you want to accomplish are three things: viz.: keep the arc at the minimum permissible distance from the collector lens according to the amperage you use, get the greatest possible amount of light passing through the aperture into the projection lens, and keep the spot at the minimum permissible size, or diameter.

With the Simplex it is a bit difficult to measure the divergence of the beam at the working distance, due to necessity for removal of the metal guard between the aperture and lens and the lens holder itself. We would therefore suggest that the matter be dealt with in the following way.

*How to Proceed*

Get a sheet of wrapping paper, say three feet long and a foot or more wide. Pin it down flat on a table. Get a spool of black thread and some sharp carpet tacks.

Referring to the diagram, draw optical axis line A A and establish points B B equidistant from line A A and 29/32 of an inch from each other. Points B B represent the aperture opening of your projector in its largest diameter-width.

For the purpose of the experiment we assume an abnormal condition and locate the opening of the front condenser twelve inches from the aperture.

We also assume the condenser to have a 4.25 inch working distance and that the projection lens aperture is two inches. You must, of course, measure your own openings and establish your own distances according to the facts in your case.

We would rather have made the actual distance sixteen instead of twelve inches, and thus have approached your own actual working condition, but have not the facilities for making so large a drawing without spending a lot of time on it, and time is something which, so far as this editor be concerned, just simply "aint."

Having established B B we next measure the actual opening (width if there is a slide carrier) of the condenser, and establish points D D, which in the case under consideration, are 4.25 inches apart, and which must also be equi-distant from line A A.

We next measure the actual working distance and opening of the projection lens and establish points C C, which represent the opening and working distance of the lens, in this case a two-inch opening and a four and a half inch working distance.

*Now On Paper*

We now have our vital points on paper. At points D D and B B we stick tacks, being careful to get them exactly at the right point, and having attached a thread end to the upper one of tacks D we stretch it until it forms line E, just barely touching tack at point B. We stick a tack at point I and attach the thread to it. We repeat the operation by stretching a thread from lower tack D to point J. Lines B J and B I will represent the outer diameter of the light beam between the aperture and the working distance of the projection lens.

If it shows that the light is not all entering the lens, then you not only have loss of light, but also unevenness of screen illumination, as explained by brother Griffith explains, page 942, August 14 issue.

*Lens Not Picking Up*

In the case under consideration we find that the projection lens is not picking up all the light, the area between points J C and C I going to waste. Turning to page 648, May 3, 1919, issue we find in figure 1 an almost analogous condition, which shows that we would be wasting about 24 per cent. of the light passing through the aperture, besides the unevenness of illumination resulting from such a condition.

Still considering the case illustrated in the diagram, how shall we proceed in order to ascertain the necessary distance of the front face of the condenser from the aperture in order to allow the projection lens to pick up all the light? It is very simple.

*First We Draw—*

First we draw lines F F parallel to optical axis line A A. Lines F F will then represent the actual condenser aperture at any point in their length. We now place a tack at C C and stretch threads attached to them as shown by lines G G, and where these threads cross lines F F when they just touch tacks at points B B is the necessary distance of the front face of the condenser from the aperture in order to have a two-inch diameter projection lens pick up the entire ray.

In this case it is necessary to retard the condenser a distance of 8.25 inches, making a total of 20.25 inches from its front face to its aperture.

*Would Involve Pulling Back*

But this would involve the pulling back of the crater from the face of the collector lens, which would mean waste in another direction, so that you would have to determine for yourself if the new condition, the old one or a compromise would be better, or an increase in the projection lens diameter. So you see it is not quite so childishly simple as some would have you suppose.

*Pointed Out the Way*

We cannot spare more space now, but trust we have shown you the elements of the problem and pointed out the way to its solution. But when you have concluded what is best we would suggest that if the projection lens does not pick up all the ray it would be better to diaphram down the condenser until it does, because by so doing you will remove spherical aberration and reduce the tendency to yellow the light by impure rays carried down into the white light by spherical aberration.

We would suggest that what you want is to apply the directions supplied in August 16 issue of the department, in so far as has to do with condenser combination.

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The general type of architecture of the building follows the Spanish style. The outside is finished in a high grade terra cotta. The Capitol occupies the first three floors with an entrance on Seventh street, which is finished in terra cotta; but is more ornate than the remainder of the structure in keeping with theatrical design.

Upon entering the theatre patrons find themselves in a large box office lobby. This lobby is finished in Travertine marble to the ceiling, which is of the beamed type From the box office lobby one passes into the grand lobby, which is finished in the Travertine marble to a height of forty feet.

This marble was imported from Italy especially for the Capitol. It is a soft marble which does not take a polish. In color it is a grayish buff. This marble gives the effect of antiquity, so that the longer the theatre stands, the richer will be the effect conveyed.

### *An Effective Lobby*

The street side of the lobby contains three ornamental windows reaching to the ceiling, which are protected by ornamental grille work. One end of the lobby contains a marble fountain and midway to the ceiling a handsome mural painting.

At the other end of the lobby, opposite the mural painting is a life-size statue of a lion rampant. The grand lobby ceiling is of the barrel type, and is decorated in warm colors in keeping with the Spanish style of architecture which the lobby follows.

At each end of the lobby, immediately under the barrel ceiling are two mural paintings stretched across the entire width of the lobby, and rising to a height of 5 feet.

Standing in the centre of the grand lobby, on the street side, the eye is met by two marble square columns which mark the three entrances from the grand lobby to the stair lobby.

From this same position the eye travelling upwards, sees the entresol lobby, between two large round columns. From the grand lobby one passes into the stair lobby which gives access to the upper floor of the auditorium, by beautiful winding staircases on each side. These stairs lead to the entresol floor lobby.

### *Oriental Rugs on Floor*

Here the floors are covered with large Oriental rugs, such as are to be found in the stair lobby on the first floor. The entresol floor lobby is lighted by hand wrought iron candelbra five feet high. Adjoining this lobby is a men's smoking room and a women's rest room, furnished in keeping with the general high tone of the theatre proper.

From the entresol floor lobby one passes into the entresol floor. This portion of the theatre is most distinctive, as it consists of a series of boxes which circle from the

*ST. PAUL'S THREE-THOUSAND-SEAT CAPITOL*

*Above: The elaborately decorated terra cotta front. Below, at left: View from rear of balcony, showing stage, screen and orchestra pit. At right: The magnificent entresol foyer and staircase*

*INTERIOR VIEWS OF ST. PAUL CAPITOL, ILLUSTRATING THE SPACIOUSNESS OF THE HOUSE AND ITS BEAUTIFUL DECORATIONS*

*Above: Promenade on balcony floor and the main foyer and staircase. Below: The rose room (ladies' dressing room), and the splendidly equipped projection room with its battery of Power's projectors, Fulco Arc controls, Hull & Salmon Safety First film cabinets and Robin speed indicators*

proscenium arch back into the auditorium midway between the orchestra and balcony floors, and back to the proscenium arch on the other side.

The entresol floor is decidedly exclusive, in that it has its own eliptical dome ceiling, its own lighting system, and its own private stairways, leading from the auditorium proper.

### *A Paramount Stage Setting*

Downstairs in the stair lobby, one passes between velvet curtains into the auditorium proper. A series of boxes forms the last four rows on the orchestra floor. Looking towards the stage one sees the 30 feet major axis oval orchestra pit.

Half of this pit is cut out of the stage proper, and the other half extends back into the auditorium. A thirty-piece symphony orchestra plays in this orchestra pit at each de luxe performance.

On the stage a permanent set, which follows the general architectural scheme of the theatre, and which has proved one of the most attractive features of presentation in the theatre.

This stage sets allows for three openings, which are hung with wine-colored velvets, and provides for the setting of two effects while the third one is being presented to the audience.

Ascending to the balcony foyer, one treads thick carpets after leaving the stairs, and enters a long hall way which is decorated in keeping with the rest of the theatre, and which provides restful seats for the patrons. On this floor level are to be found another men's smoking room and women's retiring room.

### *A Series of Boxes*

The front of the balcony is a series of boxes or loges, extending from both sides of the proscenium arch to meet in the centre of the theatre. In the centre of the balcony ceiling is to be seen a huge dome, 50 feet in diameter, which is lighted by indirect illumination, and is flanked on either side by two smaller domes.

The walls of the balcony are paneled, and finished in warm colors. All of the bracket lamps throughout the balcony as well as in other portions of the theatre, are either hand wrought, or more simple fixtures surmounted by parchment shades.

Above the proscenium arch and immediately in front of it are located the grilles for the $75,000 pipe organ. The console of the organ is located in the body of the theatre, to the left of the orchestra pit.

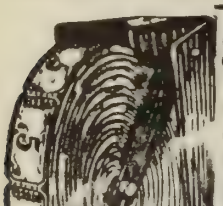
At the rear of the balcony, and 160 feet from the stage is the projection booth, one of the most complete in the country. In this booth are three Powers 6-B Type E Lamp houses; three Robin electric time systems; three 150-ampere ammeters, and three Fulco arc controllers.

There is also a 60-ampere Newton spotlight, one Motiograph dissolver, two safety first film cabinets, manufactured by Hull & Falmon Co., of Baltimore, Md., and one enclosed motor-driven rewind. In the private screening room in the basement are two Powers 6-A Mazda machines.

### *A Year in Building*

At each de luxe performance the audience hears the symphony concert in popular overtures. Usually there follows a natural color reel or a scenic. Then comes the Capitol Digest, which is a compendium of news events, educational and travel pictures and scenic pastels. This number is followed by a solo, duet or trio, with special stage settings, which are used but once. Other features of the program are the feature photoplay, the organ solo and usually another vocal or instrumental number which has a different setting from that used for the ther vocal number.

The Capitol required just a year to build. A large portion of the earlier construction was accomplished without let-up during the coldest winter which St. Paul has experienced in years. Before any work was attempted on the theatre proper it was necessary to cut from a structure then standing, about 100,000 tons of steel, in order to make an opening for the theatre.

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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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| Five Thousand | $3.00 |
| Ten Thousand | 5.00 |
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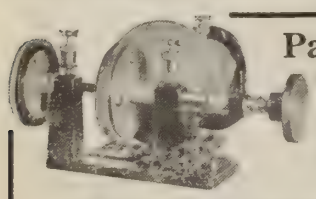
| Twenty-five Thousand | 9.00 |
| Fifty Thousand | 12.50 |
| One Hundred Thousand | 18.00 |

National Ticket Co. Shamokin, Pa.



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Speed Regulator. Note—Improved Shift; Spot and Flood Lamps; Has Douser; Adjustable Condenser mount. Built for high amperage; Arc Controls; Operates under own power; both opens and closes.

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# *Pantage's Los Angeles Theatre Has a Remarkable Robert-Morton Organ*

THE Robert-Morton Orchestral organ which has recently been installed in the Pantages Theatre, Los Angeles, is in many ways a very remarkable instrument.

The concrete chambers in which the different pipes and instruments stand are located beneath the stage, occupying the full width of the proscenium arch. The organ contains a proper representation of almost all the voices in a modern orchestra, in addition to the fundamental organ tones which have caused the organ to be known as the king of instruments.

The flute family is particularly well represented, there being a concert flute, orchestral flute, piccolo, 'cello piccolo, tibia or roman pipe, and doppel flute.

The string family is well represented by first and second violin, viola, 'cello and double bass, together with the octave violins which add greatly to the brilliancy of the organ.

The oboe, saxophone, clarinet and basson are all available for the organist to use in weaving tone fabrics. The brass section contains cornet, trumpet, tuba and orphicleide, which produce a fitting climax whiche heretofore belonged only to the symphony orchestra.

### *The Outstanding Feature*

The most outstanding feature of the organ tone proper would, of course, be the dignified diapason, which is the backbone of every organ; and in addition to these families, the full-threated, cathedral-toned vox humana will recall memories of true ecclesiastical organ effects.

The instrument also contains many orchestral adjuncts such as the harp, orchestral bells, xylophone, bass drum, snare drum, etc., all of which are so arranged that the expert musician can be sure of finding them just where and when he wants them.

The pedal board and manuals are all equipped with the Robert-Morton double touch system, which permits the organist to use two separate combinations of tones from the same division simultaneously. The console or key desk, which is located in the orchestra pit, is equipped with the very latest devices in the form of adjustable combination action, which controls the almost countless stop keys and effects, so making the matser organist's task as light as possible.

There is also an upright grand piano equipped with the mandolin effect. The whole instrument is blown by a 7½-horsepower motor and steel organ blower. The action which controls all the various pipes and effects is known as an electrical pneumatic—a series of ingenious switches being arranged beneath the key boards control the circuits, which in turn operate the various mechanisms, the sole connection between the keyboard and the instrument being a small flexible electric cable.

*PANTAGES ROBERT-MORTON SHOWING THE CONSOLE OR KEY DESK*

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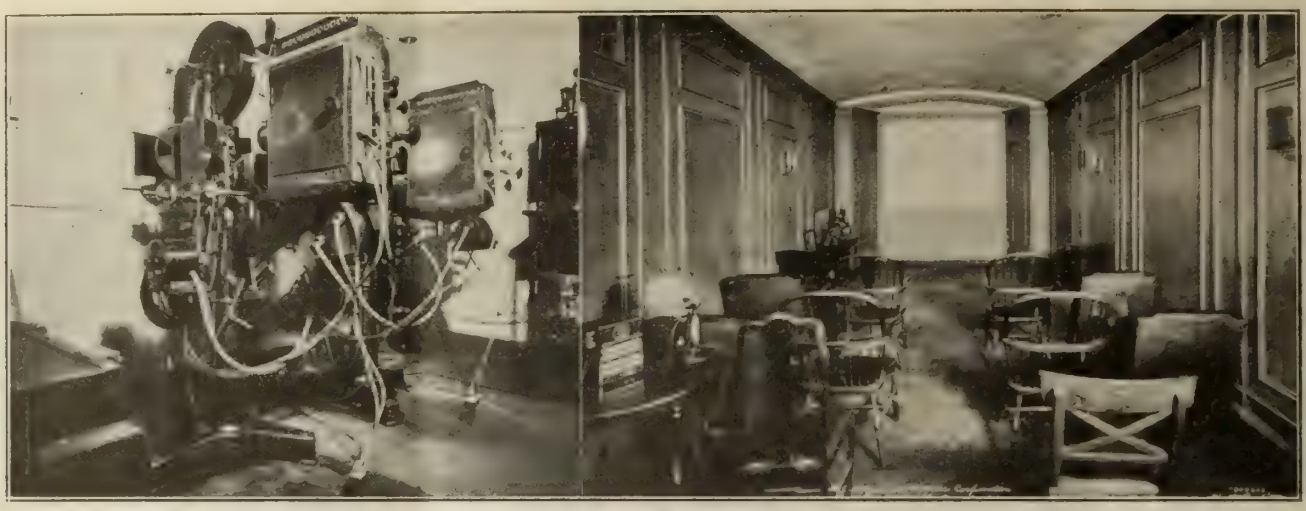

*THE SELZNICK REVIEWING ROOMS*

*Showing the projecting room with its Simplex projectors and the comfortable and convenient reviewing room proper*

# *The Selznick Reviewing Rooms Are Equipped with Simplex Projectors*

AMONG the reviewing rooms of the Godfrey Building, New York, there is one particularly worthy of mention, not only for the manner in which it is arranged and constructed, but also for its importance.

This is the reviewing room of the Lewis J. Selznick Enterprises, Inc., which occupies the entire eleventh floor of the building. In the projection room are installed two type "B" motor driven Simplex projectors, that are kept in glistening condition, and through which pass all of the film subjects released by the Selznick Company. The projection room is well laid out, and equipped with up-to-date film cabinets and other accessories reflecting the progressiveness of the man in charge.

### *Novel Signaling Device*

A novel signaling device is mounted on the front wall of the room between the two Simplexes. On a metal box projecting about five inches from the wall, is mounted a glass cover; in which are four different colored slides. Should the reviewer, while watching the picture, wish to communicate some message to the projectionist, a button is pressed, and one or the other of the various colors will instantly appear on the slide, conveying a definite message which is readily interpreted by the man at the machine. A well equipped cutting and editing department is also maintained here.

The projection is now under the supervision of Lou Kleinman, who has been connected with the Selznick Company for the past four years, and previous to this was with the World Film Corporation for two years. Mr. Kleinman is a member of Local No. 306, Moving Picture Machine Operators' Union of New York City, and speaks highly of the manner in which his Simplex projectors perform the exacting task in reviewing work and calls them the "Rolls-Royces" of the industry.

### *Reviewing Room Is Well Equipped*

The reviewing room, which is well equipped with luxurious chairs, has a throw of fifty feet, and is extremely well planned. The ceiling is equipped with numerous sprinkler heads that provide adequate fire protection. Several desks are provided, upon each of which is located a well shaded writing lamp. A small switch board is also mounted upon each table, through which the company's executives may procure telephonic connections with any of the departments without difficulty. The floor is finished in red tile and a well placed screen completes the equipment of this most pleasing, little screen room which plays so important a part in the affairs of the Selznick Company.

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400 ft. Liberty War model, brand new Universal, fitted with 50 M.M. Tessar F:3.5 lens, 5 magazines, shipping trunk, case for camera, case for magazines, repair kit, extra parts. Bass price..... ....$450.00

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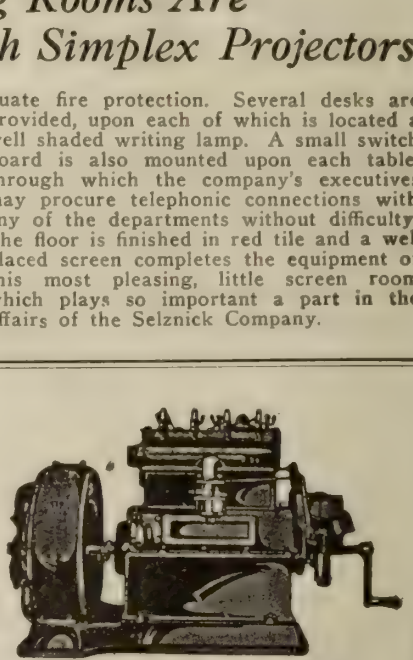

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**The Stanleygraph. Beware Infringing Imitations. Look for Name of Stanley Frame Co. on the Genuine.**

# WARNING

The Stanleygraph is the original changeable sign. Patent No. 1,359,510, issued November 23, 1920, to the Arnold Kornicker, New York, covers the following broad claims:

In a sign a frame having a lower portion provided with a longitudinal groove therein, and an upper portion having a longitudinal groove therein, opposed to said first mentioned longitudinal groove, the groove of said upper portion being of greater depth than the groove of said lower portion, character carrying means adapted to be inserted between said upper and lower portions, their upper and lower ends engaging said respective grooves, said means being removable by movement upwardly out of said groove of said lower portion, and downwardly out of said groove of said upper portion, having excess depth greater than the depth of said lower groove and said groove of said upper portion permitting outward swinging movement of said means and a locking bar adapted to be engaged against the front face of said lower portion, and adapted to extend above said longitudinal groove of said lower portion a height equal to the excess depth of said upper groove to prevent outward swinging movement of said character carrying means, when disengaged from said groove of said lower member, and in the locking position of said bar.

We hereby warn all parties against manufacturing, selling or purchasing changeable signs infringing upon the above patent, as we will be compelled to prosecute all such infringers.

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# *Automatic Ticket Selling and Cash Register Co. Realizes Its Ambition*

FOR ten years the Automatic Ticket Selling and Cash Register Company has rendered really vital service to the motion picture theatre industry.

The electrically operated Automaticket Register, manufactured by this company, started its career as an humble little machine operated by a foot pedal. The fact that some of these machines are still in service shows how sturdily Automaticket equipment is built.

The electrically operated Automaticket register that is used so generally in theatres throughout the country is among the most perfect devices of its kind on the market, and when one stops to consider that it issues tickets five times as fast as they could be issued by hand, registers each ticket sold, keeps all tickets under lock and key and gives an exact check on cash receipts for the day, it does seem as though it might justly be called a perfect machine. Nevertheless an experimental mechanical department is a feature of the Automaticket factory.

This experimental department is trying to beat the present model and it has been announced that next year's model will be a radical improvement over a machine that already does everything but talk. During all the ten years that the company has been in business this experimental department has been maintained with the avowed purpose of "beating last year's model."

### *Held a Proud Position*

It is no wonder that the Automaticket Register has held its proud position in its field during all these years because it is hard to improve on a machine that improves on itself every year.

The Automatic Ticket Selling and Cash Register Company has a most modernly equipped factory right in New York City at 540 West Fifty-eighth street, and maintains a suite of offices on the fourth floor of the Goodrich Building at 1780 Broadway where all exhibitors are welcome to make their office headquarters during a visit to New York.

The manufacturers of the Automaticket Register incidentally do one of the biggest ticket businesses in the country. In fact, they have set a standard for quality at price and a pace in rapid deliveries that has won them general recognition as a ticket headquarters.

Announcement is made by Vice President Samuel H. DeRoy and salesmanager Edgar S. Bowman that the company's achievements of the past decade will be eclipsed by its future activities due to improved service facilities. These have been made possible by the increase of the company's capital from $150,000 to $1,000,000, which enables it to realize two of its great ambitions; the production of a wonderful new machine and the installation of new printing equipment that will enable it to make deliveries in from ten days to two weeks time.

## *Kornicker Gets Patent on His Changeable Sign*

Arnold H. Kornicker, the inventor of the Stanleygraph, the changeable sign manufactured by the Stanley Frame Company, 79 Seventh avenue, New York City, has been granted a patent covering his device.

The Stanleygraph is a particularly simple and easily operated changeable sign that combines beauty with convenience and permits an exhibitor to give prominent display to his headliners, no matter how often the program changes.

The Stanley Frame Company's new catalogue contains an interesting illustrated description of the Stanleygraph. It will be mailed upon request to readers of the Moving Picture World who apply to the Stanley Frame Company for same.

## *Greenbaum Always Ready*

Otta Greenbaum, the popular Brooklyn supply dealer, has the reputation of being always on the job. In fact, there are some who really doubt whether Greenbaum ever sleeps.

His establishment at 436 Cornelia street is always open and ready to serve not only those who desire to purchase picture machines, economizers, rheostats and motors, but is also equipped to make emergency loans in case of a breakdown, while the Greenbaum shop repairs the injured apparatus.

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### BUSINESS OPPORTUNITIES

PANIC INSURANCE is contained in "Motion Picture Electricity," by J. H. Hallberg, a book that guides the selection of proper equipment and correct installation, reducing danger of short circuits and other electrical menaces. 270 pages, illustrated. $2.50 postpaid. Chalmers Publishing Co., 516 Fifth Avenue, New York.

### CAMERAS, ETC., FOR SALE

FOR SALE: DERBIE—Motion Picture Camera, complete outfit, latest model, practically new. J. F. Howell, care Akeley Camera, Inc., 250 West 49th Street, New York City.

SIMPLEX AND POWER'S 6-A Projectors, motor-driven, good condition. $250 each. Edison "D" Road Show Projector in Trunk, $125. New Motor-Driven Cosmograph Home Projector, $100. New DeVry Suit Case Home Projector, $150. 200-Foot New Movy Camera F, 3.5 lense, $90. New Tripod and Tilt, $25. Bell & Howell Tripod, $110. Ray, 326 Fifth Avenue, New York.

### EQUIPMENT FOR SALE

**OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pennsylvania.**

ONE FORT WAYNE COMPENSARC, A. C. to D. C., 220 volt, 60 cycle, single phase motor, connected to 50 ampere, two lamp D. C. generator, complete with switchboard, voltmeter, ammeter, and starting box. Guaranteed first class condition. Special price, $450.00. Webster Electric Co., 719 9th St., N. W., Washington, D. C.

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FOR SALE—"Gloria's Romance," 40 reels, featuring Billie Burke; "Perils of Our Girl Reporters," 30 reels; "Seven Deadly Sins," 37 reels; "Social Pirates," 30 reels; "Lafayette, We Come," 6 reels, featuring E. K. Lincoln; also 17 "Mary Pickford" single-reel specials, with paper; large selection of serials, features, comedies, travelogues, educationals; excellent condition. Guaranty Pictures Co., 130 West 46th Street, New York City; 11th floor.

HAVE SEVERAL thousand reels, good condition; 1, 2 and 5 reelers; also serials. Can supply every want. What do you need? Manhattan Film Exchange, 729 Seventh Avenue, New York.

### MISCELLANEOUS

FREE-LANCE CAMERAMAN—Most of the large laboratories will not accept small orders. Send us from 50 feet up. Negative Developing, 1½ cents per foot; Prints, 5 cents per foot; Titles, 8 cents. Alpha Film Laboratories Co., 3437 Park Heights Avenue, Baltimore, Md.

HARRY RATHBURN or friends, formerly Photo Laboratory, Paris, communicate with Herman Millman, 923 Fox Street, New York City.

WATCH
THE WORLD

# *Here Is Another List of Theatre Building Activities Worth Noting*

LAST week, we published an imposing list of picture theatres being built or planned. Here is another one well worth noting.

It serves to demonstrate that there is nothing spasmodic in the building activities in the picture theatre field but that it represents a steady and consistent effort to provide the great American public with the best of facilities for the enjoyment of its greatest amusement.

BIRMINGHAM, ALA.—W. B. Leedy Real Estate and Insurance Company will expend $5,000 for improvements to Colonial Theatre.

MOBILE, ALA.—Bijou Amusement Company, which owns and operates Empire Theatre, has taken over the Dauphine. Address H. L. Fowler, president.

FORT SMITH, ARK.—Texas Enterprise Corporation has leased Joie Theatre for period six years.

*PARAGOLD, ARK.—Estes, Williams & Ragsdale, Memphis, Tenn., have contract to erect one and a half story moving picture theatre, 52 by 40 feet, for Joseph Bertig and R. T. Megiblen, to cost $43,678.

SPADRA, ARK.—O. D. Fossett has disposed of his moving picture business to Charles Koontz.

LOS ANGELES, CALIF.—West Coast Theatre Company has been organized with $2,000,000 capital by Sol L. Lesser, A. L. Gore and others. Company plans to erect large theatre on Mercantile place, opposite Broadway.

LOS ANGELES.—Walker Theatre, at 730 South Grand street, has opened under new management.

LOS ANGELES.—Rubayiat Press & Photoplay Corporation has been organized with $500,000 capital.

MADERA, CAL.—A. C. H. Chamberlain, local theatre manager, has plans by A. W. Cornelius for new theatre to be erected at D and Fifth streets, to cost about $125,000. Plans include pipe organ.

OAKDALE, CAL.—Hale & Symons will erect theatre here.

PASADENA, CAL.—Hotel Vista del Arreye, which opened for business on December 15, has its own moving picture theatre. Address Charles E. Moore, manager.

SAN FRANCISCO, CALIF.—Samuel H. Levin, proprietor Coliseum Theatre, will erect moving picture house on Ocean avenue in West Wood Park.

DOVER, DEL.—Near East Film Corporation has been organized with $300,000 capital to produce moving pictures, etc.

DOVER, DEL.—Northwest Amusement Company, Inc., has been organized with $100,000 capital to conduct places of amusement.

DOVER, DEL.—Central Union Amusement Company has been organized with $300,000 capital to conduct places of amusement.

SEAFORD, DEL.—American Photoplays Corporation has been organized with $2,500,000 capital to write and dispose of plays, etc.

WILMINGTON, DEL.—H. B. Holland Expeditionary Films, Inc., has been organized with $1,050,000 capital to produce moving pictures.

WILMINGTON, DEL.—Zenith Picture Corporation has been organized with $1,000,000 capital to manufacture moving picture machines, etc.

WILMINGTON, DEL.—Picture Service Corporation has been organized with $500,000 to act as distributing agents for moving picture films.

WILMINGTON, DEL.—Swedish-American Film Corporation has been organized with $600,000 capital to produce moving picture films, lantern slides, etc.

WILMINGTON, Del.—William Haddock, 804 Orange street, has contract to erect one-story moving picture theatre, 90 by 90 by 20 by 60 feet, at Delaware avenue and Adams street, for Parkway Company, to cost $150,000.

WILMINGTON, DEL.—Pilgrim Picture Corporation has been organized with $10,000,000 capital by M. A. Bruce, T. L. Croteau, S. E. Dill to conduct moving picture houses and places of amusement.

WILMINGTON, DEL.—National Theatre Company has been organized with $750,000 capital to conduct places of amusement.

CLEARWATER, FLA.—Lyric Theatre, Inc., has been organized with $15,000 capital. M. M. Parrish is president.

DUNEDIN, FLA.—S. C. Young has awarded contract to W. H. Armstrong for erection moving picture house, 50 by 75 feet, to cost $12,000.

ATLANTA, GA.—Parent-Teachers Association is raising funds to purchase moving picture machine for Grant Park School. Address Mrs. C. Heery, president.

ATLANTA, GA.—Bonita Theatre Company will remodel three-story building at 34-36 Peachtree street for moving picture and vaudeville theatre. House will be fireproof and have seating capacity of 1,200.

COVINGTON, GA.—W. L. Branderberg has purchased Lyric Theatre from Mrs. M. W. Lee.

MACON, GA.—C. H. Douglas will erect three-story theatre at 355-59 Broadway, for negroes, to cost $35,000.

MACON, GA.—H. B. Clark, formerly manager various theatres in South, has been given supervision of Capital, Princess, Palace and New Macon theatres.

ASHTON, ILL.—Movie Theatre has been purchased by Rochelle Theatres Company.

CHICAGO.—Walter W. Ahlschlager has

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acquired site at northeast corner Irving Park and Central Pike for erecting moving picture theatre, store and office building, to cost $1,000,000.

CHICAGO.—Pioneer Picture Plays, Inc., 207 South Wabash avenue, has been organized with $4,000 capital to manufacture and deal in moving picture projecting devices, etc.

BLOOMINGTON, ILL.—Dee Robinson, of Peoria, has leased Irving Theatre.

DIXON, ILL.—Leonard G. Rorer, Manager, Family Theatre, has purchased site on Galena avenue, between First and Second streets, for erection of opera house, with seating capacity of 1,500.

EAST MOLINE, ILL.—Sherman A. Cartwright has purchased Lyric Theatre, located on Seventh avenue, between 15th and 16th streets. Theodore C. Defoe will be manager.

COLUMBUS, O.—Hill Top Amusement Company has plans by Harry Holbrook, Outlook building, for moving picture theatre, to cost $50,000.

LEETONIA, O.—American Theatre has been purchased by W. T. Mellott.

MIDDLETOWN, O.—C. E. Olden, K. of P. building, is preparing plans for one-story moving picture theatre, to cost $40,000.

NEW LEXINGTON, O.—Imperial Theatre, Janesville, has purchased Princess Theatre.

NILES, O.—Benjamin Warner has plans by Stanley & Schisbel, 1301 Wick Building, Youngstown, O., for two-story brick, stone and reinforced concrete theatre, store and office building, 60 by 30 feet.

TIFFIN, O.—Dan H. Kirwan of Sigma Theatre, Lima, O., has purchased building here and will open it as moving picture house. Will expend about $20,000 for improvements.

TOLEDO, O.—Broadway and James Theatre will open under management of Harold Holstein.

WAPAKONETA, O.—Albert Winemiller has sold Gem Theatre to Lendall Johnson, Manager Brown and Vaudeville Theatre.

YOUNGSTOWN, O.—James Herald and James V. McManus, 1439 Elm street, have plans by C. F. Owsley, Mahoning Bank Building, for one-story brick fireproof moving picture theatre, T-shape, 22 by 100 by 3 feet, to cost $200,000.

HENRYETTA, OKLA.—Barclay Morgan has purchased site for erection of theatre, to cost $150,000.

HENRYETTA, OKLA.—Peter Packus has plans by Rea, Lovitt & Senter, Parkinson Building, Okmulgee, for theatre, to cost $75,000.

OKLAHOMA CTY, OKLA.—Rialto Theatre Company has leased building at 131 West Grand avenue and will expend about $75,000 to convert it into moving picture house.

OKLAHOMA CITY, OKLA.—S. A. Lynch Enterprises reported to erect two-story brick and concrete theatre, 50 by 140 feet, on West Main street, reinforced concrete floors, to cost $100,000.

STUART, OKLA.—J. N. Armstrong will open moving picture theatre here.

OREGON CITY, ORE.—W. A. Long, owner Star Theatre, will erect two-story fireproof theatre, including gallery, with seating capacity of 350, to cost $30,000.

BRADDOCK, PA.—Hodder Construction Company, 816 Talbot street, has contract to erect two-story theatre, 48 by 128 feet, for Western Pennsylvania Amusement Company, 1201 Liberty avenue, Pittsburgh, Pa., to cost $90,000.

*CHAMBERSBURG, PA.—B. M. Shields, 241 Lincoln Way West, has contract to erect three-story moving picture theatre at 41-45 North Main street for Rosedale Theatre Company, 28 East Main street, to cost $30,000.

*EASTON, PA.—E. O. Correll, 2038 Ealer avenue, has contract to erect one and two-story moving picture theatre, store and office building at 17th and Washington streets for Fairview Development Company, to cost $30,000.

ERIE, PA.—Corry Amusement Company has been organized with $100,000 capital by F. A. Anstock, C. R. Rogers, D. M. Parker.

LEBANON, P.—Reading Realty Company, 9 North Sixth street, Reading, has plans by Richer & Eiler, 21 North Sixth street, Reading, for theatre to be erected at Ninth and Cumberland streets.

MERCER, PA.—A. Wishart & Sons Company has contract to erect one-story Pitt Theatre, 59 by 85 feet, at Diamond and Pitt streets, for Alpha Moving Picture Company, First National Bank, Sharon, Pa.

OIL CITY, PA.—Columbia Amusement Company, 17 West Eighth street, Erie, Pa., has plans by Arland W. Johnson, 469 Fifth avenue, New York, for brick and terracotta moving picture theatre, 75 by 125 feet, to be erected on Centre street, to cost $150,000.

PHILADELPHIA, PA.—Girard Underpinning & Construction Company, 2930 Diamond street, has contract to erect one-story moving picture theatre and store building, 105 by 100 feet, at Willow Grove and York road, to cost $60,000.

PITTSBURG, PA.—Rowland & Clark will erect new theatre at corner Darlington road and Murray avenue in Squirrel Hill district, with seating capacity of 1,200. Will be fitted up with large smoking room. Pipe organ will be installed.

PITTSBURGH, PA.—Duquesne Theatre on Penn avenue has been purchased by Harry David Enterprise Company.

WELLSBORO, PA.—A. B. Roberts & Son, managers, Bache Auditorium, have plans by Henry Spann, Buffalo, N. Y., for fireproof theatre to be erected here early next spring.

YORK, PA.—Jacob and Isaac Silverman, of Altoona, and Nathan Appell, of this city, have acquired a centrally-located property as a site for a new moving picture theatre to cost $500,000. The Silvermans are identified with the Western Pennsylvania Amusement Company, which operates nine theatres in Western part of State.

PROVIDENCE, R. I.—Liberty Theatre, Inc., has been organized with $400,000 capital.

SPARTANBURG, S. C.—H. D. Posey Company, Atlanta, Ga., has contract to make improvements to Bijou Theatre for J. R. Snoddy, to cost $10,000.

BELTON, TEXAS.—Texas Photoplay Association has leased building and will equip it for moving picture house.

CAMERON, TEXAS.—Samuel Hefley will erect new theatre.

DALLAS, TEXAS.—Mitro Picture Company has been organized with $10,000 capital by L. Beckel and D. C. Douglas.

EAGLE LAKE, TEXAS.—Rex Theatre has been purchased by Dr. R. R. McLellen.

DALLAS, TEX.—D. F. & R. Enterprises, Inc., has been organized with $300,000 capital by E. H. Hulsey, L. L. Dent, E. Lee Dye and others to operate theatres and opera houses at Wichita Falls, Amarillo and Plainview.

HARLINGEN, TEXAS.—W. T. Liston & Sons have contract to erect brick moving picture theatre, 50 by 150 feet, with seating capacity of 700, for W. T. Davis, to cost $25,000. Will install two 24-inch exhaust fans and 25 ceiling and wall fans.

*WACO, TEX.—Abe Levy will open moving picture theatre at 518 Austin avenue after January 1, 1921.

OGDEN, UTAH.—J. S. Campbell has purchased Utah Theatre (moving picture house) on Washington avenue from A. J. Fyhn.

NORFOLK, VA.—R. Baldwin and Barton Myers, Jr., will erect one-story concrete moving picture theatre at 4405 Myers avenue.

PENNINGTON GAP, VA.—First National Bank has plans by R. F. Graf & Son, Arnstein Building, Knoxville, Tenn., for theatre, bank and lodge building, to cost $35,000.

SEATTLE, WASH.—Progressive Enterprise Company has purchased Rex Theatre on Second avenue, near University street. House will be remodeled and new front constructed.

TACOMA, WASH.—L. A. Drinkwine has purchased Apollo Theatre at 1133 Broadway. House will be remodeled.

AMERY, WIS.—O. H. Steindorf will erect theatre here in near future.

BELOIT, WIS.—J. H. Saris, 412 Broad street, has plans by F. H. Kemp, 312 Howland avenue, for theatre, to cost $20,000. Address T. M. Ellis, manager.

BOSCOBEL, WIS.—Perry Smith has leased Hurd's Opera House.

BRUCE, WIS.—R. S. Krantz has plans by A. Bjorklund, St. Paul, Minn., for theatre, to cost $25,000.

CHILTON, WIS.—Albert Smith, East Troy, Wis., has purchased theatre here and will conduct it as moving picture house.

CLINTONVILLE, WIS.—David T. Hobson, proprietor Royal Theatre, will erect theatre, with seating capacity of 600, to cost $25,000.

GREEN BAY, WIS.—D. M. Magerty, 415 South Washington street, has plans by Harry Carr, Minahan Building, for moving picture theatre to be erected on Washington street, to cost $25,000.

GREEN BAY, WIS.—Henry Goldman will rebuild Colonial Theatre.

*KEWAUNEE, WIS.—Kewaunee Opera House Company has purchased moving picture equipment of Palace Theatre.

MADISON, WIS.—John Blake, 611 South Fin street, has contract to erect two-story addition to rear of theatre on King street for Majestic Amusement Company. Address, R. E. Siebert, manager, 115 King street.

MADISON, WIS.—Parkway Theatre Company will remodel Fuller Opera House and increase seating capacity.

MANITOWOC, WIS.—Ascher's Capital Theatre Company has been organized with $100,000 capital.

MARSHFIELD, WIS.—A. A. Thomas has sold Trio Theatre to Henry Bergesen.

MERRILL, WIS.—A. Robarge plans to erect moving picture house here.

*MERRILL, WIS.—A. L. Robarge, manager Majestic Theatre, Wausau, will enlarge and remodel Cosmo Theatre here.

MILWAUKEE, WIS.—William J. Sarres will erect moving picture theatre at Thirty-fifth street and Lisbon avenue, to cost $40,000.

MILWAUKEE, WIS.—William Sarres, 1310 Majestic Building, has plans by Bosman & Wierdsma, 424 Jefferson street, for moving picture theatre to be erected at 35th street and Lisbon avenue, to cost $40,000.

MILWAUKEE, WIS.—Alhambra Theatre Company has been organized with $36,000 capital by Arthur G. Pohl, Edward Mohrhenn, Jr., and William Ludwig.

OCONOMOWAC, WIS.—Alfred Clas, Milwaukee, is preparing plans for theatre, with seating capacity of 600, for company organized with $50,000 capital. H. E. Welch will be manager.

WAUKESHA, WIS.—Saxe Amusement Enterprise, Milwaukee, has leased Auditorium and Colonial theatres.

WAUPUN, WIS.—Davison Theatre, recently purchased by Joseph Winninger, of Winninger Brothers, will be remodeled.

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*Additional information since previous report.

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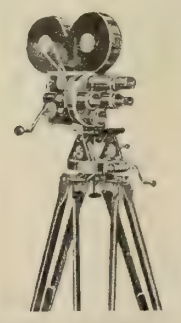

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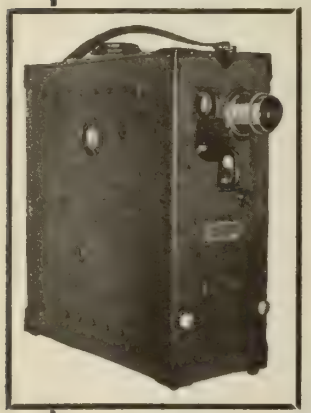

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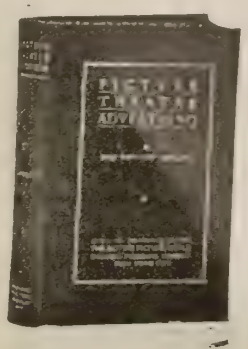

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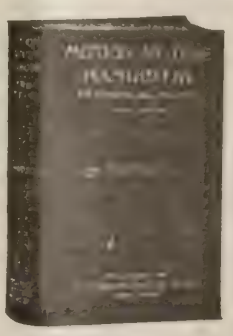

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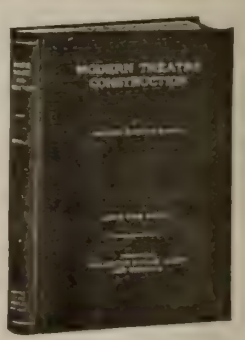

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MOVING PICTURE World

VOLUME XLVII—NOVEMBER-DECEMBER, 1920

# Index to Reviews, Comments, and Consensus on the Photoplays

Appended is a list of subjects announced or released during the two months ending December 31, 1920, and upon the majority of which have been published comments or reviews and Consensus of Published Reviews. This list is as accurate as it is possible to make it with the information received from the companies whose productions are included. Should any of our readers detect errors, we shall be pleased to have our attention called to them so that we may correct our card index. The letter before the folio indicates the page where the review, comment or consensus can be found. "R" stands for reviews, which also include Advertising Aids; "C" for comment; "Cons." for Consensus of Reviews published in the Trade Papers. Where reference letter is omitted it signifies that none was published. Of the later releases where letters are omitted the missing information will probably be published in the next volume.

N. B.—Comments or reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. Unless otherwise specified all subjects listed are five-reel dramas.

A

Adam and Eve (Clark-Cornelius).
A Hunting We Will Go (1 part) (Celebrated players).
Alice in Underland (By Henry Payson Dowst) (Screened under title "Smiling All the Way").
All Wrong (2 parts) (Clyde Cook) (Fox).
Alster Case, The (Victor Kremer).
Always Audacious (6 parts) (Wallace Reid) (from Ben Ames William's story) (Directed by James Cruze) (Paramount—R-384, Cons-454.
Amateur Devil, An (4,464 feet) (Bryant Washburn) (Directed by Maurice Campbell) (Paramount).
Amazon (1,800 feet) (Eureka Pictures Corp.) (Peters Photographic Expedition)—R-106.
Am I Dreaming? (1 part) (Mr. and Mrs. Carter DeHaven) (Universal-Star)—R-106.
Andy the Actor (1 part) (Celebrated Players-Gump).
April Fool (Lloyd Hamilton) (Educational)—C-766.
Andy on the Beach (Celebrated Players-Gump Cartoon).
Andy the Chicken Fancier (Celebrated Players-Gump Cartoon).
Andy the Hero (1 part) (Celebrated Players).
Andy on Pleasure Bent (Celebrated Players-Gump Cartoon).
Andy's Picnic (Celebrated Players-Gump Cartoon).
Andy's Wash Day (1 part) (Celebrated Players).
April Fool (Educational-Mermaid)—C-1079.
Apple Tree Girl (Shirley Mason) (Photo Products Export Co.) (Reissue).
Adrath (One a Month) (Arrow).
Are All Men Alike? (6 parts) (May Allison) (Metro) (Directed by Philip E. Rosen) (Based on Novel "The Waffle Iron," by Arthur Stringer)—R-110.
Art of Diving (1 part) (Educational) (Annette Kellerman).
Artistic Enemies (2 parts) (Goldwyn-Capitol).
Ascending Cocovado, Brazil (One Reel) (Kineto)—C-910.
As Fancy Paints (1 part) (Paramount-Post)—C-246.
Around About Manilla (1 part) (Paramount-Burton Holmes).
At Shady Rest (1 part) (Celebrated Players-Gump).
Awakening of Ruth (Shirley Mason Reissue) (Photo Products).

B

Babe Ruth, How He Knocks His Home Runs (1 part) (Educational).
Bab's Candidate (Corinne Griffith) (Vitagraph).
Bachelor Apartments (Georgia Hopkins) (Arrow).
Back Yard, The (2 parts) (Vitagraph-Big V).
Bailing the Junk (1 part) (Educational-Chester).
Baseball Scandal, The Great (1 part) (C. B. C.).
Banana Special (1 part) (Educational-Bruce).
Bath Tub, The (1 part) (Billy Franey) (Reelcraft).
Bear Hunting in Northern California (1 part) (Kineto Review) (Kineto)—C-508.
Beautifully Trimmed (Carmel Myers) (Universal)—R-771; C-10.
Before the White Man Came (All Indian Drama) (Arrow).
Beggar in Purple, A (6 parts) (Pathe) (Based on novel by Andrew Soutar) (Directed by Edgar Lewis)—R-251, Cons. P-454.
Below the Dead Line (5 parts) (Lillian Biron and J. B. Warner) (Ascher Productions) (Directed by J. P. McGowan)—R-108.
Beyond the Great Wall (Photo Products Export Co.).
Billions (6 parts) (Metro) (Nazimova)—R-912; Cons-1002.
Billy Whiskeers (1 part)( Commonwealth Company of Chicago).
Birth of a Soul (Harry Morey) (Vitagraph).
Bitter Fruit (Arrow).
Blackbirds (6 parts) (Realart) (Justine Johnstone) (Directed by Jack Dillon)—R-645.
Blazed Trail Productions (2 parts each)( Arrow).
Blind Wives (7 parts) (Fox)—Dec. 19.
Blindness (Screened under title "Eyes of the Heart.").
Blue Moon, The (American).
Blue Ribbon Mutt, A (2 parts) (Lillian Byron and Charles Dorety) (Universal-Century).
Bonnie May (Bessie Love) (Federated).
Bold, Bad Pirate, A (2 parts) (Matty Roubert) (Reelcraft-Romances of Youth).
Brand Blotter, The (2 parts) (Hoot Gibson) (Universal-Western).
Branded (Josephine Earle) (Gaumont).
Branding Iron, The (Barbara Castleton) (Goldwyn) (Directed by Reginald Barker)—R-387, Con-454.
Breath of the Gods (Tsuru Aoki) (6 parts) (Universal-Jewel).
Broadway and Home (Eugene O'Brien) (Selznick)—Dec. 10.
Bungalow Troubles (2 parts) (Paramount)—Dec. 26.
Burglar Proof (4,495 feet) (Bryant Washburn) (Paramount) (Directed by Maurice Campbell)—R-512.
Broilers (1 part (Celebrated Players-Gump).
Brute Master, The (Hobart Bosworth) (Hodkinson)—R-639; Con-852.
Bull Fighter, The (1 part) (Billy Franey) (Reelcraft).
Bungalow Troubles (2 parts) (Paramount-Sennett)—1076.

C

Camera Man, The (1 part) (Billy Franey) (Reelcraft).
Carey, Harry (Two Reel Subjects) (Aywon).
Cash Customers (1 part) (Harry Pollard) (Pathe) (Directed by Alf Goulding).
Cedarbrook Farm (2 parts) (Independent Films) (Damfool Twin Comedies).
Chase Me (2 parts) (Fox Sunshine).
Chin Tox (Shirley Mason) (Fox).
Cinderella's Twin (6 parts) (Viola Dana) (Metro).
Cinders (2 parts) (Universal-Western).
Connecticut Yankee in King Arthur's Court (Fox) (Story by Mark Twain).
Clever Cubs (2 parts) (C. B. C.-Hallroom).
Close Shave, A (2 parts) (C. B. C.-Hallroom Comedy).
Cleopatra (1 part) (Fox-Mutt and Jeff)—C-638.
Coast of Opportunity (J. Warren Kerrigan) (Hodkinson-Brunton)—R-1080.
Crimson Cross (Pioneer-Fanark).
Collector of Craneiums (1 part) (Educational Chester).
Conrad in Quest of His Youth (Thomas Meighan) (Paramount)—R-388, Cons-454.
Convict 13 (2 parts) (Buster Keaton) (Metro).
County Fair, The (Guy Croswell Smith, Ltd.).
Cowboy Jazz (2 reels) (S. and E.)—R-914.

D

Dabbling in Art (2 parts) (Paramount-Comedy)—Dec. 12.
Dangerous Business (5,118 feet) (First National) (Constance Talmadge)—R-767; Cons-1002.
Dangerous Love (C. B. C. Film Sales).
Dangerous Paradise (Selznick).
Daughter of the Don (Arrow Film Corporation).
Daughter Pays, The (Elaine Hammerstein) (Selznick) (Directed by Robert Ellis)—R-642; Con-852.
Deceiver, The (Arrow Film Corp.).
Dead Men Tell No Tales (7 parts) (Catherine Calvert) (Vitagraph) (Directed by Tom Terries)—R-249; E-217.
Dear Departed, The (1 part) (Snub Pollard) (Pathe Rolin)—C-508.
Deirotor, The (2 parts) (Vitagraph-Big V).
Destroying Angel, The (Mabel Trunelle) (Reissue) (Photo Products Export Co.) (Based on story by Louis Joseph Vance).
Devil's Angel, The (Clark-Cornelius Corp.).
Devil's Chain, The (Sessue Hayakawa) (Robertson Cole).
Devil's Garden, The (Lionel Barrymore) (First National-Whitman Bennett) (Directed by Kenneth Webb) (Based on novel by W. B. Maxwell)—R-107; Con-176.
Devil's Pass Key, The (7 parts) (Universal-Jewel).
Devil's Prayer Book, The (Alma Hanlon) (Reissue) (Photo Products Export Co.) (Based on story by Max Marcin).
Devil to Pay, The (6 parts) (Fritzie Brunette & Roy Stewart) (Pathe-Robert Brunton) (Directed by Ernest C. Warde) (Based on novel by Frances Nimmo Greene)—R-643; Con-852.
Diamond Queen, The (Eileen Sedgwick) (Universal)—R-1082.
Dice of Destiny (H. B. Warner) (Pathe-Hampton) (Directed by Henry King)—R-770.
Dinty (6 parts) (Wesley Barry) (First National-Marshall Neilan) (Directed by Marshall Neilan)—R-640; Con-714.
Don't Blame the Stork (2 parts) (Educational-Christie).
Double Danger (2 parts) (Hoot Gibson) (Universal-Western)—Nov. 28.
Down Home (7 parts) (Hodkinson-Willat) (Directed by Irwin V. Willat) (Based on novel "Dabney Todd," by F. N. Westcott)—R-107; Con-176.

Drag Harlan (6 parts) (William Farnum) (Fox) (Directed by J. Gordon Edwards)—R-109; Con-314.
Dragon's Net, The (No. 10 of "The Train of Death") (2 parts) (Universal)—Nov. 28.
Dragon's Net, The (No. 11 of "The Shanghai Peril") (2 parts) (Universal)—Dec. 5.
Dragon's Net, The (No. 12 of "Unmasked") (2 parts) (Marie Walcamp) (Universal).
Dreams (Special Pictures Animated Marionettes)—C-766.
Dry Cleaned (1 part) (Reelcraft-Franey).
Du Barry (See Screen Title "Passion").
Duck Inn (2 parts) (Educational-Mermaid).
Dummy, The (Reelcraft-Billy Franey).
Dynamite (1 part) (Educational-Mermaid).
Dynamite Allen (George Walsh) (Fox).

E

Edgar Camps Out (2 parts) (Goldwyn).
Edgar's Jonah Day (2 parts) (Goldwyn).
Edgar's Kittle Saw (2 parts) (Goldwyn).
Edgar's Sunday Courtship (2 parts) (Goldwyn).
Edgar Takes the Cake (2 parts) (Goldwyn).
Edgar the Explorer (2 parts) (Goldwyn).
Empire of Diamond, The (6 parts) (Perret Prod.)—Dec. 19; R-1081.
Equestrian, The (1 part) (Celebrated Players).
Evolution of Man, The (Aywon).
Eyes of Youth (Clara Kimball Young) (Equity Pictures).
Explorers, The (1 part) (Educational-Bruce).
Eyes of the Heart (Mary Miles Minter) (Realart) (Directed by Paul Powell) (Based on novel "Blindness")—R-250; Con-454.
Evolution of Man, The (Aywon Film Corp.).

F

Fabiola (7 parts) (Produced in Italy by Chevalier Guazzoni) (Based on Cardinal Wiseman's Novel)—R-110; Con-176.
Face at Your Window, The (6 parts) (Fox) (Directed by Richard Stanton)—R-768; Con-852.
Facts and Follies Series (one part each) (Pioneer).
Faith of the Strong (Mitchell Lewis) (Selznick-Select).
Fall of a Saint (6 parts) (Josephine Earle) (Gaumont).
Falling Waters (1 part) (Educational-Bruce)—R-383.
Fantomas (20 Episode Serial) (Fox).
Fatal Hour, The (6 parts) (Metro) (Directed by George Terwilliger)—R-251; Con-314.
Fatal Sign, The (Serial) (Arrow).
Fatty at Coney Island (Roscoe Arbuckle) (Paramount-Arbuckle)—Dec. 19.
Fickle Fancy (Paramount-Comedy)—Nov. 14; C-910.
Fickle Women (David Butler) (D. N. Schwab).
Fight to a Finish (2 parts) (Fritzi Ridgeway) (Capitol).
Fighting Stranger, The (Franklyn Farnum) (Canyon Picturesc Corp.).
Final Curtain, The (Alma Hanlon) (Reissue) (Photo Products Export Co.) (Based on story "Our Lady of Laughter," by Channing Pollock).
Firebug, The (1 part) (George Le Roi Clark) (Reelcraft).
Fireside Brewer, A (1 part) (Paramount-Mack Sennett)—C-508.
Fishy Story, A (2 parts) (Universal-Century)—C-246.
Fishy Story, a (2 reels) (Zip Monty and Esther Jackson) (Universal-Century).
Fine Feathers (1 part) (Educational-Scenic).
Fingers and Pockets (2 parts) (Goldwyn-Capitol).
Fixed by George (Eddie Lyons and Lee Moran) (Universal) (Directed by Lyons & Moran)—R-112; Con-176.
Flap Jacks (1 part) (Fox-Mutt & Jeff)—R-106.
Flicker, Flicker, Little Star (Celebrated Players-Gump Cartoon).
Flaming Clue, The (Harry T. Morey) (Vitagraph) Film Co.) (Directed by F. Richard Jones)—R-1084.
Flame of Youth (Shirley Mason) (Fox)—R-912; Cons-1002.
Flaming Disk, The (No. 5 of "The Vanishing Floor") (1 part) (Universal)—Nov. 21.
Flaming Disk, The (No. 6 of "The Pool of Mystery" (1 part) (Universal)—Nov. 28.
Flaming Disk, The (No. 7 of "The Circle of Fire") (1 part) (Universal)—Dec. 5.
Flaming Disk, The (No. 8 of "Through Walls of Steel") (1 part) (Elmo Lincoln) (Universal).
Flaming Disk, The (No. 9 of "The Floating Mine") (1 part) (Elmo Lincoln) (Universal).
Flaming Disk, The (No. 10 of "Spiked Death") (1 part) ((Universal).
Flaming Disk, The (No. 11 of "The Dynamite Trail") (1 part) (Universal).
Food for Scandal (Wanda Hawley) (Realart) (Directed by James Cruze) (Based on Paul Kester's play, "Beverly's Balance")—R-111; Con-176.
Forbidden Brew (1 part) (Dorothy Wolbert) (Universal).
For the Soul of Rafael (Clara Kimball Young) (Equity Pictures Corp.).
Forbidden Love (National American Film Corp.).
Forbidden Thing, The (6,700 feet) (James Kirkwood, Helen Jerome Eddy, Marcia Manon) (Associated Producers-Allan Dwan)—R-509; Con-714.
Forbidden Valley (Bruce Gordon) (Pathe).
Forbidden Woman, The (Equity Pictures Corp.).
Four Horsemen of the Apocalypse, The (Metro).
Fourth Race, The (Climax Film Corp.).
Fresh Start, A (2 parts) (Educational-Mermaid).
Friendly Breast of Earth, The (1 part) (Special Features Corp.—Artcolor Production-Scenic)—R-106.
Friends of Man (1 part) (Kineto Review)—R-383
Frisky Mrs. Johnson, The (5,586 feet) (Billie Burke) (Paramount).
Frozen Thunder (1 part) (Educational-Chester).
Furnace, The (Realart) (Based on the story by "Pan")—R-387; C-852.

G

Galloping Devils (Franklyn Farnum) (Canyon Pictures Corp.).
Gamesters, The (Margarita Fisher) (American Film Co.) (Directed by George L Cox)—R-510.
Garden of the Gods, Colorado (One reel) (Kineto)—C-910.
Gaumont News (1 part) (Gaumont).
Gaumont Graphic (1 part) (Gaumont).
Gauntlet, The (Harry T. Morey) (Vitagraph).
Get-Rich-Quick (2 parts) (Goldwyn).
Get to Work (Celebrated Players-Gump Cartoon)
Getting a Polish (1 part) (Educational-Chester).
Gibson, Helen, Series (2 parts each) (Capital).
Ghost of Old Morro (Mable Trunelle) (Reissue) (Photo Products Export Co.) Based on story by James Oppenheim).
Girl of My Heart (Shirley Mason) (Fox).
Girl with the Jazz Heart (Madge Kennedy) (Goldwyn) (Directed by Lawrence Windom)—R-247.
Girls You Know Series (1 part—Reissues) (Photo Products-Flagg).
God of His Fathers, The (Metro-Shurtleff).
Going Through the Rye (2 parts) (Educational-Christie).
Golden Trail, The (Arrow Film-Lifeograph).
Goldwyn-Bray Pictographs (1 part) (Issued Weekly) (Goldwyn).
Good Woman, A (Gail Kane) (Pioneer).
Golf and Jail Birds (2 parts) (Century-Universal)—C-638.
Great Lover, The (Jean Sainpolis) (Goldwyn) (Directed by Frank Lloyd) (Based on the stage success by Leo Ditrichstein and the Hattons)—R-644; Con-852.
Great Mirror, The (1 part) (Educational-Bruce Series).
Greek Meets Greek (1 reel) (Eddie Boland) (Pathe)—C-910.
Griever Educational (1 part) (issued weekly) Griever).

H

Half a Chance (7 parts) (Mahlon Hamilton) (Pathe-Jesse D. Hampton) (Directed by Robert Thornby—R-108; Con-454.
Half an Hour (Dorothy Dalton) (Paramount) (Directed by Harley Knoles) (Based on the play by Sir J. M. Barrie)—R-109; C-580.
Hank-Mann (2 releases a month) (Arrow).
Harry Pollard Comedy (Pathe).
Hart, O'Neal Series (2 parts each) (Capital).
Headin' Home (Babe Ruth) (B. Y. S. Films).
Hearts Are Trumps (6 parts) (Metro) (Directed by Rex Ingram)—R-768; C-1002.
Hearts and Clubs (1 part) (Universal-Star)—Nov. 28.
Heart of a Woman, The (Jerome Lewis) (Directed by Jack Pratt)—R-251 (Robertson-Cole).
Heliotrope (6 parts) (Paramount-Cosmopolitan) (Directed by George D. Baker) (Based on story by Richard Washburn Child)—R-646; Con-852.
Hell's Oasis (Neal Hart) Independent)—R-1155.
Help Yourself (4,359 feet) (Madge Kennedy) (Goldwyn).
Her Beloved Villain (Wanda Hawley) (Realart) (Directed by Sam Wood) (Based on "La Veglione" Comedy-Drama by Bisson and Carre)—R-644; Cons-1002.
Her Doggone Wedding (2 parts) (Fox-Sunshine Comedy).
Herbert Kaufman Masterpieces (1 part each) (Selznick).
Her Husband's Friend (Enid Bennett) (Paramount-Ince) (Directed by Fred Niblo) (Based on the story "The Incubus" by Marjorie Benton Cooke)—R-643.
Her Secret Still (1 part) (Dorothy Walbert) (Universal-Comic)—C-246.
Her Unwilling Husband (Blanche Sweet) (Pathe-Jesse D. Hampton) (Directed by Paul Scardon) R-512; C-580.
Hidden Light (6 parts) (Dolores Cassinelli) (Commonwealth Film).
Hired and Fired (2 parts) (C. B. C. Film Sales Corp-Hallroom Comedy).
His Jonah Day (2 parts) (Vitagraph-Big V).
His Naughty Night (2 parts) (Federated-Monte Banks Comedies).
His Noisy Still (2 parts) (Fox-Sunshine) (Directed by Roy Del Ruth)—R-383.
His Own Law (7 parts) (Hobart Bosworth) (Goldwyn-J. Parker Read)—R-385.
His Wedding Night (Paramount)—Nov. 21.
His Wife's Caller (1 part) (Fox-Sunshine)—C-638.
His Wife's Husband (2 parts) (Goldwyn-Capitol).
Hitchin' Posts (Frank Mayo) (Universal).
Hold Me Tight (2 parts) (Fox-Comedy)—R-106.
Holy Night (1 part) (Commonwealth Pictures Corp.-Chicago).
Homespun Hero, A (2 parts) (Educational-Christie)—C-910.
Honeymoon Ranch (Bert Lubin)—Vol. 46; P-1292.
Honor Bound (4,751 feet) (Frank Mayo) (Universal) (Directed by Jacques Jaccard)—R-386; Con-852.
Honorable Gentleman, The (See screen title "Pagan Love").
Hope of Adventure (1 part) (Educational-Bruce).
Hot Dog (2 parts) (Universal-Century)—R-383.
Howdy Pardner (Celebrated Players-Gump Cartoon).
Hunger (Radin Pictures Inc.)
Hunger of the Blood, The (Franklyn Farnum) (Canyon Pictures).
Husbands and Wives (6 parts) (Vivian Martin) (Gaumont).
Huntsman, The (2 parts) (Fox-Clyde Cook Comedy)—C-508

I

Ice-Box Episodes (1 part) (Celebrated Players).
Idle Hands (Gail Kane) (Pioneer).
Idols of Clay (7 parts) (Mae Murray and David Powell) (Paramount - George Fitzmaurice Prod.)—R-512; C-580.
Ignazu the Exquisite (1 part) (Educational-Chester).
In and Out (Reelcraft Pictures-Billy Franey Comedies).
In and Out (2 parts) (Goldwyn-Capitol)
In the Clutches of the Hindoo (10 Episodes) (Gaumont Co.)
Incubus, The (By Marjorie Benton Cooke) (See screen title "Her Husband's Friend").
Indian Summer (1 part) (Paramount-Post)—Dec. 5.
In Finistere (1 part) (Paramount-Burton Holmes) Dec. 5.
In Gypsy Land (Kineto Review) (Kineto)—C-1079.
In the Shadow of the Dome (Fox-Fischer Masterplays).
Inner Voice, The (E. K. Lincoln) (Pioneer Film).
It Happened in Paris (Radin Pictures).
Invisible Divorce, The (Select-National).
Isle of Desire, The (1 part) (Educational-Bruce).
It Isn't Being Done This Season (Corinne Griffith) (Vitagraph).
In the Heart of a Fool (7 parts) (First National-Allan Dwan Special).
In the Shadow of the Dome (Fox-Fischer Masterplays).
In Sultan Land (2 reels) (Century-Universal)—C-638.
Iron Rider, The (William Russell) (Fox) (Directed by Scott Dunlap)—R-641; Con-852.
Isle of Marken (1 part) (Educational-World Wanderings)—C-246.
Isobel, or "The Trail's End" (5,600 feet) (House Peters and Jane Novak) (George H. Davis) (Directed by Edwin Carewe) (Based on the story "The Trail's End," by James Oliver Curwood)—R-645.
In Nippon (1 part) (Prizma Picture)—R-383.
Insulting the Sultan ( part) (Snub Pollard) (Pathe)—C-246.
It Might Happen to You (S. & E. Enterprises-Artclass Comedy) (Directed by Al. Santell)—R-389.
Invisible Hand, The (Antonio Moreno) (15th Episode Serial) (Vitagraph).

J

Jennings, Al., Series (2 parts each) (Capitol)
Johnny Dooley Comedies (Radin Pictures).
Jungfrau Railway, The (Paramount-Burlingham Adventure Pictures)—Dec. 19.
Joy Comedies (Aywon Film Corp.).
Jucklins, The (Famous Players) (Monte Blue)—R-1080.
Just a Wife (Select-National).
Just Pals (Buck Jones) (Fox) (Directer by Jack Ford)—R-511; Con-580

K

Keep to the Right (Edith Taliaferro) (Equity Pictures)—R-387.
Kilawae Volcano in Eruption (1 part) (Paramount-Burlingham).

King of the Circus, The (No. 4 "Facing Death") (Universal).
Kismet (9 parts) (Otis Skinner) (Robertson-Cole) (Directed by Louis J. Gasnier) (Based on Edward Knoblock's drama)—R-397; Con-314; E-351, 352, 353.
Kiss Me Caroline (2 parts) (Educational-Christie).
Kiss Me Quick (2 parts) (Clyde Cook) (Fox)—C, Vol. 46-999.
Kick in High Life, The (2 parts) (First National-Lehrman).
Kineto Review (Kineto Co.) (Thrills in Sports and Everyday Life)—C-766.
Kineto Review (Kineto Co.) (Silver Trail-Colorado)—C-638.
Kineto Review (Kineto Co.) (Swiss Alps)—C-638.
Kineto Review No. 12 (1 part) (Kineto Co.)—C-246.
King of the Circus (Eddie Polo) (Universal).
Kinograms (1 part Topical) (Selznick).
Knocking 'Em Cold (2 parts) (Goldwyn-Capital).
King of the Circus (No. 1 of "Blood Money") (Eddie Polo) (Universal).
King of the Circus (No. 2 of "The Mushroom Bullet") (Universal).
King of the Circus (No. 3 of "Stolen Evidence") Universal).

L

Lady of the Photograph (Shirley Mason Photo Products) (Reissue).
Landlady, The (Reelcraft-Billy Franey Comedies).
Land of Jazz, The (Eileen Percy) (Fox).
Land of the Tin Millionaires (1 part) (Paramount-Burton Holmes)—Nov. 28.
La Rafale (Henri Bernstein's Play) (Screen Title "She Played and Paid").
Last of the Mohicans, The (6 parts) (Associated Producers-Tourneur) (Directed by Maurice Tourneur) (Based on story by James Cooper)—R-589; Con-714.
Laughing Gas (2 parts) (Charles Dorety) (Universal-Century)—C-508.
La Veglione (See screen title "Her Beloved Villain").
Laundry, The (2 parts) (Vitagraph-Big V).
Law of the North, The (Shirley Mason) (Reissue) (Photo Products).
Life (7 parts) (Wm. A. Brady) (Directed by Travers Vale)—R-247; Con-580.
Life of the Party, The (Roscoe Arbuckle) (Paramount) (Directed by Joseph Hennaberry)—R-641; Con-714.
Light in the Darkness, The (Shirley Mason) (Reissue) (Photo Products).
Lightning Bryce (Arrrow).
Little Gray Mouse, The (Fox) (Directed by James P. Hogan)—R-249; Con-454.
Little 'Fraid Lady, The (Mae Marsh) (Robertson-Cole)—R-911.
Log of the Laviajers (1 part) (Educational-Bruse).
Lone Star Westerns (Arrow).
Love (6,200 feet) (Louise Glaum) (Associated Producers-J. Parker Read) (Directed by Wesley Ruggles)—R-770; Cons-1002.
Love, Honor and Behave (First National-Mack Sennett).
Love on Rollers (2 parts) (Goldwyn-Capitol).
Love Without Question (7 parts) (Olive Tell) (Jane Pictures, Inc.).
Lovely Maorland (1 part) (Educational-Chester).
Love's Battle (Joe Moore & Eileen Sedgwick) (Climax Film Corp.).
Love's Protege (Ora Carew).
Luck of the Irish, The (Radin Pictures, Inc.).
Luke McLuke's Film-Osophy (1 part each) (Pioneer).
Lumberjacks, The (Neal Hart) (Independent Film Association).
Lunatics and Politics (2 parts) (Reelcraft) (Alice Howell).
Lurking Peril, The (Arrow).
Lying Lips (House Peters) (Associated Producers-Vidor).
Lyin' Tamer, A (2 parts) (Cliff Bowes and Dixie Lamont) (Universal-Century)—Nov. 8.

M

Mad Hatters (2 parts) (Educational-Chester).
Man Trail, The (Victor Kremer).
Mad Hatters (1 part) (Educational-Chester Outing)—C-246.
Mad Love (Lina Cavalieri)—R-111; Con-154.
Madonnas and Men (7 parts) (Jans Pictures)—Vol. 46; R-1790.
Maids A-Courting (2 parts) (Dorothy Wolbert) (Universal)—Dec. 5.
Malayan Motor Roads (1 part) (Paramount-Burton Holmes)—Dec. 12.
Mamma's Boy (1 part) (Pathe-Vanity Fair)—C-246.
Man and Woman (Radin Pictures, Inc.).
Man from Nowhere, The (Arrow Film Corp.).
Man Hater, The (2 parts) (C. B. C.)—Dec. 15.
Man of Courage, The (E. K. Lincoln) (Aywon Film Corp.).
Man Who Trifled, The (Arrow Film Corp.).
Man o' War (C. B. C. Films).
Mark of Zorro, The (7 parts) (Douglas Fairbanks) (United Artists) (Directed by Fred Niblo) (Based on novel "The Curse of Capistrano")—R-719; Cons-1002.
Marooned Hearts (Selznick) (Conway Tearle) (Directed by George Archainbaud)—R-385; Con-714.
Marriage Pit, The (Frank Mayo) (Universal).
Married to Order (Rosemary Theby) (Reelcraft-Royal)—Oct. 30.
Master Stroke (Earle Williams) (Vitagraph).
Man of the Desert (Victor Kremer).
Messenger, The (1 part) Billy Franey) (Reelcraft).
Midsummer Madness (William De Mille Production) (6 reels) (Paramount)—R-851; Cons-1002.
Misleading Lady, The (6 parts) (Bert Lytell) (Metro)—Nov. 29.
Missions of California, The (Irving Loesser).
Mr. Fatima (2 parts) (Educational-Christie).
Mixing Business with Pleasure (Celebrated Players-Gump Cartoon(.
Moment's Madness, A (Margaret Namara) (Pioneer).
Money Changers, The (6 parts) (Pathe-Hampton) (Directed by Jack Conway)—R-110; Con-314.
Moon Madness (Robertson-Cole).
Moocher, The (Reelcraft-Billy Franey Comedies).
Money Mix-Up (2 parts) (Goldwyn-Capitol).
Morman Trail, The (2 parts) (C. B. C.)—Dec. 1.
Mountain, Forest and Stream (1 part) (Artcolor Prod.-Special Picture Corp.)—C-508.
Mountain Woman, The (Pearl White) (Fox).
Movie Bug, The (1 part) (Dorothy Wolbert) (Universal) (Directed by Vin Moore)—C-508.
Mulesand Gobtalk (1 part) (Educational-Scenic).
My Lady's Ankle (1 part) (Robert Anderson) (Universal)—R-106.
Muriel Ostriche Productions (1 a month) (Arrow).

N

Neighbors (2 reels) (Buster Keaton) (Metro)—R-511.
Neptune's Bride (Western Picture Exploitation Co.).
New York Idea, The (6,181 feet) (Alice Brady) (Realart) (Directed by Herbert Blache)—R-769; Cons-1002.
Niagara, the Mighty Thunderer (Prizma)—C-1079.
Nobody's Girl (Billie Rhodes) (Federated).
Nonsense (1 part) (Educational-Mermaid).
Notorious Mrs. Sands, The (Bessie Barriscale) (Roberston-Cole).
Number Please (2 parts) (Harold Lloyd) (Pathe)—Dec. 26.
Number 17 (George Walsh) (Fox).

O

Once a Plumber (Eddie Lyons and Lee Moran) (Universal).
Oh, Lady, Lady (4:212 feet) (Bebe Daniels) (Realart).
Officer 666 (Goldwyn) (Tom Moore) (Directed by Harry Beaumont) (Based on the play "Officer 666")—R-112; Con-314.
Oh, Buoy (Sammy Burns) (Reelcraft-Royal Comedies)—Nov. 20.
Old Dod (6 parts) (Mildred Harris Chaplin) (First National).
Old Fashioned Boy, An (4:617 feet) (Charles Ray) (Paramount-Ince) (Directed by Jerome Storm)—R-250; Con-580.
On a Summer Day (2 parts) (Paramount-Sennett) C-1079.
Once to Every Woman (6 parts) (Dorothy Phillips) (Universal-Jewel).
One Best Pet, The (2 parts) (Educational-Chester).
One Week (Metro-Buster Keaton Comedy)—Sept. 1.
One Way Trail, The (Edythe Sterling) (Select).
Out for the Night (2 parts) (Educational-Christie).
Out of the Darkness (6 parts) (Josephine Earle) (Gaumont Co.).
Out of the Past (1 part) (Educational-Scenic).
Out of the Snows (5,500 feet) (Ralph Ince & Zena Keefe) (Selznick) (Directed by Ralph Ince)—R-389; Con-454.

P

Pagan Live (6 parts) (Hodkinson-Hugo Ballin (Directed by Hugo Ballin) (Based on Achmed Abdullah's story "The Honorable Gentlemen")—R-640.
Palace of Darkened Windows, The (Selznick) (Directed by Henry Kolker)—R-514; Cons-1002.
Papoose, The (1 part) (Fox-Mutt and Jeff).
Pals and Petticoats (2 parts) (Fox-Sunshine Comedy).
Parlor Bolshevists, The (1 part) (Fox-Mutt and Jeff).
Passion (9 parts) (Pola Negri) (First National) (Based on "Du Barry")—R-513; Special 1 R-469; Con-714.
Paramount Magazine (Famous Players-Lasky) (Cartoon by Pat Sullivan)—C-766.
Paramount Magazine (Famous Players-Lasky) (Cartoon by Pat Sullivan) (Paramount)—Dec. 26.
Paramount Magazine (Famous Players-Lasky) (Cartoon by Earl Hund) (Paramount)—Dec. 19.
Paramount Magazine (Famous Players-Lasky) (Cartoon by Henry D. Bailey) (Paramount)—Dec. 12.
Paramount Magazine (1 part) (A Twentieth Century Dictionary) (Are You Married, The Hoots in "A Double Life") (Paramount) (Cartoon by Frank Moser)—Dec. 5; C-508.
Paramount Magazine (Cartoon by Frank Hoser)—Nov. 28.
Paramount Magazine (Cartoon by Pat Sullivan)—Nov. 21.
Paramount Magazine (Cartoon by Earl Hurd)—Nov. 14.
Paramount Magazine (Cartoon by Henry D. Bailey)—Nov. 7.
Park Your Car (1 part) (Harry Pollard)—Dec. 19.
Parlor Bolsheviki, The (1 reel) (Mutt and Jeff-Fox)—C-910.
Partners of Fate (Louise Lovely) (Fox).
Peck's Bad Boy Series (Jackie Coogan) (Irving Lesser).
Phantom Foe, The (No. 6 of "The Crystal Ball") (1 part) (Pathe)—Nov. 21.
Phantom Foe, The (No. 7 of "Gun Fire") (1 part) (Pathe)—Nov. 28.
Phantom Foe, The (No. 8 of "The Man Trap") (1 part) (Pathe)—Dec. 5.
Phantom Foe, The (No. 9 of "The Mystic Summons") (1 part) (Jaunita Maisen) (Pathe)—Dec. 12.
Phantom Foe, The (No. 10 of "The Foe Unmasked") (1 part) (Pathe)—Dec. 19.
Phantom Foe, The (No. 11 of "Through Prison Walls") (1 part) (Pathe)—Dec. 26.
Pathe Review No. 75 (Pathe)—R-106.
Pathe Review No. 77 (1 part) (Road Building) (Pathe)—C-246.
Pathe Review No. 78 (1 part)—R-383.
Pathe Review No. 79 (1 part) (Pathe)—C-508.
Pathe Review No. 80 (1 part) (Pathe)—C-638.
Pathe Review No. 81 (Pathe) (1 part)—C-766.
Place of Honeymoons, The (Pioneer-Atlas Film) (Emily Stevens) (Based on novel by Harold MacGrath)—R-110.
Pleasure Seekers (Elaine Hammerstein) (Selznick)—Dec. 30.
Plunger, The (George Walsh) (Fox) (Directed by Dell Henderson)—R-386; Con-454.
Pollard, Harry, Comedy (Pathe).
Polly With a Past (8 parts) (Metro)—Dec. 20; R-915; Cons-1002.
Port of Pemang, The (1 part) (Paramount-Burton Holmes)—Nov. 7.
Price of Silence C. Peggy Hyland) (Sunrise Pictures Corp).
Prizma Color Pictures (1 part) (Selznick).
Pussyfoot, The (1 part) (George Le Roi Clark) (Reelcraft).
Pyrenean Perspectives (1 part) (Paramount-Burton Holmes)—Nov. 14.
Princess Jones (Vitagraph-Alice Calhoun Prod.)

Q

Quaint Kuala Lumpur (1 part) (Paramount-Burton Holmes)—Dec. 26.
Queens Up (1 part) (Eddie Boland-Vanity Fair Girls) (Pathe-Hal Roach Farce-Comedy)—C-638.
Quiet Day at Home, A (1 part) (Celebrated Players).

R

Race of the Age, The (2 parts) (Man o' War) (Educational-Special).
Range Boss, The (Victor Kremer).
Ranger and the Law, The (Lester Cuneo) (Capitol).
Red Rider Series, The (No. 5 of "The Forest Runners") (Leonard Clapham) (Universal)—Nov. 21.
Red Rider Series, The (No. 6 of "The Timber Wolf) (2 parts) (Leonard Clapham) (Universal)—Nov. 28.
Red Foam (Selznick-Ince).
Referee (Reelcraft-Billy Franey).
Rejuvenated Mexico (1 part) (Kineto Co.)—R-383.
Riddle: Woman, The (Geraldine Farrar) (Pathe-Associated Exhibitors).
Ridgeway Fritzi Series (2 parts each) (Capital).
Risky Business (Gladys Walton) (Universal) (Directed by Harry Harris)—R-646.
Road of Ambition, The (Conway Tearle) (Selznick)—Dec. 20.
Road to Ruin (2 parts) (Goldwyn-Capitol).
Rogues and Romances (George B. Seitz and June Caprice) (Pathe)—Dec. 26.
Peaceful Valley (6,259 feet) (Charles Ray) (First National) (Directed by Jerome Storm) (Based on play by Edward E. Kidder)—R-388; Con-454.
Pretty Baby (2 parts) (Fox-Sunshine) (Directed by J. G. Blystone)—C-508.

Pink Tights (Gladys Walton) (Universal).
Pipe the Penguin (1 part) (Educational-Chester).
Rare Bird, A (2 parts) (Monte Banks) (Federated).
Romantic Adventuress, A (4,736 feet) (Dorothy Dalton) (Paramount)—Nov. 28.
Romeo and Juliet (1 part) (Dorothy Wolbert) (Universal-Star)—R-383.
Ruth of the Rockies (No. 13 of "The Surprise Attack") (Ruth Roland) (Pathe)—Nov. 21.
Ruth of the Rockies (No. 14 of "Regina Island") (Ruth Roland) (Pathe)—Nov. 28.
Ruth of the Rockies (No. 15 of "The Hidden Treasure") (Ruth Roland) (Pathe)—Dec. 5.
Rye and Wry (1 part) (Reelcraft Pictures-Billy Franey).

S

Sacred Flame, The (Emily Stevens) (Schome Ross).
Sacred Ruby, The (Arrow Film).
Salt of the Earth (Reissue) (Photo Products Co.) (Based on story by Peter B. Kyne).
Sand Man, The (1 part) (Eddie Boland) (Pathe) (Directed by Fred Newmeyer)—R-383.
Scarecrow, The (Buster Keaton Comedy) (Metro).
Scarlet Road, The (Irene Fenwick) (Reissue) (Photo Products Co.) (Based on story by Bruno Lessing).
Scuttlers, The (William Farnum-Fox)—R-1084.
Sea Planete (1 part) (Educational-Scenic).
Sea Rider, The (Harry T. Morey) (Vitagraph).
Seaside Siren, A (2 parts) (Educational-Christie).
Seeds of Vengeance (Bernard Durning) (Select and Interocean) (Directed by Ollie O. Sellers) (Based on the story "The Sowing of Alderson Cree)—R-248; Con-580.
Seeing Northern California (1 part) (Kineto Co.)—C-508.
Servant Question (William Collier) (Select).
Seeing of the Ages, A (Paramount) (Post Nature Pictures)—Nov. 7.
Seven Bald Pates (2 parts) (Educational-Christie).
Screen Snapshots (Twice a Month) (C. B. C. Film Sales).
Scuttlers, The (6 parts) (Fox).
Shadows of the West (8 parts) (Cinema Craft) (Directed by Pall Hurst)—R-513.
Shadows of the Past (2 parts) (Fritzi Ridgeway) (Capital).
Shapes and Scrapes (1 part) (Dorothy Wolbert) (Universal-Star) (Directed by Vin Moore)—C-508.
She-Male Sleuth, The (2 parts) (Flora Finch) (Realcraft).
She Played and Paid (Joan Film) (Directed by J. de Baroncelli) (Based on play "La Rafale" by Henri Bernstein).
She's a Vamp (2 parts) (Matty Roubert) (Reelcraft).
Ship Ahoy (Celebrated Players-Gump Cartoon).
Shuffle the Queens (2 parts) (Educational-Christie).
Silent Avenger, The (15 episode serial) (William Duncan) (Vitagraph).
Silk Husbands and Calico Wives (House Peters) (Equity Pictures).
Silk Hosiery (4,536 feet) (Enid Bennett) (Paramount-Ince).
Simp, The (2 parts) (Lloyd Hamilton) (Educational) (Produced by E. W. Hammons).
Simp, The (1 part) (Educational-Mermaid).
Sin That Was His, The (5,500 feet) (William Faversham) (Selznick) (Directed by Hobart Hanley)—R-641; Cons-1002.
Small Town Idol, A (Ben Turpin) (Associated Producers-Sennett).
Sins of the World (Western Pictures Exploitation Co.).
Sluker, The (2 parts) (Fox-Sunshine Comedy).
Smiler The (2 parts) (Hoot Gibson) (Universal-Western).
Shorts (6 parts) (Fox).
Smiling All the Way (4,979 feet) (David Butler) (D. N. Schwab Prod.) (Directed by Fred Butler) (Based on story "Alice in Underland" by Henry Payson Dowst)—R-510; Con-580.
Some Champs (Hallroom Boys Comedies) (C. B. C. Film Sales)—Aug. 5.
Souls of Men (Will Jeffries) (Western Pictures Exploitation Co.).
Soul of Youth, The (Radin Pictures, Inc.).
Sky-Eye (Western Pictures Exploitation Co.).
Skyfire (Neil Hart) (Independent Film Association)—Nov. 15.
Smiler (2 parts) (Universal-Western).
Snow Bound Pyrenees, The (1 part) (Paramount-Burton Holmes)—Dec. 19.
Someone in the House (6 parts) (Metro).
Sonny Series (Pioneer).
Son of Tarzan, The Serial (David P. Howells).
Sowing of Alderson Cree, The (Picture Title "Seeds of Vengeance").
Spanuth's Original Vodavil Movies (1 part each) (Commonwealth of Chicago).
Spanuth's Sermonettes (1 part each) (Commonwealth of Chicago).
Spenders, The (Hodkinson-Benj. B. Hampton) (Directed by Jack Conway) (Based on the novel "The Spenders," by Harry Leon Wilson)—R-769.
Spendthrift, The (Irene Fenwick) (Photo Products Export Co.) (Reissue) (Based on story by Porter Emerson Browne).
Springtime (2 parts) (Vitagraph-Big V).
Squandered Lives (Stoll) (From Novel by Cosmo Hamilton)—R-1083.
Squirrel Time (2 parts) (Reelcraft-Alice Howell).
Stage Hand, The (2 parts) (Vitagraph-Semon).
Star Ranch Westerns (2 parts) (Every two weeks) (C. B. C. Films).
Star Rover, The (6 parts) (Edward Sloman) (Metro) (Based on Jack London's story)—R-510; Con-580.
Stranger, The (Western Pictures Exploitation Co.).
Stranger, The (2 parts) (Ed Gibson) (Universal-Western)—C-638.
Strength of the Weak, The (Pioneer-Fanark).
Strife (Victor Kremer).
Striking Models (2 parts) (Educational-Christie).
Stripped for a Million (Victor Kremer).
Struggle, The (Franklyn Farnum) (Canyon Pictures Corp.).
Summer Days (Reelcraft Pictures-Romances of Youth).
Sun-Kist Comedies (Alice Howell) (once a week) Federated Film Exchanges of Illinois).
Sunshine (Reelcraft Pictures-Romances of Youth).
Superstition (2 parts) (Ed Gibson and Dorothy Woods) (Universal-Western) (Directed by Ford Beebe)—R-383.
Sy Whitaker's Ward (Shirley Mason) (Photo Products) (Reissue).

T

Tails Win (2 parts) (Universal-Century) (Harry Sweet and Dixie Lamont).
Taking the Count (William Collier) (Select).
Tame Cat, The (Arrow Film Corp.).
Tell-Tale Step, The (Shirley Mason) (Photo Products) (Reissue).
Teran, She (Tom Mix) (Fox).
Testing Block, The (5,927 feet) (William S. Hart) (Paramount) (Directed by Lambert Hillyer)—R-911.
Tex Series of Five Reel Features (Arrow Film).
Their Mutual Child (Marguerite Fischer) (American).
That Something (Irving Lesser).
Thief, The (6 parts) (Pearl White) (Fox) (Directed by Charles Giblyn) (Based on "The Thief," by Henri Bernstein")—R-767; Con-852.
Thief, The (Reelcraft Pictures-Billy Franey).
This Is the Life (2 parts) (C. B. C.-Hallroom Comedy).
Three Sevens (Vitagraph-Antonio Moreno Prod).
Thousand to One, A (Hobart Bosworth) (Associated Producers-J. Parker Read, Jr.)—1082.
Third Woman, The (Robertson-Cole).
Through Winding Walls (1 part) (Educational-Scenic).
Thunderbolt Jack (Jack Hoxie Serial) (15 Episodes) (Arrow).
Tiger's Coat, The (Myrtle Steadman) (Hodkinson-Dial).
Tight Rope Romance, A (1 part) (Mutt and Jeff) (Fox)—C-246.
Tipped Off (2 parts) (Hoot Gibson) (Universal-Western).
To Catch a Thief (No. 1).
Toreador, The (Romayne Superfilm).
Toonerville Trolley (2 parts) (Dan Mason) (First National).
To Please One Woman (6,086 feet) (Famous Players-Lasky-Lois Weber Prod.)—R-913.
Top Notch Comedies (Plymouth Prod. Corp. of Cleveland).
Torchy Comes Through (2 parts) (Educational-Torchy).
Torchy's Millions (1 part) (Educational).
Torchy Turns Cupid (1 part) (Educational).
Toreador, The (Celebrated Players-Gump Cartoon).
Trail's End, The (See Screen Title "Isobel").
Tray Full of Trouble, A (2 parts) (Educational-Chester)—C-638.
Trip to the West Indies, A (1 part) (Kineto)—C-246.
Tropical Nights (1 part) (Educational-Bruce).
Truth About Husbands (First National-Wentmor Bennett)—R-1081.
Twin Beds (Mr. & Mrs. Carter DeHaven) (First National) (Based on stage play)—R-248; Con-314.
Twin Crooks (2 parts) (Charles Dorety) (Universal-Century)—C-246.
Two Fisted Lover, The (2 parts) (Hoot Gibson) (Universal-Western)—Dec. 5.
Two Kinds of Love (Universal)—R-1084.
Two Moons (Buck Jones) (Fox).

U

Under Crimson Skies (6 parts) (Elmo Lincoln) (Universal-Jewel).
Underground Romeo (2 parts) (Romayne Superfilm).
Unfortunate Sex, The (Frances Edmonde) (Cli-Max-Frank Gerston Prod.)—R-511.
Unhappy Finish, A (2 parts) (Paramount-Sennett)—C-1079.
Unseen Forces (Sylvia Breamer) (First National).
Up She Goes (Celebrated Players-Gump Cartoon).
U. P. Trail, The (7 parts) (Hodkinson-Benj. B. Hampton) (Directed by Jack Conway) (Based on novel by Zane Grey)—R-386; Con-580.
Urban's Popular Classic Series (1 reel each) Kineto Company).
Urban's Movie Chats Series (1 reel each) (Kineto Company).
Urban Movie Chat No. 9—C-1079.
Urban Movie Chat No. 19—C-766.
Urban Movie Chat No. 26—C-638.
Urban Movie Chat No. 28 (1 part) (Charles Urban)—R-106.
Urban Movie Chat No. 31 (1 part) (Charles Dubau)—C-508.
Urban Movie Chat No. 34—C-246.
Urban Movie Chat No. 35—C-766.

V

Valley of Doubt, The (Select).
Vanity Fair Girl Comedy (1 part) (Pathe)—Dec. 26.
Vanishing Trails (Franklyn Farnum) (Canyon Pictures).
Velvet Fingers (No. 1 of "To Catch a Thief") (George B. Seitz & Marguerite Courtot) (Pathe) (Directed by George B. Seitz)—R-643.
Velvet Fingers (No. 2 of "The Face Behind the Curtain") (1 part) (George B. Seitz & Marguerite Courtot) (Pathe).
Velvet Fingers (No. 3 of "The Hand from Behind the Door") (1 part) (George Seitz & Marguerite Courtot) (Pathe)—Dec. 19.
Velvet Fingers (No. 4 of "The Man in the Blue Specatcles") (1 part) (George Seitz & Marguerite Courtot) (Pathe)—Dec. 26.
Veiled Mystery, The (20,000 feet) (Vitagraph).
Vice of Fools, The (Alice Joyce) (Vitagraph) (Directed by Edward Griffith)—R-252; Con-714.
Victim, The (6 parts) (C. B. C. Film Sales).
Voices (6 parts) (Victor Kremer)—Vol. 46; R-1155.

W

Way Women Love, The (Rubye De Romer) (Arrow).
Westerners, The (Hodkinson-Ben Hampton).
Wanted—A Girl (2 parts) (Edna Shipman) (Legend Film Productions).
Westward Ho (Celebrated Players-Gump Cartoon).
Wet and Warmer (2,061 feet) (Harry Lehrman) First National)—C-766.
Where Are Your Husbands? (Billy B. Van) (Reelcraft Pictures-Royal Comedies)—Nov. 10.
What Happened to Rosa (Mabel Normand) (Goldwyn)—R-1083.
When Mr. Quackel Did Hide (Aywon).
When the Cat's Away (2 parts) (Reelcraft-Royal).
Whispering Devils (Conway Tearle) (Equity Pictures).
Whispers (Elaine Hammerstein) (Selznick).
White Youth (Edith Roberts) (Universal)—R-914.
What Women Want (Louise Huff) (Pioneer)—R-646.
When Love is King (Reissue) (Photo Products Export Co.) Story by S. Williams).
White Youth (Edith Roberts) (Universal).
Why Change Your Husband? (Pearl Shepard) Graphic Film Corp.).
Why of a Volcano (1 part) (Educational).
Wim and Wiger (1 part) (Celebrated Players).
Wild Oats (Alma Hanlon) (Reissue) (Photo Products Co.) (Story by Jack White).
Willing Captives (1 part) (Kineto Co.)—R-106.
Wings of Pride (Olive Tell) (Jans Pictures, Inc.)
Woman of Mystery (Aywon) (Francis Ford).
Woman Above Reproach, The (Aywon Film Corp.).
Woman Untamed, The (5,020 feet) (Foraldina) (Pyramid Photo Plays) (Directed by Jack Pratt)—R-249.
Woman Men Love, The (Bradley Feature Film Co.) (Handled by Robert W. Priest).
Woman Who Understood, The (Bessie Barriscale) (Robertson-Cole).
Woman's Business, A (Olive Tell) (Jans Pictures) R-1505.
Woman's Man (Romaine Fielding) (Arrow)—C- & R-766.
Wrong Woman, The (Graphic Film Corp.).

Y

You Can't Kill Love (5,500 feet) (Selznick).
You Never Can Tell (5,302 feet) (Realart).
Youth's Desire (Joseph Bennett) Alkire Prod.) Directed by P. H. White)—R-252.

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